TEN CENTS FEBRUARY 7, 1914

THE NEW YORK CLIPPER

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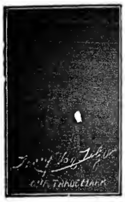

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ON THE OLD FALL RIVER LINE-:-A LITTLE BUNCH OF SHAMROCKS-:-HAVE A HEART-:-WHAT A FOOL I'D BE

HARRY VON TILZER MUSIC PUBLISHING CO., 125 W. 43d St., N. Y. City
CHICAGO OFFICE: Grand Opera House Building. MAURICE RITTER, Manager, Western Office

Deaths in the Profession.

In remembrance of
MR. SAM GOLDIE
who died five years ago to-day, Feb. 3, 1909.
Gone, but not forgotten. A platonic friend.
MARGIE HILTON REDED.

George A. Chapman, an operatic singer and composer, died on Friday, Jan. 23, at the age of forty-three years, at his residence, 605 West One Hundred and Eleventh Street, this city. As a child he sang in the choirs of St. Ignatius, Heavenly Rest, St. John's, and St. George's Episcopalian Churches of this city. He entered business, but later joined the Henry W. Savage English Opera Company, and sang many of the leading baritone roles. For three years Mr. Chapman was with a comic opera company, headed by De Wolf Hopper. At one time he was with the Tivoli Opera Company in San Francisco. Recently he had been associated in the export business with his father-in-law, H. H. Woodrough. He was a member of the Norfolk Country Club and the Friars, and stage director of the Comedy Club of Staten Island.

Charlie Barry, of Barry and Halvers, died Thursday evening, Jan. 22, at Dr. Givens' Sanitarium, Stamford, Conn. Mr. Barry was born in New York City, June 9, 1870, and lived on Bleecker Street, near Third Avenue. He married Hulda Halvers, formerly of Rice and Halvers, about fifteen years ago. He entered the sanitarium in Stamford, Conn., last June, and his health failed rapidly till death. He was a son of the late Billy Barry. The body was brought to New York Jan. 23, and High Mass was conducted by Father Hickey, at St. Francis Xavier Church, in Brooklyn, Monday, 26, and burial was made in Greenwood Cemetery in the family plot. He is survived by Hulda Halvers, his wife, and Lydia, Billy, Bobby, Frank, Clara and Emma Barry, brothers and sisters.

Charles D. Henry, one of the pioneer showmen in the ten, twenty and thirty cent repertoire business, died, Jan. 6, at the City Hospital, in Boston, Mass., of paralysis and pneumonia. He underwent a serious operation last June, and returned to his work as special police officer at the Nickelodeon, in November, but his health failed rapidly thereafter. Charles Henry had a host of friends in Boston, and was a favorite with all who knew him. The remains were taken to Utica, N. Y., his former home, for burial.

Emil Liebling, noted as a pianist, instructor, composer and author, died at his home, 1222 Astor Street, Chicago, Ill., Jan. 20. Mr. Liebling had been suffering with cirrhosis of the liver for several months. He was born at Pless, Germany, on April 12, 1851. He studied the piano under Ehrlich and Kullak and other masters in Europe. He won a high reputation as a concert pianist and came to this country in 1867, and settled in Chicago in 1872, where he taught, composed music and lectured.

Richard Green, at one time a popular baritone singer, who sang for twenty years at the Savoy Theatre, in London, Eng., in Gilbert and Sullivan operas, and at Covent Garden, committed suicide by throwing himself in front of an express train, recently, in London. Mr. Green had also sang in opera with Melba. Latterly he had been despondent because of his inability to secure engagements. It is also said he lost a lot of his money speculating.

John Flynn.—Al. Fostell writes: "John Flynn was a member of B. P. O. Elks' Lodge, No. 22 (Brooklyn), instead of No. 2, as mentioned in a previous edition of THE CLIPPER. The Actors' Fund took charge of the body, which was shipped to New York, Jan. 17.

Alfred Hudson, actor, who appeared in some of the first touring stock companies, died, Sunday, Jan. 25, in Bellevue Hospital, in this city, of heart failure. The Actors' Fund of America cared for him during his illness, and under their auspices, the funeral was held Wednesday morning, Jan. 28, from Campbell's Funeral Church, 241 West Twenty-third Street. Mr. Hudson was sixty-five years of age, and last appeared on Broadway with Nat Goodwin, in the revival of "Oliver Twist." For ten years he was connected with the stock company at the Boston Theatre, Boston, Mass.

Filip Savichine, aged seventy-four years, a well known German actor, died at the German Deaconess Hospital, in Cincinnati, O., Jan. 23. He was born in Bavaria, and became manager of Cincinnati German Theatre in 1878, and also conducted the German Theatres, in Detroit and Cleveland. His death occurred within a few hours of the demise of his favorite neice Sophie Itand, and a double funeral was held.

Harry Hardy, business manager of the "Broadway Jones" Company, died at the St. Joseph's Hospital, in Memphis, Tenn., Jan. 26, where he had been since Jan. 4, when he collapsed while the show was playing that city. His home was at 274 West Forty-third Street, New York City. His wife, in this city, and his father, at Piqua, O., survive him. The Elks' lodge took charge of the body.

Reginald Storch, aged twenty-eight years, of 533 Kosciusko Street, Brooklyn, N. Y., for several years employed as piano player at the Crescent Theatre, was found dead by his wife in the kitchen of their home, Jan. 22. Three gas jets in the kitchen range were turned on. It is not known whether death was accidental or premeditated.

Nellie Battelle (Ellen Battelle), an actress, died, Dec. 18, at the home of her sister, Mrs. Mary F. Daly, 41 Washington Avenue, Winthrop, Mass.

"WHAT A GIRL CAN DO."

"What a Girl Can Do" took Blossburg Pa., by storm on Wednesday night, Jan. 28. The Blossburg Opera House was completely sold out.

"The play and players proved to be even better than the excellent reports that were circulated through this territory about them. Henry & Thornton, its managers, deserve great credit for selecting, with such discriminating care, the artists that portray the different characters in the piece," is the report from J. F. Crowley, manager of the above theatre.

◆

SUES THEATRICAL MANAGERS ASSOCIATION.

Ligon Johnson, for several years general counsel for the National Association of Producing Managers, began suit against that organization for $9,093.70 for services rendered. The papers were served on Hollis E. Cooley, secretary.

◆

ARBUCKLE'S NEW SKETCH.

Maclyn Arbuckle will shortly appear in a one act play in vaudeville, called "The Circus Gent," which he and Holman Day wrote. Mr. Arbuckle will play the role of an old circus fakir.

◆

FOLLOWING the engagement of "Adele," at the Harris Theatre, New York, on Feb. 14, the New Era Producing Company, Joseph P. Bickerton Jr., managing director, will present, Feb. 16, "The Rule of Three," farcial comedy by Guy Bolton, with a cast including Katherine Grey, Orrin Johnson, Ann Meredith, Frederick Trousdell, Will Archie, Maude Granger, George Hassell, Sam Colt, Marion Swayne and Vivian Tobin.

THE Great Lester is a bankrupt.

"THE THIRD DEGREE" has been adopted for the German stage by Herr Leo Lenz, and produced with success at the Thalia Theatre, Hamburg, Germany.

REGISTER YOUR ACT.

THIS COUPON will be numbered and attached to your contribution, and a certificate will be returned to you as an acknowledgement, and for future reference. The contribution should be signed plainly by the person or firm sending in same, and should be endorsed by the stage manager of the show or of the house where the act is being used. Further acknowledgment will be made by the names and numbers being published each week as received. Address your contributions to

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When you register a play or scenario that you intend to submit for reading to any producer, we will furnish a label to be attached to the original, showing that the same has been entered in THE CLIPPER Registry Bureau. Get the Idea?

Certificates Issued to Jan. 31.

482—Jas. D. Dower..............................Play
483—Harry E. Lloyd..............................Act
484—Roy Leslie..............................Song
485—Roy Leslie..............................Song
486—Florence A. Brennan..............................Sketch
487—Grace Marie Fee..............................Play
488—Jos. M. Taylor..............................Sketch
489—Ernest J. Euphrat..............................Lyrics
490—Alexander Golden..............................Play Title
491—Roy Leslie..............................Song Title
492—Harry F. McNulty..............................5 Sketches
493—Clay Chamberlain..............................Song
494—Ora Freeman..............................Sketch
495—Billy O'Day..............................Title of Act
496—S. E. Cox, M. D..............................Tabloid Act
497—Morton and Moore..............................Sketch

ELSIE FERGUSON, in "The Strange Woman," will be sent on tour by Klaw & Erlanger, of the leading cities of the East and Middle West, after closing at the Gaiety Saturday night.

CONSTANCE COLLIER has been engaged by Wm. Faversham, to play in the revival of "Othello," which opens at the Lyric Theatre, New York, Feb. 9.

JULIUS HOPP is planning a repertoire company to present modern drama, classic and other dramas, at the Garden Theatre, New York, March 22.

"THE THINGS THAT COUNT" will play an extra matinee Friday, Feb. 6, and Friday, Feb. 13, at the Playhouse, New York.

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61st ANNIVERSARY NUMBER OF THE NEW YORK CLIPPER
TO BE ISSUED FEB. 14, 1914.

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THEATRES and OPERA HOUSES

We insert advertisements in this column at a special rate of $1.75 per agate line for 3 months (or 13 times). This will enable local managers to keep their houses prominently and continually before the managers of companies. During the time the ad. is running we will send each advertiser a copy of THE CLIPPER free.

"BULLIS OPERA HOUSE," Bangall, N.Y. Seats 350. JOHN N. BULLIS, JR., Mgr.

WANTED—Good attractions; drawing capacity, 3,500; new Opera House; electric lights, hot and cold water, dressing rooms, large stage and good scenery; best show town in Western Pa. C. O. ALT, Mgr., Knox, Pa.

UNION HALL, CHAZY, N. Y. Modern, new sceneries. Stage, 20x24. Electric lights. Seating capacity, 300, Population, 800. Drawing population, 2500. Z. A. BISSONNETTE, Prop.

FRATERNAL HALL, OXFORD, MD. Wants good One Night Shows. Good light and stage; seating capacity 325. Population 1,200. O. H. RIDGEWAY, Mgr.

KELLER'S THEATRE, Bridgeville, Del. Seating 800. Open time for good shows.

WANTED TO BOOK, GOOD HIGH CLASS SHOWS AND GOOD STOCK COMPANIES. Pop., 5,000. Large stage and good scenery. Miners Hall, Nanty Glo, Pa. John Scalf, William White, Mgrs.

HINES, Stoneboro, Pa.
Better than ever. Town is growing, everything working full time. Open time for good shows. Would like a Rep. to open house. Ad. HINES, Box 14.

MUSIC COMPOSED AND ARRANGED for any instrument or number of instruments. Songs, Words and Music, Sketches, etc. Send stamp. CHAS. L. LEWIS, 429 Richmond St., Cincinnati O.

PLAYS, OPERAS, SKETCHES, MONOLOGUES and Parodies written to order. Terms for stamp. E. L. GAMBLE, Author, East Liverpool, O.

$10.00 BUYS OUTRIGHT "DISSATISFACTION," the cleverest Comedy Playlet in ten years; 2 M.; 1 F.; guaranteed to have the punch. Other playlets fresh from the typewriter $7.00 each: GOLE and SCUM O' THE EARTH, dramatic. Cash or money order. Robert Leland- 164 Huntington Ave., Boston, Mass.

Wanted all around Medicine Performers that change for week Magician, that straight acts piano player, lady or gent; must join on wire. Burt Stevens write. Address, GEO. T. WILSON, Montgomery Center, Franklin Co., Vt.

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THE OLDEST AMERICAN THEATRICAL JOURNAL.

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STEAMSHIP MONROE SUNK.

FORTY-ONE DEAD, NINETY-NINE SAVED.

NORFOLK, Va., Jan. 30.—The steamship *Nantucket*, battered and listing heavily, came into port to-day carrying ninety-one survivors of the Old Dominion Liner *Monroe*, which was rammed early to-day by the *Nantucket*, and sunk in twelve minutes.

The passenger list included the Macaria Theatrical Co., composed of Hilda Haviland, J. N. Montgomery, George M. Marlo, James Moore, Joseph R. Mann, Sallie McCombs, Leona Soule, A. H. Tillet, Benj. Vernon, Chas. M. Jelleff and Geo. L. Lewis, the last two of whom are among the dead, the others named having been saved. Edward P. Lyons, also said to be a member of the profession, but not of the Macaria Co., was also saved.

One report had Mr. Vernon listed among the lost.

◆

PROSCRIBED PLAYS.

Cincinnati Catholic Societies "Boycott" Thirty Modern Creations.

Ten thousand members of the Hamilton County Federation of Catholic Societies—and this means Cincinnati and vicinity—have taken action against some of the recent stage productions. The threat is to enforce a drastic measure, viz.: To stay away from any theatre all season which offers the patrons any of the following plays: "Miss Innocence," "Desperate Chance," "The Hypocrites," "Kreutzer Sonata," "Sapho," "The Blue Mouse," "The Soul Kiss," "The Girl from Rector's," "The Easiest Way," "The Girl in the Train," "The Girl in the Taxi," "Alma, Wo Wohnst Du," "La Samaritaine," "Three Weeks," "Salome," "Queen of the Moulin Rouge," "The Showing Up of Blanco Posnet," "Rebellion," "Thais," "One Day," Gertrude Hoffmann's Dances, "The Yoke," "Maria Madelaine," "Jewels of the Madonna," "Juggler of Notre Dame," "Louise," "The Penalty," "Herodiate," "Damaged Goods" (a sex hygiene play), "The Lure," "The Family Cupboard," "Madam President," "The Fight," the Ruth St. Denis Dances.

Phil Herget, secretary of the federation, who proposed the plan, said that joint committees of the Catholic and inter-church societies will call upon Mayor Spiegel to ask him to appoint a new theatre censorship board and to give his opinions on the "boycott" plan.

"The 'absent treatment' will not be given to theatres because of their 'past performances,'" said Mr. Herget, "but we hope to take action on all future violations of our idea of what are proper plays. We are determined to act against the theatres and still not advertise their attractions and defeat our own purpose."

Manager T. Aylward, of the Grand Opera House, voiced his own opinion when he said: "We are at the mercy of the New York agencies. I feel assured that none of our coming plays is on the list tabooed by the Catholic Federation. Cincinnati has seen most of the offending shows already. The tendency to produce 'shady' plays is passing, I believe. And there is no one more pleased than myself."

Carl Hubert Heuck, of the Lyric, expressed similar views, and added: "We regret when it is necessary to present plays that do not meet with the approval of those interested in the morals of the community, but we are helpless. The booking agents send us plays and we must present them or close our house."

◆

STAGE DIRECTORS' CLUB.

A social club for the purpose of bringing together those of the theatrical profession, whereby all reputable producers, stage directors and stage managers, whether engaged in the legitimate, musical or moving picture business, will be eligible for membership, is the suggestion of Ned Wayburn, who is now in Europe. Several prominent producers who have been communicated with have announced their willingness to affiliate themselves with such an organization, and it is Mr. Wayburn's intention, upon his return from abroad, to begin active preparations for the formation of this organization. Such a club does not exist at the present time, and this idea should meet with the approval of this class of stage workers, and should appeal to those who have heretofore been denied the possibility of meeting their co-workers in a social and professional way.

◆

HENRY MILLER'S NEW PRODUCTION.

Henry Miller has started rehearsals for his forthcoming production of "Daddy Long-Legs," which will open about Feb. 10, near New York City. Mr. Miller will produce this new comedy himself, and is now directing rehearsals, but will not play a part in it, having other plans for himself. "Daddy Long-Legs" is described as a quaint comedy with its scenes laid in rural New England. As a novel by Miss Jean Webster, a niece of the late Mark Twain, it had widespread popularity, and by arrangement with Miss Webster, Henry Miller secured the dramatic rights. Miss Webster dramatized the book, and its presentation in play form will mark her first appearance as a playwright.

Mr. Miller intends to present his new play with a company of nearly twenty-five, the list containing many well-known plays. It will be a "Henry Miller production" in every particular, and will attract attention because of the extreme popularity of the novel.

◆

PANTAGES' WINNIPEG AND SASKATOON NEWS.

The new Pantages' Theatre, in Winnipeg, Can., will open Feb. 9. It is a modern house in every respect, and so near completed that there is not a chance of postponement of the opening. J. O. Matthews, booking manager of the circuit, picked out the following opening program: Adgie's lions, Arthur Rigby, Howard Trio, Milton and Dollie Nobles, Richards and Montrose, and Phil La Toska.

The Empire Theatre, in Saskatoon, Can., started playing the Pantages' road shows on Jan. 22, and from now on will play the entire shows the last half of each week. The opening show included: The Riding Duttons, Rhoda and Crampton, Patsy Doyle, Clara Stevens and company, and Duncan and Holt.

◆

BILLY SILL'S PET.

After Cecelia Wright finished her singing act at the Palace Theatre, New York, on Sunday night (Jan. 25), she was presented with a large bunch of flowers by Rosmary Sill, the pretty seven year old daughter of William Raymond Sill, the theatre's press representative. Little Miss Sill is a warm favorite with all who know her.

◆

A UNIQUE ENDORSEMENT.

James Madison, who has been writing the monologues of Fred Duprez for the past five years, recently received from him the following characteristic commendation: "My Dear James—If you ever wrote me any funny material that wasn't funny, it would be very funny indeed. (Signed) Fred Duprez."

◆

A MINER SOUVENIR.

The Miners have issued an anniversary souvenir to celebrate the completion of the fiftieth year since Henry C. Miner started in the business, in 1864. The portraits of Harry Miner and his sons, as well as the picture of the Miner Theatres, are handsomely printed.

A FEW WORDS FROM FRED ELLIS.

BROOKLYN, N. Y., Jan. 26.

"I dropped in at the Broadway Theatre, here, the other night, to look over George and Lew—meaning, of course, Primrose and Dockstader, my old minstrel friends—and being duly impressed with the show put across and recalling the screed in the previous week's CLIPPER from the pen of Ed. Leroy Rice, himself the son of a famous minstrel, anent Neil O'Brien's Minstrels, it brings to my memory the burnt-cork shows of other days.

The first minstrel performance that I ever saw was Campbell's Minstrels, at Northampton, Mass., away back in the early sixties, and the show was given by seven men. I cannot remember the names of the performers, but their antics are to this day impressed on my mind. Hundreds of minstrel shows have taken the road since that day, and of those that I have personally attended, I recall the following, and there was not a show in the lot without merit:

Campbell's Minstrels, Green's Mocking Bird Minstrels, Morris Brothers, Pell & Trowbridge's Minstrels, the Olympic Serenaders and Brass Band, Duprez & Benedict's Minstrels, Calender's Georgia Minstrels, Whitmore & Clark's Minstrels (Lew Dockstader, under the name of Clapp, was with this outfit for a season), James Heywood's New York Serenaders, Gorton's New Orleans Minstrels (the original Clipper Quartette and the Gorman Brothers being featured), I. W. Baird's Famous Minstrels, M. T. Skiff's California Minstrels (with my old friends, Billy Ward and Joe Fox, who are still in the game), Wilson's All Star Minstrels, Bartlett's California Minstrels, Fox & Ward's Minstrels, Wheeler's Ideal Minstrels, Abe Spitz, manager; Barlow Brothers & Frost's Minstrels, Barlow, Wilson, Primrose & West's Minstrels, of which William Henry Rice was a feature; Barlow & Wilson's Minstrels, Primrose & West's Minstrels, Thatcher, Primrose & West's Minstrels; George Thatcher's Minstrels, Hennessey Brothers' Minstrels, Madame Rentz' Female Minstrels, Duncan Clark's Female Minstrels (I was agent of this show), Tom Warfield's Minstrels, Archie White's Minstrels, Haverly's Minstrels ("40—Count 'Em—40"), Kit Clark's Haverly Minstrels, Gorman Brothers' Minstrels, Lew Dockstader's Minstrels, Leavitt's Gigantean Minstrels, McIntyre & Heath's Minstrels, Matt Leland, manager; Hi Henry's Minstrels, Guy Brothers' Minstrels (George Guy, manager of this troupe, was with Kelly & Leon's Minstrels, in New York, and Hooley's Minstrels, in Brooklyn), Buckley's Serenaders, with G. Swaine Buckley; Nick Roberts' Clown Minstrels, McNish, Johnson & Slavin's Minstrels, Cleveland's Minstrels (several different shows), Billy West's Minstrel Jubilee, George Primrose's Minstrels, Primrose & Dockstader's Minstrels, and some I have forgotten. Yours for sure, FRED D. ELLIS.

◆

DOINGS AT THE HIPP.

BY HARRY LA PEARL.

Another great night was given by the Hippodrome water boys, at Geneva Hall, Forty-third Street, near Broadway, Jan. 12. This was not a (water affair), it was a big dance, big eats, and a fine entertainment. Although the entertainment was the feature of the evening, and those who took part were all remarkably clever. Some of the folks were Kennedy and Kuhn, who sang songs, and sang them like they should be sung; Frances Burne sang "Broadway Made Me Lose My Wife" (he never had one), Tommy White and Pitsan entertained with song and dance, Gennard recited "The Curse of Drink," Mike Williams sang parodies, Tommy White offered "Sacramento," Wm. Murray entertained with a trained hoop act, I couldn't tell which way they went, but they all came "back," sixteen hoops going as far as I could see. The man next to me said there were only eight.

Al. Wyatt is worthy president of the organization, as well as founder and promoter of the aforesaid festivities, was very busy during the evening, but was finally corralled and induced to sing "Our Fairy Queen Is in Danger," and with the assistance of a silk handkerchief he made one of the biggest hits of the evening. The Fleming Dancers sure did shake their feet, as well as many others who were present. There were many more who did stunts during the latter part of the evening which were also very good. Charley Koikawa Mritre De Hotel, Bustanobys (The Duke) rendered the "Phantom Dance." An orchestra of five pieces rendered the music for the various dances. Willie Sullivan, the versatile piano player, furnished all the music for the entertainment part of the program. Robert Jordan made a speech. The Water Boys are going to have another party soon, and when they do Jordan will be called upon to read that last line over again. Remember the big show, rain or shine, at Sixth Avenue and Forty-third Street.

Hipp! Hipp! Hooray.

◆

CHANGE AT EMPRESS, SPOKANE.

Spokane (Wash.) theatregoers regret very much Mr. Considine's decision in transferring all Orpheum acts to Vancouver, B. C. Conditions have been such at the Spokane playhouse for the past six months that it was found necessary to make this change, and hereafter all acts booked for the Empress will be seen at the Orpheum.

The Orpheum will remain in charge of Mr. Muller and Superintendent Bowen. J. W. Hager, treasurer of the Orpheum for the past two years, has taken position as superintendent at Pantages', in Vancouver.

◆

SOMETHING ABOUT "THE DOG."

Edward E. Rice has engaged Marie Chambers, recently with Mrs. Fiske's company, as his leading lady for the forthcoming production of Er. Lawshe's farce comedy in three barks with a bite, entitled "The Dog," which was produced in Paterson, Jan. 17, and is heading for New York. Mr. Rice has also secured the services of Lynne Overman for the leading comedy role, while Oza Waldrop, Alice Hills, Morgan Coman, Bert S. Frank and Charles E. Verner, complete the roster of a company of more than ordinary attractiveness.

◆

COL. PICKENS IN TOWN.

Col. J. W. Pickens, of Al. G. Field's Minstrels, paid a visit to the Friars' Club last week. He reported that business with the troupe was excellent.

Vaudeville Notes.

"FRANKIE" DREW will play the Inter-State time for ten weeks, beginning Jan. 29.

CARROLL AND BELL write: "We (Carroll and Bell) are on the Sun time, and meeting with big success in every house. We are featuring the Tango and Texas Tommy dances. Harvey Carroll's imitation of a darkey's pastime down on the levee is one of the big hits in the act."

BILLY AND NELLIE WELLS, in their new comedy act are meeting with flattering success on the Ted Sparks' vaudeville circuit. These versatile character artists have recently closed with Hugh's Comedians, and immediately started playing vaudeville, and are there with the comedy goods, and securing the laughs at every stand.

THE Original Alabama Minstrels, a colored organization, includes: James Small, Clarence Hodges, John Wilson, Willie Brown, Gov. James, John H. Tilghman, Doshie Styles, Bessie Oliver, Grace Aldridge and Lizzie Miles.

BILLY O'DAY is producing a new act, entitled "The New York Clipper Reporter."

P. H. THRUBER writes us from Paris, Jan. 16: "We opened here at the Alhambra on the first of the month, and did big, and have had fine press criticisms and many offers for future engagements. All who have seen the new act have been giving us great credit for the novelty and freshness of the act, especially the comedy features. We remain here until 31, then go to Glasgow and the English provinces, returning to London in the Spring, with the continent to follow the beginning of the Summer. There seems to be no trouble over here in booking good time if you have the goods and the right representation. Owing to the popularity of boxing here our comedy boxing was a big scream. Kindest regards and very best wishes to all the staff. Yours as ever, P. H. THRUBER."

FRANK KEENEY has added to his chain of vaudeville theatres by the purchase of a house in Philadelphia. This is the seventh in the string, which promises to stretch out to a baker's dozen.

RUTH HEWITT is at present in Lakemont, Pa., where she intends spending the remainder of the Winter, owing to the illness of her mother, Mrs. Gertrude Hewitt.

CARLOS CURTI, whose wife committed suicide, was formerly leader for the Orrin Circus, in Mexico, and one of the Original Spanish Students. Mrs. Curti was buried Jan. 31.

World of Players.

GEO. M. DEVERE writes: "About fifty members of the Baltimore Lodge of Elks and the members of the 'In Old Kentucky' Company held a memorial service Jan. 27, at the grave of Burt G. Clarke, in Lorraine Cemetery. Twenty-one years ago Mr. Clark created the part of Col. Sandusky Doolittle, in the melodrama, 'In Old Kentucky,' and played the part until about one year ago. He died on Nov. 18, in the Mercy Hospital, this city. At the time of his death he was the oldest living member of the Baltimore Lodge of Elks. Addresses were made by Leon Schiff and Geo. M. Devere. The pickaninny band played, and a wreath, inscribed 'Colonel,' was placed on the grave."

ED. M. JACKSON sends us the following: "John M. Stout, manager McIntyre and Heath's 'Ham Tree' Co., was quietly married in Omaha recently during the engagement in that city, to Katherine Foster, a Decatur, Ill., society girl, and also a prominent member of the company. The wedding supper was given Jan. 14, in a private dining room of the Savoy Hotel, Denver, at which seventy-five guests attended. Mr. and Mrs. Stout were presented by the members of the company with a solid silver loving cup."

HARRY SHANNON, manager, the Shannon Stock Co., writes: "I have had several people write and ask me if I were in tabloid musical comedy. I am still managing my own attractions. At present with the Shannon Stock Co., and doing a very nice business. Harry Shannon Jr. is still doing the leading comedy business with the show. Just played New Castle, Ind., at the Alcazar Theatre, B. F. Brown, manager. I found the theatre one of the neatest and cleanest theatres we have played. The business was excellent. We expect to play for Manager Brown again next season."

THE John Grieves' Musical Comedy Company were at the Avenue Theatre, Du Bois, Pa., this week, playing repertoire tabloid comedies. The company comprises: Ella Grieves, John Grieves, Lew Worth, John Mayon, Wm. Fisher, Florence Mitchell and an exceedingly clever chorus of six young ladies.

JAS. D. DOWNS has completed his new play, entitled "Found Guilty," and will produce same next season. He will organise a company this Spring, for a try-out, preliminary to bringing the play on for a New York production.

HARRISON GREY FISKE announced that Mrs. Fiske would appear next season in a new play.

OUR 61st ANNIVERSARY NUMBER.

Amongst the many attractive features contained in this elaborate number will be found the following special articles, all of which are original and were prepared expressly for this purpose:

Temperament, What It Is—and Is Not............By David Belasco
A Most Exciting Christmas............By Geo. M. Cohan
Construction of a Popular Song............By L. Wolfe Gilbert
The Old Murray Hill Stock Co............By Edgar Allan Woolf
Moving Picture Publicity............By Chas. E. Nixon
The Vaudeville Situation............By Mort H. Singer
Inauguration of a New Era in Vaudeville............By Frank Queen Doyle
The Circus a Benefit to a Town............By Harry Earl
Memories of the old Theatre Comique, in Providence, R. I............By A. W. Davis
Y'Allah Ballyhoo............By "One Who Knows"
The Call of the Movies............By Willard Coxey
Magic As An Art............By Linden Heverly
Yarn of the Manager Bold............By Louis Harrison
Death of Cæsar (Poem)............By Lenore Caulfield
Playing with Fire (Story)............By Fletcher Smith
Ten Years in a Professional Office............By Harry L Newton
Hope for a Dramatic School Graduate............By Leontine Stanfield
Arab Acrobats............By Sie Hassan Ben Ali
Realism in Photoplays............By Robert Grau
Evils in Promoting Songs............By Will Rossiter
An Hour with Chas. K. Harris............By a CLIPPER Representative

This Anniversary Number will be issued under date of Feb. 14, and we urge everyone who wants to obtain a copy of it to place the order in advance with a newsdealer. It will be sold at the price of our regular issues at Ten Cents per Copy. If it is ordered to be sent by mail from this office the price will be Fifteen Cents—the extra five cents is to defray the expense of mailing.

PUBLISHERS OF THE CLIPPER.

ANYONE knowing whereabouts of Jimmie Coyne please send address at once. Wife very sick. 20 East Tenth Street, New Albany, Ind.

GEORGE AND LILY GARDEN have been routed for twenty-three weeks out of the United Booking Office, starting Jan. 22, through Chas. S. Wilshin.

THE Jefferson Theatre, in Springfield, Mo., is to use W. V. M. A. bookings exclusively, in the future. This house was the opening point of the Hodkins circuit for a year or two.

EBER'S AVENUE THEATRE, in East St. Louis, is to use the bookings of the Western Vaudeville Managers' Association.

THE August Family sailed, Jan. 28, for the Circo Welton, Mexico City.

GRACE DREW WEDS.

Grace Drew, formerly prima donna of "The Chocolate Soldier," was married to James H. Brown, a leading attorney of Denver, Col., in Atchison, Kan., a week or so ago.

Miss Drew obtained a divorce recently from John R. Drew, and had been in St. Louis since fighting for the custody of her eleven years old son.

◆

FRANK THOMPSON'S NEW POST.

Frank Thompson, who has been manager of the Palace Theatre, New York City, since its opening, has been appointed personal representative of E. F. Albee and A. Paul Keith. The Palace will be under the direct charge of Elmer F. Rogers.

◆

CREIGHTON MADE SUPT.

George Creighton has been made superintendent of the Forty-fourth Street Theatre, and also of the Folies Marigny, and now has under his direct supervision over 100 employees.

◆

INTERESTING!

A bill forbidding any vaudeville or moving picture show on Sunday where an admission is charged, was introduced in the Assembly at Albany, Jan. 28, by Assemblyman Thorne, of Erie.

◆

FRED ZWEIFEL RESIGNS.

Fred Zweifel, for many years connected with the Shubert offices, has tendered his resignation to the Messrs. Shubert.

◆

HENRY W. SAVAGE has engaged Renee Boucicault, daughter of the late Aubrey Boucicault, for a role in Holman Day's new comedy, "Along Came Ruth." Rehearsals were started Jan. 29.

J. B. SNIDER JR. AND W. S. THORNTON have leased the Senatobia Opera House for five years, and have modernised the house. Belcher & Wright's "Tempest and Sunshine" was the attraction Jan. 28.

THE CAFE DE PARIS, New York, is bankrupt.

NEWS IN BRIEF.

RUPERT HUGHES has written a one-act farce called "Celluloid Sara," which will be produced in the Palace Theatre, New York, on Feb. 9. The company includes: Eva McDonald, Lillian Elwood, Guy D'Ennery, Percival Lennon, Jack Pierce and Carl Grecu.

LYNN HARDING is making his final appearance in America as a star this week at the Studebaker, Chicago, in the Liebler Company's production, "The Speckled Band," opening Feb. 2.

LOUIS F. WERBA AND MARK LUESCHER, of Werba & Luescher, on Jan. 29, filed their individual schedules on the petition of bankruptcy filed against them on Oct. 21. Werba has liabilities of $196,871 and nominal assets of $158,184. Luescher has liabilities of $170,680 and nominal assets of $158,184.

MILTON AND SARGENT ABORN have completed arrangements with Victor Herbert for the production, in March, of his new opera, "Natoma." The date has not been definitely set.

RUDOLPH BERGER arrived from Germany in New York, on board the S. S. *Olympic*, Jan. 28. He will sing at the Metropolitan Opera House, New York.

DR. A. HARRIGAN, son of Ned Harrigan, is recovering from a serious illness at his home in New York.

SOL FLOOM will erect a house on a twenty foot lot at 1502 Broadway, adjoining the Palace.

J. STANLEY GRIFFIN, of Jersey City, has been appointed receiver for the Orpheum Theatre, in Jersey City, and the Gaiety, Hoboken. Anthony Michel will, hereafter, operate both houses.

STANLEY DE WOLFE, of the Pope Stock Company, was accidently shot in the right breast on Monday, during the second act of "Billy the Kid," at the Odeon Theatre, in Newark, N. J. He will recover.

"L'AMI FRITZ," a comedy, in three acts, by Erckmann-Chatrian, which has been played here both in English and German, was presented in French Jan. 29, by the amateur company of French residents of New York, members of the Cercle Dramatique of the Alliance Francaise, before a large audience in the Aerial Theatre, on the roof of the New Amsterdam Theatre Building, New York. The only professional actor in the company was Ernest Perrin, who appeared in the leading role of Fritz Kobus.

ARRANGEMENTS have been completed in the Shubert office to postpone the engagement of William Faversham, at the Lyric Theatre, to allow for a continuance of the run of Guy Bates Post, in "Omar, the Tentmaker," until another theatre is ready for that successful star and attraction. Mr. Faversham has held a contract for several months to appear at the Lyric, Feb. 2, but he will not come in now until Feb. 9. On that date another theatre will be ready for Mr. Post and the Persian love play.

25 YEARS AGO.

Under this heading we will publish each week important and interesting amusement events occurring the corresponding week a quarter of a century ago.

Feb. 1, 1889.—Austin's Nickelodeon, Boston, Mass., partially destroyed by fire.

Feb. 2.—"Peggy," a revised version of "The Rough Diamond," by Ullie Akerstrom, originally acted at Mountain City Theatre, Altoona, Pa.

Feb. 2.—People's Wonder, Lawrence, Mass., dedicated.

Feb. 2.—Sioux City, Ia., Lodge, No. 112, B. P. O. Elks, instituted.

Feb. 3.—Boynton Hall, Calgary, Can., burned.

Feb. 4.—Leo Lamar made New York stellar debut at Jacob's Third Avenue Theatre, New York, in "Fate."

Feb. 4.—"Beacon Lights," originally acted at Thalia Theatre, New York.

Feb. 4.—Louis Reillier made professional debut at National Theatre, New York.

Feb. 4.—Marie Gordon (Mrs. John T. Raymond) made English debut at Hull, Eng.

Feb. 4.—Gem Theatre, Louisville, Ky., dedicated.

Feb. 5.—New Hall, Winfield, Ia., dedicated.

Feb. 5.—"An International Match," Augustin Daly's adaptation of Franz Von Schonthan's German comedy ("Cornelius Voss") first acted in America at Daly's Theatre, New York.

Feb. 7.—Walton's Opera House, Butler, Mo., burned.

Feb. 7.—"The Opium Joint; or, the Wicked World," by Geo. E. Hadden, originally acted at Pence Opera House, Minneapolis, Minn.

DURING THE WEEK.

ATHENA LAWRENCE was with "Among the Pines."

PHOEBE DAVIS AND J. R. GRISMER played in "Fairfax," at the Alcazar, San Francisco.

HUBERT WILKE joined the "Said Pasha" Co.

THE People's, Kansas City, formerly the Eden Musee, was opened.

NEWTON BEERS placed his bookings with Klaw & Erlanger.

J. C. DUFF sailed for Europe.

W. J. SCANLAN announced his European tour.

HENRIETTA CROSMAN joined "The Still Alarm," succeeding Sydney Armstrong.

DOROTHY DORR was engaged by W. H. Gillette.

LOTTIE WILLIAMS was with N. S. Woods Co.

WARD AND VOKES were with Mignani Bros. Co.

THE Cleveland-Haverly Minstrels opened at the Windsor, New York.

DONOVAN AND ALBRIGHT were at the National, New York.

JAY RIAL was with the Lydia Thompson Co.

FRANK J. PILLING secured the World's Museum, Boston.

WALTER STANTON signed for Barnum & Bailey.

THE arrest of George Thatcher, George H. Primrose and Wm. H. West in Knoxville, Tenn., on a charge of playing poker, was burlesqued by McNish, Ramza and Arno. Frank McNish was the policeman.

ED. HARRIGAN'S Co. was playing "Pete."

THE Adelphia Theatre, Buffalo, was offered for rent.

◆

BREEZY BITS.

(BY SID.)

BEN KAHN, manager of the Bedford Theatre, Brooklyn, has handed his resignation to Levy Bros., owners of the house, to take effect Feb. 8. Kahn, who has been manager of the house ever since the opening last Spring, has made himself very popular with its patrons, and it is due greatly to his endeavors and clever handling that the Bedford has had such big success in face of the opposition in that part of Brooklyn.

THE Ormiston girls are going to spend the months of July and August at their country house outside of New Brunswick, N. J. They bought the property and built a beautiful house there several years ago, but have never spent a real vacation in it, which they will do this Summer.

HENRY FREY, "the German souse," playing the Loew time, invested some of his spare earnings in a picture house down in Bath Beach. Henry claims it has a seating capacity of eight hundred, and will be known as "The Little Frey." It will be managed by Victor Frey.

MANAGER E. A. MCARDLE, of the Gayety, Brooklyn, is making a big success of his Country Store nights, which he holds every Tuesday and Friday.

SOPHIE TUCKER is making the hit of her life this season. She has been called upon to play return engagements a number of times this season.

LOUIS KAROS is acting as stage manager at the Gayety, Brooklyn, this season, wearing the same old familiar smile he is known so well by.

LLOYD AND CASTONA, who are playing their act, "Troubles at Rehearsal," with eight people, in and around New York, will open on the Western Vaudeville time at Ft. Wayne, Ind., March 8.

THE FLYING LA MARRS, one of the best flying acts in vaudeville, with three people, will put on a new act of five people in several months. Mr. La Marr claims it will be the most sensational and elaborate act of its kind ever produced.

I CAUGHT the "Country Store" at the Gayety, Brooklyn, the other night, and want to say it was a big success. Manager McArdle had lots of good things to give away. To make it a sure-fire "go," Mr. McArdle just got up there on that stage and run things himself. He called out the numbers and then carefully compared each number to see that the holders didn't slip something over on him. Several tried, but didn't get away with it. Whity McCarthy, the little fat stage carpenter, was made up as a real country "boob" store clerk, and he looked and acted the part.

RECEIVED a postal from my old friend Frank Holly, who has the famous Holly Arms, down at Hewlett, Long Island, telling me that the tango and all those society dances are making the place more famous than ever, and that's going some. It is the most popular society inn on Long Island.

LEE DUPREE closed with the Taxi Girls to return to her home in Brooklyn several weeks ago, on account of the death of her brother, Al. Dupree, a non-professional.

THE cornerstone of the new Flatbush Theatre, located at Flatbush and Church Avenues, Brooklyn, N. Y., was layed Saturday, Jan. 31. The house will open about April 1, booked by the U. B. O.

EDGAR BERGER is playing the Dominion Theatre, Ottawa, Can. His act went big at the Orpheum, Montreal, last week.

THE CLIPPER TRIO opened last week in Brooklyn, at the Halsey, and went very well.

HELEN AND GLADYS LA VERNE, a sister act, closed with "Troubles at Rehearsals" at the Fifth Avenue, Brooklyn, Feb. 1. They are going to put out a dancing, piano and singing act in vaudeville, with a male partner.

◆

MRS. JOSEPHINE L. JARRETT, widow of Henry Jarrett, the theatrical manager, died Jan. 16, in her apartments at the Ostend, Broadway and West One Hundred and Twelfth Street, this city.

AFTER the engagement of "Within the Law" at the Manhattan Opera House, "The Whip" will return for a short season.

3 PACEMAKERS 3

SO POWERFUL THAT ALL OTHER SONGS ARE FORCED TO TRAIL BEHIND
THE LATEST BY THE BOYS WHO WROTE "YOU MADE ME LOVE YOU".

Words by
JOE McCARTHY

THREE NATURAL WINNERS

Music by
JAMES V. MONACO

I MISS YOU MOST OF ALL

What more can we add when the greatest singers in the country say "It is the greatest ballad in years." JOE McCARTHY wrote "That's How I Need You."

I'M CRYING FOR YOU

A Rag Ballad that has a tear and a smile in it. Our successor to "You Made Me Love You." Great double version.

WHILE THEY WERE DANCING AROUND

HERE'S THE BABY! A LIVELY COMEDY RAG NOVELTY, with laughs galore. Everybody is dance crazy. JIMMY MONACO wrote "Row, Row, Row." This song is bound to be the sensation of the world. Great double version.

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BURLESQUE NEWS

EXTRACT FROM MANAGER JOHNSON'S "CACKLE."

"Kindred with the mention I made in last week's *Cackle*, regarding the tremendous business done by Billy Beef-Trust Watson's Show at the Gayety Theatre, in Pittsburgh, a few weeks ago, it is not out of order to go into the matter a bit deeper and make clear to you just how highly he stands as an attraction all over the big Columbia circuit of theatres reaching, as you know, from Omaha to Boston, thirty-seven theatres constituting the circuit or 'wheel.'

"Each season there is a friendly battle on between the shows that have attracted the largest gross receipts during the entire preceeding season—all are trying to finish in first place in the matter of money takings. The present season is now so well advanced that the news has leaked out as to just which shows are 'in the running' to finish in first place, and the order of their standing Jan. 1, was: Billy "B-T" Watson, first; the Behman Show, second; Dave Marion's Own Show (comes here week of March 29), third: Bert Baker, fourth; Billy "Sliding" Watson, fifth; Al. Reeves, sixth."

THE BLACK CAT'S FOURTH ANNUAL.

The M. O. B. O., Gotham Litter No. 1, gave their fourth annual ball at the Yorkville Casino, Jan. 27, and the affair was voted by all a tremendous success The grand march was led by Vic Boravelli, the popular leader of Miner's Bronx Theatre, and his wife. One hundred and fifty happy couples followed in his wake to the martial strains of a thirty piece orchestra. Every well known musician was on hand, and numerous well known burlesque artists were scattered enjoying the cooling beverages.

The Lox Club was well represented. Abe Miers arrived at one P. M., with a retinue of burlesque celebrities, under the guidance of Mildred Gilmore, including Jack Conway, Meyer Harris, Chas. Feldheim, Wash Martin, Elsie Gillette, Max Levey, Max Cohan, Lew West, Irving Becker, Fred Follett and a bevy of fair ones from the Sam Howe, Gay New Yorkers and the Star and Garter shows. Much tangoing, turgkey trotting and fancy dancing was put over until the early part of the next day.

Charlie Raymond, who has made a decided hit in the straight part with the Bon Tons, has been signed with the show for the balance of the season.

Terry McGovern was committed to a sanitarium, by his wife, Jan. 26.

NOTES FROM THE BROADWAY BELLES.

Alice Adams, recently with the Belles Co., found a few spare days last week in which to leave her ill sister's side, and take a flying trip to Philadelphia, where she was the guest of Mabelle Parker.

Flavia Carleton is making a decided hit with the song, "Oh! You Wonderful Baby," which she sings in the Daddy number. Miss Carleton previously rendered grand opera selections on her mandolin in same number.

Fay Stanton is the cute little kid in pink in the school act recently produced by Lester Allen. Miss Stanton is a clever child actress, and possesses a voice of rare quality as well as exceptional dancing ability.

PROGRESSIVES FOR LOUISVILLE.

Looks as if the Progressive Circuit would play Louisville before the season closes. A proposition has been offered the new circuit by the owners of a house in Louisville, whereby the Progressive can go in on a sixty per cent. basis. This looks like a safe stand, the house at the present time playing between 2800 and 3300 weekly, and catering to a goodly share of lady audiences. The deal up to the present time is not closed, and if not for for this season, Louisville is a positive stand for the Progressiva next year.

DAVE MARION CONTINUES RECORD-BREAKING.

Dave Marion put over another one in Pittsburgh, Pa., last week, playing to capacity business. This season has been a record one for "Snuffy" all over the circuit, Marion having eclipsed standing records at several houses, and made a record in Newark, N. J., playing to the biggest business ever recorded to a burlesque show in that town.

FEINBERG BROS. CLOSE.

Abe Feinberg, advance man for the Follies of Pleasure, closed with the show in Buffalo, N. Y.

Harry Feinberg, also an advance man for the Eva Mull Show, closed at the Gotham Theatre, Jan. 31. Both boys, who are popular and hustlers in their field of endeavors, will go out ahead of the "White Slave Traffic" pictures.

Monroe Lockwood closed with the Rector Girls at the Olympic Theatre, Jan. 31, and joined a trio, playing the U. B. O. small time.

Johnny Eckhardt, who has been manager of the Gayety Theatre, Philadelphia, for the past four years, has resigned his present position with the view of engaging in a new sporting enterprise which is promoted by a party of Philadelphia capitalists. While under Mr. Eckhardt's management the Gayety became noted as the Quaker City's popular burlesque house, and the amateur boxing tournaments which he so successfully promoted added much to the success of the house. The Gayety was formerly under the direction of the Columbia Amusement Company, and when the merger of the Columbia and Empire circuits were consumated, Mr. Eckhardt organized the United Amusement Company, and conducted the house with stock burlesque, which proved very successful in spite of the fact there were four other burlesque houses playing the regular wheel shows. The policy of the Gayety will remain the same. The front of the house will be managed by the board of directors, while the stage will be under the direction of Jack Perry, formerly of the Progressiva circuit. Mr. Eckhardt retired with the well wishes of all the attachees and members of the company.

Sadie Carroll, formerly of Billy Watson's Big Show, mourns the loss of her mother, who died suddenly Jan. 29, after two days' illness.

Madge Sheehan and Mabel Oakll have been drafted from the chorus ranks and are being billed as extra attraction, offering a Barbary Coast Tango, which is a hit with the show.

Arthur Heller was married to a non professional. Arthur will not tell who the bride is, but says that its wedded bliss for him from now on.

Bobby Morrow, the popular manager of the Trocadero, Phila., Pa., paid a visit to New York, last week, and was entertained by the members of the Lox Club, and was voted in as a member. Jack Conroy officiated as Chief Lox.

Geo. Miner, even at this early date, is getting everything in readiness for Fred Follett's benefit, which he intends to make a gala affair, presenting twenty acts and an orchestra of sixteen pieces. The affair will be held Sunday evening, March 29, at the Miner's Bronx Theatre.

Mr. and Mrs. Elwood Benton (Mae Clarke), who were with the May Howard Show, have been retained by Sol Meyers with the Jolly Girls Co., both playing parts and doing their specialty to big success.

Harry S. Le Van, the Hebrew with the funny laugh, has signed with Joe Oppenheimer for next season, and will be seen on the Progressive circuit. Harry is now playing vaudeville, and meeting with success.

Olivette Tremayne, formerly with the Al Reeves Show is taking a much needed rest, in New York, and will not do anything until next season, when she will rejoin an Eastern wheel burlesque show.

Leona Murray jumped in and played Bertha Rich's part with the Tango Girls without a minute's notice, and scored an immediate success, leading four numbers and receiving from five to seven encores on each.

HERE AND THERE IN BURLESQUE.

BY OLIO.

Francis La Tell, the coon shouter, was quickly drafted into the Dandy Girls cast, at the Olympic, New York, Jan. 25, to take Mabel De Nord's place in the olio, and made a decided hit with a repertoire of rag ditties. Miss De Nord will return to the cast at the Trocadero, Philadelphia, Pa.

Reports from the Follies of Pleasure state that the show continues to be a hit all over the circuit. Capacity houses ruled at Detroit, and a record was hung up in Toronto. Rube Bernstein has changed the show around for the repeat, and the newspaper critics are devoting much space as to the merits of Rube's all star show.

Grace Foster, late of the Foster-Ritter Trio, has joined hands with Tod Calloway under the team name of Calloway and Roberts, and are booked solid over the U. B. O. time. Phyllis Foster is working with Jack Lewis, and are playthroughout the West.

Eddie Glickman, leader of the Gay New Yorkers, was married to Helen Marvel, in Boston, Mass.

Helen Western will be seen in a new single act, written by Tommy Gray. Helen opens at the Grand Opera House, Sunday, Feb. 1.

Pittsburgh papers devoted much space to Frank Calder's High Life Girls. *The Press* says that "Ambork Ali, as 'Bumpsy,' essayed the task of starting most of the fun, and did the work in a way that left nothing to be desired. His boxing match with Viola Hunter was a scream. The Monkey Cabaret proved a distinct hit, the vocal solo by a performing dog, who howled 'You Made Me Love You,' bringing down the house."

Harry Hart, one of the popular members of the Lox Club, was given a big send-off by the boys Jan. 20, when he left for his home, Toronto, Can.

Billie Davis joined the Rosey Posey Girls Co. at Washington, replacing Helen Reynolds.

Jeanette Mohr and Sarah Hyatt are doing a double dancing specialty with the Rosey Posey Girls. Their offering, entitled "The Blooming Tango," is a big hit at each performance.

Johnny Eckhart is in New York.

Elsie Gillette, who closed with the Behman Show, opened with Harry Hasting's Big Show at Miner's People's, Jan. 31.

Meyer Harris signed with Al. Wood's for one of the Perlmutter and Potash road shows for next season.

Helen N. Ely retired from the cast of the Girls of the Gay White Way Co., Jan. 24.

Murray Belmont, of "Madam X-Cuse Me" fame, has taken up the moving picture game. Murray will be featured in some new reels with an independent picture firm.

Moe Messing arrived in New York, 29, having closed with the Edison talking pictures, which he managed throughout Ohio.

Babe Lewis, the clever little tango dancer, introduced a new dance with the Rector Girls, which was a decided hit. Babe and Charlie Weston make up the double.

Mildred Gilmore leaves New York Feb. 8, to join "Baron Nat Goldan," her husband, to celebrate her fifteenth wedding anniversary Feb. 20.

Helen Marvelle, formerly soubrette under the management of Morris Wainstock, and now with the Gay New Yorkers, and Edward Glickman, musical director of the same show, were married in Boston, Mass., Saturday, Jan., 24, by a Justice of the Peace.

Manager Hugh Shutt, of the Folly Stock, Detroit, Mich., writes enthusiastically of the success of his burlesque house, which has been running for two years, without a let-up, doing capacity business.

LAST CALL
FOR THE ANNIVERSARY NUMBER
ALL COPY MUST REACH US BY FEB. 7

A BUSY PLACE.

A very busy place these days is Kliegl Bros. office. They have recently furnished the electrical equipments for the following shows: "Omar, the Tentmaker," all the "Peg o' My Heart" companies, of which there are five companies now on the road; "Help Wanted," F. C. Whitney's new production "Maria Rosa;" "Adele," "Prunella," the Watson Sisters, "Sari," Gus Hill's "Mutt and Jeff in Panama," Clark's "Auto Bandits," and others. They have also furnished the stage equipment for the following theatres: The Shubert, Booth, Gordon's Hippodrome, Elizabeth, Hurtig & Seamon's One Hundred and Twenty-fifth Street house, Loew's Orpheum, Poli's Theatre, Springfield; the Gayety Theatre, Buffalo; Poli's Auditorium, Baltimore; Loew's Theatre and Roof Garden, Toronto, and others.

A new lamp, known as the Klieglight, has found universal favor among the moving picture studios, for the taking of motion picture films, and Kliegl Bros are finding all they can do to fill demands for this type lamp.

Wm. Bal, well known maker of trunks for the theatrical profession, is putting out a new style personal wardrobe trunk. This trunk comes within the margin of size prescribed by the railroads to avoid excess baggage charges. It was this idea of affording an escape from the burdensome tax due to over size that led him to undertake other innovations in the planning of wardrobe trunks. The result is that he has perfected a trunk in which every square inch of inside space is utilized, and which helps to add to travel and hotel life more of "all the comforts of home."

NOTICE.

HALF TONE PICTURES in the reading pages of **THE CLIPPER** will be inserted at these prices:

Front Page Cut	$65.00
Double Column	$10.00
Single Column	$5.00

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ABSOLUTELY GUARANTEED

MR., MRS. and MISS PERFORMER

AGAIN WE SAY THAT THE TWO BIGGEST BALLAD SUCCESSES OF THE YEAR ARE

"WHEN THE TWILIGHT COMES TO KISS THE ROSE GOOD-NIGHT"

and

"GOOD-BYE, LITTLE GIRL OF MY DREAMS"

Words fail us in trying to tell you of the "beauties" of these unexcelled ballads. In all our experience of twenty-five years, as popular publishers, we have never published their equals. Get them now in the height of their success. They never fail to "go over" and go big. Professional copies and orchestra parts in all and any keys—sent you upon request—or better still if you can call and hear these numbers, that will please us most.

If you cannot use ballads, then tell us what you can use and we will send you our best and latest of that particular style or kind.

F. B. HAVILAND PUB. CO. 125 West 37th St., NEW YORK

OUT OF TOWN NEWS

BOSTON.

The local playgoer is well supplied with amusement current week, and he would be difficult to please who will not find something of a pleasing nature. The business last week averaged fairly good, the popular priced houses helping keep the average up.

BOSTON (William Wood, mgr.)—A complete change of management goes into effect at this house Feb. 2. For a while, at least, the Keiths will run the old playhouse themselves, as they did when they bought it, six years ago, and they will have as resident manager William Wood. The present purpose is to present favorite old plays with a tariff of popular prices. Other bidders for the house also had this plan in mind, but the Keiths have decided to try it themselves, at first with the assistance of Wm. A. Brady. The latter's old standby, "'Way Down East," is the initial attraction under the new management. The length of the engagement, which opens 2, is not stated. Ethel Huyler Gray will be seen in the role of Anna Moore, and Thomas Mitchell in the part of David.

MAJESTIC (Wilbur-Shubert Co., mgrs.)—"Prunella," with Marguerite Clark in the title role, is at this house for a fortnight, beginning 2. The production is that of Winthrop Ames.

HOLLIS (Charles J. Rich, mgr.)—Annie Russell and her company begin, 2, a two week's engagement, presenting two of the merriest plays in English dramatic literature, Goldsmith's satiric comedy, "She Stoops to Conquer" and Sheridan's "The School for Scandal." John Drew had a fortnight of fair-sized houses.

COLONIAL (Charles Frohman & Wm. Harris, mgrs.)—"Oh! Oh! Delphine" continues popular here, where large audiences take delight in the music, merry comedy and attractive scenes arranged by the author and composer. Fifth week now on.

SHUBERT (Wilbur-Shubert Co., mgrs.)—Second and last week of Forbes-Robertson, Gertrude Elliott and company. Capacity houses ruled the first week, and the advance sale for current week indicates the same. Repertoire: "Cæsar and Cleopatra," "The Merchant of Venice," "The Light That Failed," "Hamlet," "Mice and Men," and "The Passing of the Third Floor Back."

TREMONT (Jno. B. Schoeffel, mgr.)—"Years of Discretion" is in its third week. The performance is full of fine touches and fresh in its variety.

PARK (Charles Frohman, Rich & Harris, mgrs.)—Robert Hilliard won immediate favor here in "The Argyle Case," a comedy drama with a grip. Third week is now underway.

CORT (J. E. Cort, mgr.)—Third week of "When Dreams Come True," with Joseph Santley singing and dancing his way through three acts. He is ably assisted in the comedy line by May Vokes.

PLYMOUTH (Fred E. Wright, mgr.)—"Under Cover," the stirring melodrama of mystery, suspense and surprises, is enjoying a long and prosperous run here where it commences its sixth week 2.

CASTLE SQUARE (John Craig, mgr.)—William Gillette's farce, "All the Comforts of Home," one of the old Boston Museum successes, is the stock offering this week. Manager Craig is making preparations for a production of "A Midsummer Night's Dream," and the leading roles will be acted by Mr. Craig, Mr. Carleton, Miss Young and Miss Olsson.

CASINO (Charles H. Waldron, mgr.)—Jack Singer's Behman Show of 1913-14 attracted houses of capacity size last week. The show was about the last word in this style of entertainment. Week of 2, the Girls from Starland, with Star and Garter Show to follow in.

GAIETY (George R. Batcheller, mgr.)—The Broadway Girls are located here for the week. Excellent results attended the engagement of the Queens of Paris, the company managed by the well known theatrical purveyors, Jacobs & Jermon. Next week, Social Maids.

HOWARD (George E. Lothrop Jr., mgr.)—Burlesque is furnished by the company called a Trip to Paris. A big feature of the Howard's own show is Cora Livingston, champion female wrestler, who offers to meet all comers. Other acts are: The Kratons, Purcella Brothers, Coe and Boyd, Marion and Moore, Caprice Lewis, Mike Scott, and Howardscope. Robinson Crusoe Girls will be here week of 9.

GRAND OPERA HOUSE (George E. Lothrop, mgr.)—The Parisian Girls, one of the progressive shows of the Progressive Circuit, pleased patrons last week. Week of 2, Honey Girls. Coming, A Trip to Paris Company.

KEITH'S (Harry Gustin, mgr.)—The customary strong show is headed current week by Edwin Stevens and company, Barns and Fulton, Murray Sisters and Bowman Brothers. Anna Held is coming shortly, and is being heavily billed by the management.

NATIONAL (G. A. Haley, mgr.)—Week of 2: Jesse Lasky's "The Rest Cure," Kathryn Purnell and company, Frank Arcaide and Sadie Stone, Mason and Murray, Cavana Duo, Queen and Casper Weiss, and Jean Barron.

ORPHEUM (Victor J. Morris, mgr.)—First half: Golden and West, Kathryn Kay, Hayes and Allpoint, Eddie Heron and company, Jones and Johnson, and Kealey Brothers. Last half: Billy Coviere, Burke and Harris, Roland West's company, in "Who Was He?" Pisano and Bingham, "Zira in Jungleland," and Creighton Brothers and Belmont.

ST. JAMES' (Marcus Loew, management).—Billy Coviere, Burke and Harris, Roland West's company, in "Who Was He?" Pisano and Bingham, "Zira and Jungleland," and Creighton Brothers and Belmont first three days. Last three: Golden and West, Kathryn Kay, Hayes and Allpoint, Eddie Heron and company, Jones and Johnson, and Kealey Brothers.

GORDON'S OLYMPIA (J. E. Comerford, mgr.)—Great Leo and company, Joe Deming and company, Gracie Emmett and company, Major Doyle, Electre, Three Pendleton Sisters, and Four Comrades.

BOWDOIN SQUARE (George E. Lothrop, mgr.)—Week of 2: Torcat's roosters, Lombardian Duo, Jack and Foris, Foley and Kelley, Florence Torley, and Hildebrand.

BIJOU (J. W. Craig, mgr.)—A change in administration has gone into effect at this house, which is controlled by the Keith people. Mr. Craig, the new resident manager, has been connected with Mr. Keith for many years. The vaudeville bill for this week includes: Ford and Mitchell, Tyler and Crolins, Landry Brothers, Lillian Dora, and Eldora Dane.

NOTES.

VAUDEVILLE and moving pictures are seen at the Shawmut, Scollay Square Olympia, Old South, Washington, Huntington Avenue, South End, New Back Bay, Star, Unique, Comique, Apollo, Dreamland, Olympia, New Palace, Ideal, Scenic Temple, Cambridge, Niagara, Roxbury, Harvard, Dorchester, Williams' Ideal, Gem, Day Square, Eagle and others.

JOSEPH BROOKS will shortly present at the Hollis, his revival of Bronson Howard's "The Henrietta," with Wm. H. Crane and Douglas Fairbanks, Amelia Bingham, and others.

"O, I SAY" will come to the Shubert next week for a run. The New York cast is offered.

"FANNY'S FIRST PLAY," one of Bernard Shaw's recent plays, will follow Robert Hilliard at the Park, in the near future.

Springfield, Mass.—Court Square (D. O. Gilmore, mgr.) "Stop Thief" Feb. 2-4, "The Lure" 6, 7.

POLI'S PALACE (Gordon Wrighter, mgr.)—Bill 2-6: Vandinoff and Louie, Lockett and Waldron, Imhoff, Conn and Coreene, Ethel May Barker, Sian Stanley Trio, Melville and Higgins, Fred J. Ardath and company, and Poliscope.

BROADWAY (D. D. Scullen, mgr.)—The stock company presents "The Yankee Consul" 2-7.

GILMORE (W. M. Ryan, mgr.)—Behman's Show 2-4, Girls from Stageland 9-11.

POLI'S (Ray S. Averill, mgr.)—Vaudeville and pictures.

NELSON (J. Loewer, mgr.)—Vaudeville and pictures.

PLAZA (Goldstein Bros., mgrs.) — Vaudeville and pictures.

BIJOU (E. L. Knight, mgr.)—Feature films.

PALACE, HUDSON, GEISHA, GAIETY, MIRROR, EDISONIA, PRINCESS, REEL, SUBWAY, LION, GLOBE, NOVELTY and LYRIC, moving pictures only.

NOTES.—An order from the mayor last week, which met with favor by the local theatre and moving picture managers is that no house may display colored posters or lithographs showing scenes from the photoplay......The Globe Theatre Company took over the Edisonia moving picture house Jan. 24, and placed J. B. Thomas in charge, formerly of the Globe Theatre......The stork visited the home of Mr. and Mrs. Ralph Kellard on Saturday, 24, and Thomas Dorsey Kellard now graces their home. Mr. Kellard was leading man of the Poli Stock Company, which closed Jan. 17, and Mrs. Kellard is known in the profession as Rebecca Ridgeley......Many of the old Poli Stock Company, which recently closed, are now located with companies in other cities. Lois Howell, leading woman, signed with the stock company at the American Theatre, Philadelphia, which organization G. Swayne Gordon will join later. Florence Pendleton, character woman; Augustin Glassmire, stage manager; James Brennan and Thomas Wirth are with the recently organized company at the Auditorium, in Fitchburg, Mass.; Forrest Seabury, comedian, is rehearsing with Grace George, in her new play, "Jemima's Marriage." ......Certificates of incorporation were issued at Boston last week to Harry W. Stacy, John W. Manning and Alonzo P. Fatt, known as the Connecticut Valley Amusement Co., with a capital stock of $5,000......The Geisha, a new moving picture house on Bridge Street here, which was opened Jan. 26, as the name would imply, is Japanese throughout from architecture to the interior decoration. Mr. Aiken is manager of the house. The soloists, by special arrangement, will come from the New England Conservatory of Music, Boston, and the Holland Trio will play every afternoon and evening......Mr. Poli has decided to rename his old house in this city, and will leave it to the choice of his patrons. To the person who, in Mr. Poli's and a committee's judgment, sends in the most appropriate name, will receive $10 in gold......"A Girl of the Underworld" was the attraction at the Gilmore Jan. 29-31.

Lawrence, Mass.—Colonial (Julius Cahn, mgr.) Malley & Dennison Stock Co. presents "The Littlest Rebel" Feb. 2 and week, to be followed by "The Case of Becky." Last week proved the banner week for attendance at this house, "Pretty Peggy" being the attraction.

OPERA HOUSE (W. R. Rolbers, mgr.)—Ed. Dowling's Musical Comedy Co., together with three acts of vaudeville, is the attraction 2 and week.

NICKEL (John R. Oldfield, mgr.)—Bill 2 and week: Unada and Irwin, Page and Newton, Apollo Trio, "The Minister's Wife," Prince Napoleon, Douglas Flint and company, Corcoran and Lloyd, "Fun on the Briny," and motion pictures.

BROADWAY, PREMIER, VICTORIA and COSMOPOLITAN, motion pictures.

Taunton, Mass.—Park (Malley-Denison, mgrs.) "Raffles" was presented here week of Jan. 26, to capacity. For week of Feb. 2, "Under Southern Skies."

WHITTENTON (Donovan & Walker, mgrs.)—Vaudeville and pictures.

CASINO, STAR, COLUMBIA and NICKEL, vaudeville and feature pictures.

Haverhill, Mass.—Academy (Joe Mack, mgr.) vaudeville and pictures.

COLONIAL (William E. Furber, mgr.)—For week of Feb. 2, "Traffic in Souls," a Universal feature picture.

ORPHEUM (Geo. K. Robinson, mgr.)—Mayer Stock Co. present "Madame Sherry" 2-6.

NICKEL, SCENIC TEMPLE and MAJESTIC, motion pictures.

Wooster, O.—City Opera House (Kittler & Limb, mgrs.) Alvord Players Stock Co. week of Feb. 1.

ALHAMBRA (J. H. Knepper, mgr.)—Photoplays and vaudeville.

LYRIC (E. R. Molt, mgr.)—Photoplays and music.

WALLACE (H. H. Zigler, mgr.)—Photoplays only.

NOTES.—"Lavender and Old Lace" pleased, 23, at City Opera House......Michale Vitalia, the boy band leader, was the big feature musical program at the Alhambra 26-28, and May McGowman, Irish nightingale, was a hit......Chief Red Feather and his Princess were headline attractions at the Lyric 26, 27, and the Chief proved himself an able vocalist as well as a lecturer......The Gwent Welsh Male Singers were classical musical event of the year at City Opera House, 28.

Temple, Tex.—Temple (W. F. Lucas, mgr.) "The Rose Maid" appeared at this theatre Jan. 26, to capacity house. "The Girl of the Underworld" Feb. 2, "The Blue Bird" 7.

Troy, N. Y.—Proctor's (Dan Corr, mgr.) bill for Feb. 2-4: The Benedettos, Dorothy Mackaye, "A Romance of Venice," Faden-O'Brien Trio, Ralph Boyle, and Mollin and company. For 5-7: Reid Sisters, Duke Darling, Susane Morgan and company, the Shelbys, and Fetching and company.

RAND'S (N. C. Mirick, mgr.)—The Lytell-Vaughan Stock Co. opened here 2, in "The Girl of the Golden West."

NOVELTY, PROCTOR'S LYCEUM, MAJESTIC, TROJAN, KEITH'S, EMPIRE and PLAZA, photoplays only.

Cohoes, N. Y.—Proctor's (W. W. Hatch, mgr.) feature photoplays.

MAJESTIC, BRIGHT SPOT and EMPIRE, photoplays only.

PHILADELPHIA.

The new offerings the current week consist of Donald Brian, in "The Marriage Market," at the Forrest, and Ethel Barrymore, in "Tante," at the Broad. The Chicago-Philadelphia starts its Spring season at the Metropolitan Opera House on 2, while on the same date the Orpheum Stock Company re-opens the Chestnut Street Opera House with "The Case of Becky."

METROPOLITAN OPERA HOUSE (Alfred Hoegerle, mgr.)—The Philadelphia-Chicago Opera Co. starts its Spring season the current week. The bill consists of "La Sonnambula" and "Pagliacci" on 2, "Carmen" on 4, "Traviata" on 5, "Manon" at the matinee, and "Aida" at the night performance on 7.

FORREST (Nixon & Zimmerman, mgrs.)—Donald Brian, in "The Marriage Market," has its local premiere Feb. 2. Raymond Hitchcock, in "The Beauty Shop," enjoyed two weeks of big business, ending 31.

BROAD (Nixon & Zimmerman, mgrs.) — Ethel Barrymore gives her first local view, 2, of "Tante," for a two week's stay. Fannie Ward, in "Madame President," had a very prosperous fortnight, ending 31.

GARRICK (Chas. C. Wanamaker, mgr.)—"Damaged Goods" had a very powerful effect upon the big audiences last week, despite the unpleasant theme. Richard Bennett and his associates are very skillful in their interpretation of the various roles. The second week begins 2.

LYRIC (Lawrence Blumberg, mgr.)—"Oh, I Say," which has been re-christened "The Wedding Night," continues to be a particularly well liked comedy. Taylor Holmes and Walter Jones are making nightly hits. The third week starts 2.

ADELPHI (Lawrence Blumberg, mgr.)—"Within the Law" starts, 2, the sixth week of its run. Business continues fine.

WALNUT (W. D. Wegefarth, mgr.)—"In Old Kentucky" 2-7. "Little Lost Sister," dealing with the white slave traffic, was sufficiently sensational to draw big houses last week. "'Way Down East" 9.

LITTLE THEATRE (Beulah E. Jay, mgr.)—The stock continued last week, in "Behold the Man," "Dragons' Claws," "Fortunato and I" and "Literature." "Come and Take Me" is in preparation for next week.

ORPHEUM (O. K. Lord, mgr.)—"A Fool There Was" 2 and week. Big houses thoroughly enjoyed "Busy Izzy" last week. It was the first musical show at that house, and George Sidney scored the biggest kind of a hit.

CHESTNUT STREET OPERA HOUSE (Ralph Renand, mgr.)—This house, completely rebuilt at a cost of $50,000, throws open its doors on Feb. 2, with the Orpheum stock, in a fine production of "The Case of Becky." There will be twelve performances weekly, with prices from 25 to 75 cents.

AMERICAN (James Wall, mgr.)—The stock puts on "The Wrong Way" 2-7. "Life's Shop Window" was seen locally for the first time last week and scored a success. John Lorenz, Adra Ainslee and their associates were entirely capable.

HART'S (John W. Hart, mgr.)—The Stanford Players, in "The Devil," 2 and week. A clever production of "Camille" drew nicely last week. Emily Smiley, in the title role, displayed fine ability.

B. F. KEITH'S (H. T. Jordan, mgr.)—The feature act week of Feb. 2 is Everitt Shinn's "Wronged From the Start." Others are: The Six American Dancers, Burley and Burley, Pollard, Raymond and Caverley, Clark and Bergman, Halley and Noble, Prelle's Circus, Cross and Josephine, and moving pictures.

WM. PENN (Wm. W. Miller, mgr.)—Week of 2-7: Fred'k V. Bowers and company, Lola Axtell and company Joe De Kos and company, the Eleanor Ball, Moore and Young, Conway and Leland, and moving pictures.

COLONIAL (Harry Brown, mgr.)—Week of 2-7: "The Purple Lady," Mr. and Mrs. Adelman, Pisano and Bingham, Harry Antrim, George Smedley, Five Bennett Sisters, and moving pictures.

NIXON (Fred'k Leopold, mgr.)—Week of 2-7: Karno Comedy Co., Lorraine, Dudley and company, Pierce and Maizee, Beach and McCurdy, Wm. Gill and company, Jock McPherson, and moving pictures.

GRAND (T. M. Dougherty, mgr.)—Week of 2-7: "California," Goldsmith and Hoppe, Wm. Bond and company, Joe Lanigan, Marcena and company, O'Neill Sisters, and moving pictures.

FRANKFORD (Jos. Freihofer, mgr.)—Week of 2-7, "The State Fair Girls," Mae Francis, Miles McCarthy and company, Zeno and Cook, Winn and Ware, and moving pictures.

KEYSTONE (M. W. Taylor, mgr.)—Week of 2-7: Great Leon and company, Harry and Ray Fern, Evans and Aiken, Morse and Hill, Hammond and Forrester, Eddy Trio, and moving pictures.

FAIRMONT (Sam Dawson, mgr.)—Week of 2-7: Noodles Fagan, Hill and Hill, Grace King, Eldridge and Barlow, White's Circus, and moving pictures.

BROADWAY (Jos. Cohen, mgr.)—Week of 2-7: "The Porch Party," Wm. Lampe and company, Harry Sauber, Gardner and Revere, Wallace Brown, and moving pictures.

ALLEGHENY (C. F. Eggleston, mgr.)—Week of 2-7: Doc O'Neill, Hoopes and Hoffman, Watson's Farmyard, the Prescotts, Kuma Japs, Fred and Adele Astaire, and moving pictures.

EMPIRE (W. C. Cameron, mgr.)—Sam Howe's Love Makers week of 2. The Liberty Girls struck the popular fancy last week to overflowing houses. Matt Kennedy was the star, and he was absolutely irresistible. Gene Gomes, Caprice and Al. Bruce were also popular numbers. Waldron's Trocaderos 9.

CASINO (Elias & Koenig, mgrs.) — Beauty, Youth and Folly is scheduled for the first week in February. The Girls of the Gay White Way provided an alluring show last week to big numbers. Harry Ward's comedy was of keen quality, and he scored big. Mattie Parks and Helen Eley were the leaders of the female contingent. Bon Ton Girls follow.

TROCADERO (R. C. Morrow, mgr.)—The Hector Girls is the offering Feb 2 and week. The Cabaret Girls found big patronage awaiting them 25-30. Reno, in a picture pose, and the Standard Trio were the best liked numbers in the olio. Jack Blackburn, the pugilist, was an added attraction.

PEOPLE'S (Charles F. Edwards, mgr.)—This house is the latest to be added to the Progressive circuit. The house has undergone a complete reconstruction, and presents a handsome appearance. The Stars of Burlesque, with Billy Spencer. Feb. 2 and week. Last week the Tango Girls were a lively aggregation, to splendid business.

GAYETY (John P. Eckhardt, mgr.) — Everything continues serene at this home of stock burlesque. The bill week of 2 consists of the skit, "St. Monte Christo," in which the leaders are Lillian Perry, Tim Healey, Jack Perry and a host of others.

DUMONT'S (Frank Dumont, mgr.)—"Eloped to Mobile," a new skit in Frank Dumont's cleverest vein, was the feature of the bill last week. The houses were fine sized and enjoyed the antics of Charles Boyden and John Lemuels as the eloping couple. Patterson and Titus, in a dancing act; Eddie Cassaday's monologue, and the singing act of John Horita and Bennie Franklin also found big favor. The first part continues as the interesting feature of the program.

BIJOU, GIRARD, FOREPAUGH'S, ALHAMBRA, VICTORIA, PALACE, PLAZA and LIBERTY give vaudeville and moving pictures.

NOTES.

THE Philadelphia Operatic Society produced for the first time at the Academy of Music, Jan. 29, "The Golden Legend." It is by Henry Edward Hodson, and was originally written as a cantata. It achieved only a fair degree of success.

A BIG benefit in aid of the Babies' Hospital was given at the Forrest Theatre, at the matinee, 29. The house was crowded and a handsome sum realized. Every vaudeville actor of note contributed his or her services.

YSAYE, Girardi and Godowski, are scheduled for a concert at the Academy of Music, 5.

LOUIS B. MAYER, lessee of the Walnut Street Theatre, has begun a suit against Asia Morgan, Adrienne Clarke, Wilfred Clarke and Adelaide Prince Clarke, widow of Creston Clarke, the owners of the Walnut Street Theatre, to recover the sum of $6,000 which he was compelled to expend in reconstructing the theatre to comply with the new building laws. The Clarke heirs are resisting the claim on the ground that the lessee, by his lease, is compelled to make all necessary alterations.

EDGAR JONES, one of the directors of the Lubin Manufacturing Company, was married last week to Louisa Huff, one of the Lubin Players.

THE musical and dramatic critics of the daily papers tendered Leopold Stokowski, the leader of the Philadelphia Orchestra, a dinner at the Pen and Pencil Club, on 29.

Carbondale, Pa.—Majestic (L. A. Farrell, mgr.) Prof. Schaeffer's Orchestra and the General Film Co.'s exclusive features, changed daily.

GEM (Alfonso Sirrianni, mgr.)—Mechanical orchestra of thirteen pieces and daily change of photoplays.

SAVOY (H. E. Cary, mgr.)—The exclusive Warner film service and other strong features and musical accompaniment. A change of bill occurs daily.

IDEAL (L. A. Farrell, mgr.)—Lynott's Orchestra and daily change of film service. Extra added attraction each Wednesday evening.

VICTORIA (Louis Matule, mgr.)—Music, pictures and occasional vaudeville.

Greensburg, Pa.—St. Clair (A. G. Wible, mgr.) "'Way Down East" Feb. 5, Helen Grace company 16 and week.

KNAPP (H. R. Lightcap, mgr.)—Vaudeville on Saturdays.

GRAND, CASINO, PRINCESS, LYRIC and STARLIGHT, pictures only.

CINCINNATI NOTES.

MAY SANKER, one of the eighteen in "The Mermaid and the Man," is a Norwood girl, the daughter of Edward H. Sanker. The whole bunch "camped out" at Papa Sanker's during the Empress engagement, and talk of your house parties! They certainly had a gay old time.

EDDY FOY and the seven little Foys were the big card at Keith's. The clever family was given twice-a-day ovations. Their mornings were marked by lessons at the Havlin, under the direction of a teacher.

LULU MCCONNELL and Grant Simpson have a clever skit in "The Right Girl," and they were quickly installed favorites by the Keith constituencies.

MARIETTE CRAIG "made good" at the Empress, in the sketch, "The Punch." It scored a knockout in the ring of popular favor.

LOUIS GRANAT'S "Human Parrott" was a sure enough oddity on the last Empress bill.

ETHEL REDMON MOBOLINO has gone East to pick up a few more tango steps from Mr. and Mrs. Vernon Castle.

ROSA CUSHANEN, the sixteen year old Norwood runaway, has been located out in Iowa with her parents, who are in vaudeville as Clayton and Drew.

CARL HUBERT HEUCK went to New York to attend a meeting of the burlesque circuit in which he is interested.

J. W. DAUPHER has been made trustee of the bankrupt Cincinnati motordrome and Amusement Co., which was overwhelmed with lawsuits after the fearful fatality at Ludlow Lagoon last Summer. Suits aggregating $200,000 followed the accident, in which Odin Johnson was killed and many others fatally injured.

THE Cincinnati School of Expression has received permission to stage Arthur Wing Pinero's "The Thunderbolt." Edna Mannheimer is directing the rehearsals.

CHARLOTTE ADAMS, of the Hess School, has been welcomed on the Keith circuit as a vaudevillian.

MAY REED goes to Florida to fill a February engagement as a reader.

ONE of the biggest theatre parties of the year was given at Keith's when the Tri-State Retail Harness Manufacturers' Association celebrated their fifth birthday by "going to the show." There were 125 guests.

CHARLES L. DORAN, former manager of B. F. Keith's, is running for president of the Free Setters. His opponent is Charles J. Christie.

ANNA HELD comes to B. F. Keith's Feb. 9, and reservations will be made a fortnight in advance.

ETHEL ARTHUR JONES, of "Romance," has been ill at the Havlin with *grippe* ever since the close of her company's engagement.

EX-CONGRESSMAN J. P. RHINOCK, of Kentucky, now of New York, was in town, *en route* from Chicago, where he saw the launching of "The Lure." He came to confer with George B. Cox on matters of mutual theatrical interest—the production of Shubert plays in motion pictures under their own direction, and on the New Jersey grounds already secured for the background.

◆

VIRGINIA CARLOTTA HAYDEN writes: "I am leaving Feb 14 for San Francisco, and from there to take steamer for Shanghai, China. Am also booked at the Apollo Theatre, Shanghai. Would be pleased to hear from my American friends. Hope to be able to buy your paper there."

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Clipper Bureau, 5 South Square Gray's Inn, London, W. C.

JAN. 24.

Theatrical managers have a big black mark against the third week in January, at any rate those who run children's shows, for now, the schoolmaster gets busy again, and the youngsters attending our great public schools or their lessor imitators, have during the past few days packed up and taken flight. This means the death blow to pantomime and fairy play. The former cuts out matinees and puts in a few mere adult songs—called a "second edition," the latter disappears altogether. The one show that seems untouched is the Wonder Zoo and Circus, at Olympia. The circus specially seems always crowded, and May Wirth easily holds her own as the most brilliant equestrian performer we have seen here this long while. Marceline seems to have lost none of his popularity.

A very painful sensation has been caused by the death of Richard Green, the tenor—once, "popular Dick Green," of the Savage Club and all Bohemia. Lately he went all to bits and his plight was known to be desperate. On Friday his terribly mutilated remains were found on the railway a few miles from London, not far from his old home at Hammersmith—he was a noted oarsman. Green was a finely trained musician. He made his first remarkable success in Sullivan's opera, "Ivanhoe," at the Royal English Opera House, now the Palace Theatre. Thereafter for many years he was a great favorite in Savoy opera, grand opera (at Covent Garden) and in musical comedy ("The French Maid," for instance). I am afraid there can be no doubt as to the circumstances of poor Green's death, although as I write the report of the coroner's inquest is not to hand.

Alfred Butt, with others, has acquired a site near the opera, in Paris, for the erection of a great variety theatre, something like the London Palace. It will cost $600,000.

"Broadway Jones" is due at the Prince of Wales' Theatre, with Seymour Hicks and Ellaline Terriss, on Feb. 8.

Leonard Boyne reports his complete recovery from a severe illness. He is on tour with "General John Regan," playing the name part, this time.

Graham Moffatt and his wife are off to Australia, immediately, with "Bunty Pulls the strings."

Lydia Yavorska, who is Princess Banatinsky, declares that the success of "Anna Karenina," at the Ambassadors', has been so great as to encourage her to fit out the production all over again.

J. W. Boughton, a well known old time manager, died suddenly of heart disease. He was, associated with the Theatre Royal, Portsmouth, forty years ago.

Ethel Levey some time since expressed her ardent desire for purely dramatic work. She is to have her chance. In the Autumn Gerald Du Maurier will produce at Wyndham's Theatre a new play by Hubert Henry Davies, and Ethel Levey will be his leading lady.

An electric light batten fell at the Coliseum the other day. A few inches nearer Ellaline Terriss' head and she would have been killed—but she wasn't.

Pearl Barth has been secured for the next Coliseum production, "Oh! Joy!"

As an outcome of the recent meeting called by the Actors' Association to discuss the question of twice nightly drama, for one weekly salary, a subsidiary association called the Actors' Pay for play League has been formed.

James Welch, who was withdrawn from the cast of "Oh! I Say!" by a sharp attack of illness, is getting better.

J. St. Bearimo is in Berlin, helping Professor Reinhardt stage "The Yellow Jacket."

After the run of "Joseph and His Brethren," Sir Herbert Tree said of Maxine Elliott, "She is one of those rare women who make everyone they come in contact with happy. A blessed thing in women!"

Ned Cleary is in the race again. He projects an immense entertainment hall near Victoria Station.

When he is through with Olympia and the Wonder Zoo, Charles B. Cochran will join a well-known West End manager for the exploitation of a series of musical plays which he has accumulated.

H B. Irving opens at the Palace on Monday, in a play called "The Van Dyck."

Sir Herbert Tree revived "The Darling of the Gods" at His Majesty's Theatre on Saturday night, with Marie Lohr in the part that Lena Ashwell used to play. It struck me that there was a considerable variation from Michael Morton's replica of the Belasco production, which we saw here originally. Tree, who cannot deny himself a joke at anybody's expense, including his own, is said to have remarked to a friend that he had hit upon "The Darling of the Gods" for revival as the nearest thing to a *revue* that he dare do. But he has not explained why he printed the *precis* of the play in French. Perhaps this was a slight hit at the critics, for the three best known of them quote French in their "notices" till it has got very tiresome. A brilliant crowd welcomed the revival of "The Darling of the Gods," which seemed to meet with popular approval.

A condensed version of "Cavalleria Rusticana" is shortly to be featured at the London Coliseum.

Charles Haddon Chambers' play, "The Tyranny of Tears," is to be revived at the Comedy Theatre immediately.

Granville Barker is closing down at the Savoy to-night, to devote himself to rehearsals of "A Midsummer Night's Dream."

"Within the Law" is nearing its three hundredth performance at the Haymarket, but the end is not yet in sight.

Albert De Courville is off to the continent, just to look 'round and freshen his mind, though the Hippodrome is likely to need nothing from the brilliant author of "Are You There" for a long time.

Lawrence Grossmith has joined the cast of "Who's the Lady!" at the Garrick.

Philip Michael Farady's bold re-writing, re-casting, removing and re-naming "The Laughing Husband" has proved a complete success. As "The Girl Who Didn't," with Grace La Rue in the name part, is is now quite a hit at the Lyric.

R. G. Knowles and his wife, Winifred Johnson, sailed from London for Buenos Ayres on Thursday. Knowles figures on a three months' vacation, mostly at sea, and believes this will bring him back to work well and strong. He has had a very sharp attack of bronchitis.

Claude Marner, long the acting manager of the Palace Theatre, is returning to the West of England to watch the interests of the firm there, as director and manager of the Hippodrome, Portsmouth. He will be succeeded at the Palace by Maurice Volnay, the stage manager there.

A set of "white slave" pictures, from your side, was tentatively shown at the Holborn Empire, on Wednesday. But the feeling against such shows here is intense.

Genee's re-appearance at the London Coliseum is due March 2, in a new ballet.

Gilday and Fox sail for Australia shortly, likewise, the Elliott-Savonas.

Adolf Braff has decided to abandon the struggle with the London County Council, which, at its last sitting, withheld his agency license, and will join the staff of Richard Warner, Limited.

A condensed version of the Alhambra Revue, "Keep Smiling," has been prepared for provincial touring, and will first be exploited on the Moss circuit.

Alfred Butt promises a big revue at the Palace, as his Easter attraction. He will feature Elsie Janis and Laura Guerite.

Lawrence Irving and his wife, Mabel Hackney, sail for Canada next week. They will feature "Typhoon" and "The Unwritten Law."

No more than thirty-one performances were placed to the credit of "The Night Hawk" at the Globe.

Edison's Kinetophone made its debut at the West End Cinema on Monday.

It is estimated that six million people witness Sunday Cinema shows in London during the year.

Sarah Bernhardt has been made a Knight of the Legion of Honor.

Hale Hamilton disclaims any intention of heading a general reduction of theatre prices in this country. But he does not think that all managers should conform to the convention of the big, expensively conducted theatres. He can run the Queens profitably at lower rates than Collins', for instance, can run Drury Lane, and lower prices have already backed up the business of "The Fortune Hunter" most remarkably.

Herbert Ponteng, official photographer to Scott's exhibition, is showing some wonderful films in Regent Street. He went with the explorers till he was turned back, but pictures found in Scott's tent bring the story right up to it.

Charles P. Little is dead. He used to be an actor. He played a good deal on "A Pantomime Rehearsal" for instance, during its earlier popularity. Then he became society editor of *The Daily Mail*—a great character, wielding a fatal influence in fashionable circles.

At the Three Arts' Ball, on Thursday, Oscar Asche and Lily Brayton made their first appearance after their world wandering, as Katherine and Petruchio.

Dancing masters here are out to boom a new dance, in supercession of the tango. It is the "charevari."

"When the Rainbow Ends" will be withdrawn from the Garrick to-day, but Charles Hawtrey pledges himself to revive it again next year.

A film called "Sealed Orders" has brought Cecil Raleigh, author of the Drury Lane drama, "Sealed Orders," on the warpath, with a demand for copyright in titles.

Granville Barker is said to be in sight of the immense guarantee he asked to establish a permanent repertoire theatre.

Although the pit may now be "booked" at the Adelphi, George Edwardes says he will connive at no speculation in the seats, but he will take every possible precaution to ensure that the person applying to the box office is the intending occupant of the seat.

"Alexander's Ragtime Band" was in court the other day—a troupe of mad musicians run by Peterman. They were billed as "Crack Bandsmen From Texas, America," but "as a matter of fact, some of them came from Birmingham (Eng.), and when some of them went into a public house they talked such broad cockney that everybody knew it." The judge allowed that the band was misdescribed, but said he believed the complaining manager knew what he was engaging all right. L. Peterman won.

Some locations for Monday next are: Donald and Carson, Hippodrome, Ilford; Ella Shields, Empire, Holborn; the Harmony Four, Palace, Hammersmith; Friend and Downing, Palace, Hammersmith; Anna Dorothy, Palace, Hammersmith; May Moore Duprez, Hippodrome, Croydon, and Empire, Balham; Mooney and Holbein, Palace, Camberwell; Gilday and Fox, Empire, Finsbury Park; Gerald Griffin, Empress, Edinburgh; Cleve and Bunyea, Empire, Cardiff; Hayman and Franklin, Empire, Chatham; the Three Meers, Palace, Leicester; Ching Ling Soo, Hippodrome, Manchester; Hanlon Brothers, Empire, Wood Green; Nella Webb, Empire, Wood Green; Campbell and Barber, Empire, Wood Green; Bert Earle, Alhambra, Glasgow; Bert Coote, Alhambra, Glasgow; Charles T. Aldrich, Pavilion, Glasgow; Radford and Valentine, Pavilion, Glasgow; Joe Jackson, Palace, London; Jen Latona, Empire, York; La Superbe, Palace, Durham; Scott and Whaley, Palace, Tottenham; the Aerial Smiths, Empire, Glasgow; Cinquevalli, Palace, Walthamstowe; Laura Guerite, Empire, New Cross; Alexandra Dagmar, Empire, Sheffield.

News comes from Johannesburg of the great success there of Billie Reeves, the "drunk" of the Karno sketches, in a piece called "Too Full for Words."

Upwards of $3,000 has already been raised by public subscription for Topsy Sinden, the Gaiety dancer, who has been so long incapacitated by an injury to her knee.

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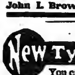

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CIRCUS NEWS

WELTON PEOPLE REACH MEXICO

Richard Pitrot, the impresario, has received a cable from the circus proprietor, Henry Welton, company arrived in Mexico. The entire company from Vera Cruz, Mex., stating that he and his company arrived in Mexaco. The entire company left New York on the S. S. *Monterey*, Jan. 22, to open in the City of Mexico Feb. 7. The following acts have been engaged for his circus: Fred Gerner and company, with his jumping horses; Wilson's six trained lions, Two Cromwells, aerialists; Walter Stanton, the giant rooster, and assistant; John Stadman and Bobby Harris, tango and turkey trot dancers; Fred Darling's bucking mule, pony and dog circus, Agoust Family, with their pantomime sketch, "A Supper at Maxim's;" Ferrari's six stallions, Three Apollos, aerial hand balancing act; Ludwig Seel, with his great pantomime, "The Rose of Teharan," fourteen people; Fernando Garcia Co., expert rifle and pistol sharpshooters; Mrs. Dan O'Brien, the Golden Venus, and Dan O'Brien, Agoust and Clown; Ging Carlo and Wounded Buffalo, two Northern Indians, in a combination vaudeville act; Wilson Troupe, wire act; Marguerite Hoyer and partner, combination acrobatic head and hand balancers; Fred Ostrado, combination aerial act; Two De Phils, high unicycle trapeze act.

Richard Pitrot has booked the entire company, and is now arranging for a long Cuban and Mexican tour, starting next Fall, as no doubt by that time the revolution will be over. The tour will start from next October, all acts opening in Havana, through as far as Mexico City, coming back over Vera Cruz to New York. This will cover about twenty weeks' engagement, only two shows and free transportation from and back to New York. Arrangements have already been made with the managers of the different big theatres in Mexico.

B. & B. PLANS.

The first announcement of next season's plans has been made by the Ringlings, who are active in preparing for the Spring presentation at the Garden, the Barnum & Bailey Show, the feature of which will be a spectacular pageant, which will exceed "Cleopatra."

The new spectacle is the creation of Alf. T. Ringling. The costume plates have been made under his supervision by Will Barnes, the scenery and property equipments are his own suggestions, built after the music had been composed by Faltis Effendi.

Mr. Ringling has been working on the pageant for more than a year, and regards it as the crowning triumph of their career.

The spectacle will need 1,250 persons, with a ballet of 300. The costumes now being made number 2,700. Ottokar Bartik is ballet master.

A PARTY was recently given at the Windsor Hotel, Denver (circus headquarters), in honor of the birthday of little Alice Luckey, daughter of Chas. and Katie Luckey, of the Luckey Trio (iron jaw and wire act), from the Sells-Floto-Buffalo Bill Circus. A five-course dinner was served in the dining room, after which the guests departed to the Windsor Hall, where dancing prevailed until the wee small hours. Among those present of the circus colony were: Mr. and Mrs. Geo. Stumpf, Capt. and Margaret Recardo, Mr. and Mrs. Billy Curtis, Mr. and Mrs. Fred Allspaw, Mr. and Mrs. Geo. Brown, Mr. and Mrs. Celler, Mrs. Ward Emery, Edith Lewis, Jessie Hopkins, Frank Lewis, Ed. M. Jackson, Capt. Sharpe, Leo Hamilton, Harry Bayfield, Lige Meister, Landlord Soule and Rattlesnake Bill.

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WHERE SHOWS WINTER.

We append a partial list of the Winter quarters of tent shows concerning which information is at hand. Corrections and additions are invited to enable the publication of amended lists in subsequent issues, as it is our desire to catalogue the permanent headquarters of all tented organizations.

Aunt Phoebe Show	Buffalo, N. Y.
Aulger Bros.	Missouri Valley, Ia.
Barnum & Bailey	Bridgeport, Conn.
Barnes, Al. G.	Portland, Ore.
Bailey, Mollie, Great R. R. Shows,	1215 Oak St., Houston, Tex.
Barkoot Carnival Co.	Knoxville, Tenn.
Backman's Animal Shows,	Box 187, Texarkana, Tex.
Barlow, Ed. P.	South Milford, Ind.
Bayne, J. T.	Altus, Okla.
Bonheur Bros.	Carmen, Okla.
Brown Family	Anderson Ind.
Buckskin Ben Wild West	Cambridge, Ind.
Broncho John's Wild West	Valparaiso, Ind.
Brown's United Shows,	717 So. Beach St., Syracuse, N. Y.
Braden, C. A.	Natchez, Miss.
Brown's, Ed., Overland Shows	Bath, Me
Brundage, S. W., Shows	Leavenworth, Kan.
Billie Broughton's Overland Shows	Ambia, Ind.
Burk's R. R. Shows,	Bannock St. and Col. Ave., Denver, Col.
Buckskin Jim Velliquette Wild West	Albia, Ia.
Brown's Combined	Little Rock, Ark
Carlin Bros.' New Modern Shows,	Paschall, Pa., or 1316 So. 64th St., Phila.
Colorado Grant's	Sparta, Ky.
Clark Bros.	Atoka, Okla
Cancie Bros.' Shows	Latrobe, Pa.
Clark's United Shows	Alexandria, La.
Coulter, W. H.	Albany, Mo.
Collins, F. T., Wagon Shows	Stennett, Ia.
Cooley & Thom	Pt. Pleasant, W. Va.
Carlisle's Wild West	South Cairo, N. Y.
Carter, John	Wheeler, Wis.
Conkling's Tent Shows	Matteawan, N. Y.
Crawford's, Col.	Box 577, Red Key, Ind.
California Frank's Wild West	Leavenworth, Kan.
Cunningham Bros.	Leavenworth, Kan.
Canada Frank	Tipton, Ia.
Cole & Rice	Geneva, O.
Carson, Kit, Wild West	Birmingham, Ala.
Downie, Andrew	Timonium, Md.
Dashington Bros.	Danville, Va.
De Castro's	Riverside Ave., Jacksonville, Fla.
Eisenbarth, E. E.	Marietta, O.
Elys, Geo. S.	Bering, Tex.
Elstun's Dog and Pony Show	Kansas City, Mo.
Elsor, Fred	Garland, Pa.
Evans' One Ring Show	Wooster, O.
Ferari, Francis	Harrisburg, Pa.
Freed, H. W.	605 Grand St., Niles, Mich.
Finn, Thos. L., & Co.	Hoosick Falls, N. Y.
Forepaugh-Sells	See Ringling Bros.'
Fowler & Clark's Famous Dog and Pony Show,	Albany, Mo.
Farr Bros.	La Salle, Wis.
Gentry Bros.	Bloomington, Ind.
Gerton's, S. F.	Toledo, O.
Gollmar Bros.	Baraboo, Wis.
Great Wagner Show	Milwaukee, Wis.
Great Patterson Shows	Paola, Kan.
Guyer Bros.	Lexington, Mo.
Hagenbeck-Wallace Shows	Peru, Ind.
Offices, Suite 643, Marquette Bldg., Chicago.	
Horne & Co.	Denver, Col.
Haag, E.	Shreveport, La.
Harris, Chas. N.	Schuylerville, N. Y.
Hall, F. W.	Atwood, Kan.
Hall's, Geo. W., Jr.	Evansville, Wis.
Hargreaves'	Chester, Pa.
Harkness & Fox's	McKeesport, Pa.
Heiner, Prof. J. H.	Beauregarde, Miss.
Heber Bros.	312 E. 17th Av., Columbus, O.
Henry, J. R.	Stonewall, Okla.
Howe's Great London	Montgomery, Ala.
Jones Bros.' Show, No. 2	Norfolk, Va.
Kennedy, Con T., Shows	Leavenworth, Kan.
Kennedy Bros.	Perry Okla.
Kennedy's X. I. T. Ranch	Dresden, Tenn.
Kirby's Novelty Sensation Show	Elnora, Ind.
Ka-Dell-Kritchfield Show	Marseilles, Ill.
Kline, Herbert A., Shows	San Antonio, Tex.
Knight, C. H.	Dunkirk, O.
Lachmann & Lewis	San Antonio, Tex.
Lampe Bros.' Shows	Absecon, N. J.
La Tena's Wild Animal Circus	Timonium, Md.
Lee Le Vant's	Thompsonville, Miss.
London	Dublin, Va.
Lambrigger's, Gus	Orrville, O.
Lamont Bros.	Salem, Ill.
Lee Bros.	Cranston, R. I.
Lowry Bros.	Shenandoah, Pa.
Lombard, J. G.	Saco, Me.
Lucky Bill	Box 202, Quenemo, Kan.
Marble's, W. B.	Spottsville, Ky.
Mead Dog and Pony Show	Brooklyn, N. Y.
Martin Bros.'	Savannah, Ga.
McDade's	Owensboro, Ky.
Miller Bros.' Big Show	West Liberty, Ia.
Minelli Bros. (Nos. 1 and 2)	Delaware, O.
Miller Bros.' 101 Ranch	Bliss, Okla.
Murdock Bros.	Gardner, Mass.
Nobles, Chas.	Charleston, S. C.
Oklahoma Bill Wild West	Douglas, Ga.
Patrick (B. H.), Greater Shows	Hazleton, Pa.
Pierce Amusement Co.	Goldsboro, N. C.
Pubillones	Cafe Central, Havana, Cuba
Rippel, C. A.	Frankfort, Ind.
Reed's, A. H.	Vernon, Ill.
Rice & Dore	Portland, Ore.
Ringling Bros.' Chicago Office	221 Institute Place
Winter Quarters, Baraboo, Wis.	
Riggs' Wild West	Parkin, Ark.
Rentz Bros.	Geneva, O.
Robinson's, John	Terrace Park, O.
Gen'l Offices, 2d Nat. Bank Bldg., Cincinnati	
Robinson, Yankee	Des Moines, Ia.
Robbins, F. A.	Jersey City, N. J.
Ripley, Geo. W.	Homer, N. Y.
Smith's, E. G.	Buckstown, Pa.
Sells-Floto-Buffalo Bill Shows	Denver, Col.
Smith Greater Shows	Augusta, Ga.
Smith, Prof. Harry	Gratz, Pa.
Smith's, E. G., Colossal Shows	Atwater, O.
Sparks, John H. & Chas.	Salisbury, N. C.
Staats Bros.' Shows,	1874 Washington Ave., Bronx, N. Y. C.
Sautelle, Sig.	Homer, N. Y.
Stewart's, Cap.	Fort Wayne, Ind.
Starrett's	87 Clermont Ave., Brooklyn, N. Y.
Sun Bros.	Macon, Ga.
Silver, Bert	Crystal, Mich.
Spaun, Byron	Haverford, Pa.
Swift Bros.	Golden Gate, Ill.
Swain (W. I.) Show Co.,	Swain Bldg., Gravier & Telemachus Streets, New Orleans
Tannen, Ben	Colby, Wis.
Todd, Wm.	En tour through South
Tompkins, C. H.	Lambertville, N. J.
Terry Shows	Little Sioux, Ia.
Uden's Wild West	Flanagan, Ill.
Van's Famous Shows	Scott, O.
Van Hausen's, J. J.	Highland, Kan.
Welsh Bros.	708 North Eighth St., Philadelphia
Wheeler, Al. F.	Oxford, Pa.
Wintermute Bros.	Ft. Atkinson, Wis.
Wren, W. G.	Leipsic, O.
Wood's, J. L.	Latta, S. C.
Wortham, C. A.	Danville, Ill.
Wortham & Allen Shows	Leavenworth, Kan.
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FRED A. HODGSON and family left New York for a stay in Florida for the rest of the Winter.

THE Welton Circus Party which left on the *Monterey*, Jan. 22, had a rough trip, the steamer being near flooded by a gigantic wave, near Havana Harbor.

OUT OF TOWN NEWS

Akron, O.—Colonial (Wm. T. Grover, mgr.) bill for week of Feb. 2: Pat Rooney and Marion Bent, Three Bohemians, Valentine Vox, Fred and Mildred Force, Jungmann Family, Chief Tenderhoe, and black and white photoplays.

GRAND (O. L. Elsler, mgr.)—Musical Club 3, Evan Williams' Concert 4, "Happy Hooligan" 5-7, "Traffic in Souls" 9-11, "McFadden's Flats" 12-14, "The Master Mind" 16-18, "The Dingbats" 19-21, Neil O'Brien's Minstrels 24, "Little Lost Sister" 27, 28.

MUSIC HALL (O. L. Elsler, mgr.)—Horne's Stock Co. present for week of 2, "He Fell in Love with His Wife."

GROTTO.—"The Red Raven" week of 2.

NATIONAL, PASTIME, BANK, PLAZA, WALDORF, DREAMLAND, EMPRESS, LUNA, ALHAMBRA and WINTER, moving pictures only.

Norfolk, Va.—Wells' (Otto Wells, mgr.) "The Green Boy" played to good business Jan. 27. Elmer Dwiggins' Travelogues Feb. 2-4. Stratford-Upon-Avon Players 9-11, Evelyn Nesbit Thaw 12, "The Chocolate Soldier" 13," "Polly of the Circus" 14.

COLONIAL (C. C. Egan, mgr.)—Bill week of 2: Will Oakland and company, John and Winnie Hennings, Mae West, Martin and Fabrini, Bertha Creighton and company, Carson and Willard, and the Four Bards.

ACADEMY (Otto Wells, mgr.)—Vaudeville and motion pictures.

GRANBY, AMERICAN, ARCADE, WONDERLAND, COLUMBIA, FOTOSHO and ELITE, motion pictures only.

Scranton, Pa.—Lyceum (B. J. Lynch, mgr.) for week Feb. 2, the Morton Opera Co., in "Madame Sherry." "The Girl From Nowhere," past week, to fine business.

POLI (John H. Docking, mgr.)—Bill week of 2: "Woman Proposes," Thos. J. Jackson and company, Les Jonley, Dave Schooler and Louise Dickinson, O'Neal and Walmsley, Samoroff and Sonia, and Big City Four.

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ACADEMY (A. F. Wiastrom, mgr.)—New photoplays, changed daily, and special features.

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NOTE.—Owing to poor patronage the Majestic Theatre, formerly the Columbia, when a burlesque house, closed its doors Jan. 28.

Johnstown, Pa.—Cambria (Sherer & Kelly, mgrs.) Roger Gray Opera Co., in "Sergeant Kitty," Feb. 2-7. This company is playing to crowded houses.

MAJESTIC (M. J. Boyle, mgr.)—Kitty Francis is playing a return engagement here 2-7. Others are: Ellsworth and Linden, Adair and Henny, and Galanto.

PARK, NEMO, GRAND, STADIUM, BIJOU DREAM, GLOBE and WINDBER, pictures only.

New Britain, Conn.—Keeney's (P. S. McMahon, mgr.) bill week of Feb. 2-7: Burgen and Howard, Keyes and Walker, Roof Garden Trio, Farnelli Opera company, Aerial Williams, and pictures.

LYCEUM (T. J. Lynch, mgr.)—Lyceum Stock Players, for week of 2, present "What Happened to Mary."

SCENIC and BIJOU (Edelson & Hallby, mgrs.)—Pictures, to good crowds.

FOX (Thompson, mgr.)—Moving pictures only until further notice.

NOTE.—The Broadway, a new moving picture house, opened to the public Jan. 31.

Omaha, Neb.—Brandeis (C. J. Sutphen, mgr.) "Freckles" Feb. 1, 2, "Peg O' My Heart" 8-11, Harry Lauder 12, "Bought and Paid For" 13, 14, "The Garden of Allah" 15 and week.

ORPHEUM (Wm. P. Byrne, mgr.)—Bill for week of 1: Fox and Dolly, Austin Webb and company, Armstrong and Clark, Four Athletas, Blank Family, La Toy Brothers, and moving pictures.

GAYETY (E. S. Johnson, mgr.)—Bob Manchester's Crackerjacks 2-7.

EMPRESS (Frank Harris, mgr.)—Vaudeville and motion pictures.

Des Moines, Ia.—Berchell (Elbert & Getchell, mgrs.) for week of Feb. 1, "The Garden of Allah."

ORPHEUM (H. B. Burton, mgr.)—Bill week of 2: George Rolland and company, the Three Collegians, Mabelle Lewis and Paul McCarty, Crouch and Welch, Kartelli, Loa Durbyelle, and pictures.

EMPRESS (Elbert & Getchell, mgrs.)—Sullivan & Considine vaudeville.

MAJESTIC, UNIQUE, CASINO, FAMILY and PALACE.—Pictures, to big business.

P. W. L. MONTHLY LITERARY DAY.

An unusual program was given to the guests of the Professional Woman's League, Malda Craigen, president, at their monthly Literary Day, which was held in the league rooms, 1999 Broadway, Monday, Feb. 2. Fanny Cannon, formerly vice-president of the Actors' Society of America, and at present the dramatic reader of *The Editor*, read an original paper on the way various manuscripts are sent to her supposed "to be plays." Some very amusing incidents were told and afforded much amusement. Mrs. Margaret Daly, who is head of the Bureau for Society Requirements, related that in her search for the necessary information regarding social conditions, she had found that actresses were better housewives than any other women. Mrs. Haryot Holt Dey, president of the Woman's Press Club, read her original paper on "Near Articles Sent by People to the Press." As usual the league rooms were comfortably filled and a most enjoyable afternoon was spent. The Friday evening dances at the league, under the able direction of Rosetta Hawthorne Hayes, are very popular, and as refreshments are served the crowds spend a joyous evening. Mme. Pilar Morin has adapted a new dance, with music by Mme. Caro Roma, which was exhibited for the first time to the public at the league Friday evening, Jan. 30. It created quite a stir, and will no doubt become very popular.

CHURCH CENSORSHIP OF STAGE.

It is said that the Catholic Church will start a movement for the censorship of modern plays. It is understood that the church will issue bulletins periodically of all acceptable plays, though it will not condemn any particular productions. Members of the church in good standing will be expected to see no other plays than those which are officially accepted.

The movement was started by Cardinal Farley, and the plans of the organization, which will include all Catholic churches in the United States ultimately, are being worked out by Mgr. Lavelle.

MISS KERSHAW STILL ILL.

Willette Kershaw, leading woman of the Princess Players, is still ill. She was to have played in the new productions at the Princess, but her doctor forbade her to leave the house.

C. G. STEWART, MANAGER.

Ray Comstock has engaged C. G. Stewart as house representative of the Princess Theatre, New York.

HAL FORDE IN VAUDEVILLE.

Hal Forde, leading man in "Adele," will shortly return to vaudeville.

"OMAR, THE TENTMAKER," will move to the Booth, New York, Feb. 9.

FOR SALE Cheap, 2 Merry-go-Rounds, Boxing, summersault, high-diving trick dogs and doves, picture-machine films, 3 magic tables and one illusion want feature film.

PROF. HARRY SMITH, Gratz, Pa.

EDWARD C. SMITH

The man who put Bridgeport, Conn., on the theatrical map! Fifteen years in Barnum's own town, and made good through ceaseless hard work, backed by brains, experience and the "get there" policy. Having recovered my health, am now

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LET ME WRITE YOUR NEW PLAY

Sketch or Act, at a very reasonable price. Satisfaction guaranteed or money refunded. Write me now. W. E. NELSON, 34 Buckingham Street, Hartford, Conn.

TEXAS NOTES.

The few managers who had the nerve to outstay the rains, floods and disagreeable weather in Texas are reaping their rewards, as Old Sol has been on the job with a vengeance ever since the recent floods, and consequently, with a scarcity of attractions, business has been exceedingly good.

Jim O'Neill, who piloted the Grand Stock Co. to success in Texas, for several seasons, is now doing the same for the feature film, "Victory," which rights for the Lone Star State are owned by the Wharton Feature Film Co., of Wharton, Tex. There's a reason for Jim's sticking to Texas, eh, Jim?

A new candidate for the Squirrel Club, who is employed with the Harrison Theatre Co., as canvas man, proved his eligibility to said club by asking the stage carpenter "How long it took for a set-rock to hatch?" Elected unanimously.

Agents whose attractions are booked in theatres at Jacksonville and Longview, Tex., are somewhat surprised when arriving at Longview as the house has been turnd into a picture house, and so far no "trail blazer" has succeeded in changing the manager's policy of playing no regular attraction. Most shows fill in the date at Henderson, Tex., which is but a few miles further, on the Santa Fe. Jacksonville has no theatre at present, the former "opery hall" now doing duty as a storeroom.

Lufkin, Tex., boasts of the best picture house between Dallas and Houston, which opened Jan. 12, to 700 people, under the sole management of Nell Chancey, the proprietress. The house is a beauty, costing $10,000, and has all up-to-date improvements, including a mirror screen. Miss Chancey is using the Universal service, and opened her house with King Baggott, in "Ivanhoe."

J. H. Richardson, who is spending the Winter in Memphis, waiting for the blue birds to sing, and Edw. Hodshire, doing likewise at his home in Wolcott, Ind., will lead the bands with the Gentry Famous Shows, Nos. 1 and 2, the coming season.

WINONA WINTER SUED.

Winona Winter, the actress, who appeared at B. F. Keith's Theatre, in Louisville, last week, was sued by the National Theatre, Co., for $400. A contract, which was not fulfilled by Miss Winter, is the basis of the suit.

It is set forth that Miss Winter was engaged to appear on the opening bill for the National Theatre, and failed to carry out the agreement. The contract, according to the National's complaint, was that Miss Winter should receive $400 for the week, if she appeared, and was to forfeit same amount if she failed to appear. At the time the engagement was broken it was stated that Miss Winter was ill in Chicago.

LAY THEATRE CORNERSTONE.

A large crowd witnessed the laying of the cornerstone of the Flatbush Theatre, corner of Flatbush and Church Streets, Brooklyn, N. Y., on Saturday, Jan. 31. John Reis handled the trowel.

A reception was held in the Old Flatbush Inn. Among the speakers were: Thomas Freel, John D. Gluck, Jean Reis, Anton Newburger, Henry Schoenberr, Robert T. Rasmussen, Theodore F. Fritz and Stephen Newburger.

The house will be completed by April 1.

"A THOUSAND YEARS AGO" will be played for a benefit performance in aid of the Hospital for Consumptives in Denver, Feb. 24, at the Shubert Theatre, New York.

JOSEPH KILGOUR has been signed by Henry W. Savage for "Along Came Ruth." Renne Boucicault, daughter of the late Aubrey Boucicault, will also be in the cast.

REVIEWED NEXT WEEK.

"WHEN CLAUDIA SMILES"—*Thirty-ninth Street.*

CONTINUED ATTRACTIONS.

DRAMATIC AND MUSICAL.

ASTOR—"Seven Keys to Baldpate," twentieth week.
BOOTH—Welsh Players, in "Change," second and last week.
BELASCO—Frances Starr, in "The Secret," seventh week.
CASINO—"High Jinks," nineteenth week; fourth week at this house.
CORT—Laurette Taylor, in "Peg o' My Heart," fifty-ninth week.
COMEDY—Kitty MacKay," fifth week.
CENTURY—Century Opera Co., twenty-first week.
COHAN—"Potash & Perlmutter," twenty-fifth week.
ELTINGE—"The Yellow Ticket," third week.
EMPIRE—Maude Adams, in "The Legend of Leonora," fifth week.
FULTON—"The Misleading Lady," eleventh week.
FORTY-EIGHTH STREET—"To-day," eighteenth week.
FORTY-FOURTH STREET—"The Girl on the Film," sixth week.
GAIETY—Mabel and Edith Taliaferro, in "Young Wisdom," fifth week; first week at this house.
GARRICK—H. V. Esmond and Eva Moore, in "The Dear Fool," second week.
GLOBE—"Queen of the Movies," fourth week.
HARRIS—"Adele," twenty-fourth week; sixth week and last fortnight at this house.
HIPPODROME—"America," twenty-third week.
HUDSON—William Collier, in "A Little Water on the Side," fifth week.
LYRIC—"Omar the Tentmaker," fourth and last week at this house.
LONGACRE—"Maria Rosa," third week; first week at this house.
LYCEUM—Billie Burke, in "The Land of Promise," seventh week.
LIBERTY—"Sari," fourth week.
LITTLE—"The Philanderer," sixth week.
MANHATTAN OPERA HOUSE—Jane Cowl, in "Within the Law," second week and last fortnight.
NEW AMSTERDAM—"The Little Cafe," thirteenth week.
PLAYHOUSE—"The Things That Count," ninth week; seventh week at this house.
PRINCESS—Five one act plays.
SHUBERT—"A Thousand Years Ago," fifth week.
WINTER GARDEN—"The Whirl of the World," fourth week.
WALLACK'S—Cyril Maude and London Playhouse Co., fourteenth week.

VAUDEVILLE AND MOTION PICTURES.

LOEW'S AVENUE B, LOEW'S GRAND STREET, HAMILTON, LOEW'S DELANCEY STREET, PLAZA, FOURTEENTH STREET, LOEW'S LINCOLN SQUARE, JEFFERSON, KEENEY'S THIRD AVENUE, CITY, CROTONA, MCKINLEY SQUARE, NEW YORK, LOEW'S THIRD AVENUE, AUDUBON, EIGHTY-SIXTH, LOEW'S NATIONAL, NEMO, RIVERSIDE, LOEW'S ORPHEUM, LOEW'S GREELEY SQUARE, PROCTOR'S ONE HUNDRED AND TWENTY-FIFTH STREET, PROCTOR'S FIFTY-EIGHTH STREET AND PROCTOR'S TWENTY-THIRD STREET.

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BEDFORD.

(BENJ. KAHN, MGR.)

Run in upon congenial Ben Kollins over in Brooklyn Friday night, Jan. 30, to see if all that talk about this latest addition to the theatrical league "under" the river was true, and I found it was, for Manager Ben has charge of as pretty a variety and picture house, at Bergen Street and Bedford Avenue, as the city of churches and cheese sandwiches can hollow about. And the bill, it was composed of good stuff, the bigger part of it, but out of the seven acts listed five of 'em were singing ones.

Missed the Peers and the Clipper Trio because we didn't leave Harlem early enough for "the tour." Came into a jammed house in time to catch Warren and Ardizoni going big in a high class singing turn with comedy. (See New Acts.)

Saw Hallen and Fuller and company for the steenth time follow up and got as many laughs from their comic skit, "The Road to Jonesville," as I have many times before. It was made for laughs, and this couple didn't lose any of 'em this particular eve.

But three reels of "The Lady of the Lake" to follow was too much for that packed house. They stood one so-so, sat through the second with a struggle, and groaned and shifted about through the third. The production was painful because of its length, but thanks to Manager Ben's fine six piece orchestra's efforts, it was made possible.

Sam Ash had his voice in good tune and was a great relief, in a great spot, singing "I'm on My Way to Mandalay," "If I Had My Way," "Isle d'Amour" and "'Cross the Great Divide" to rattling applause.

Brooks and Bowen, the colored songsters and comedians, were truthfully a small 'bang-up' hit from the time they got "on." These boys hand the right stuff over, and the piano man's specialty equals in style the ability of his partner's funny methods. Even the rigs they don "are to laugh."

Choo's "Vegetable Garden," featuring Al. Davis, the chatty little German comedian, in the fun role, and Harvey Maxwell as a count, closed the bill. It is one of those tabloid comedies, with an advantage on many like it because of a good set of props, and song numbers, in which Harvey Maxwell, disguised as a cowboy in order to win a damsel's heart, has three strong ones. Another is misfitted to the particular good pitch of Maxwell's vocal department, but he gets it over without any trouble. Davis, with his comic way and height, found the fish day audience in excellent spirits, and his humorous efforts to arouse laughs had 'em salaaming easily. The chorus of six, which is being peppered along to best results by the speed of clever Neomi Wheeler, might be endowed with the substitution of two classier changes for the present ones, and, as a parting waft, might suggest that "the girl" Harvey Maxwell is trying to win during the story pay more attention to "her lover's" lyrics and work "face to face." All in all, "The Vegetable Garden" should continue to bear good "fruit" for Choo. *Tod.*

New York (Wm. Morris, mgr.)—The bill for Feb. 2-4 includes: Frank Stafford and company, Tilford, Marino and Clemons, La Palva, Max Burkhardt, Dallas and Leson, Four Enright Sisters, Fantomas, Leonette Sisters, and Bicknell and Gibney. For 5-7: Barney Fagan and Henrietta Byron, Lang and May, Samars, the Harringtons, Ben Edwards, Frank Stafford and company, Dooley and Evelyn, and the moving picture feature, "The Fall of Constantinople."

Proctor's Fifty-eighth Street (John Buck, mgr.)—Vaudeville and pictures. Bill for the first half of this week includes: Minerva Courtney and company, in "Bob's Boy-Girl;" Jimmy Green, Kline and Pease, Three Whalens, Pat Toohey Trio, and Lozano Troupe.

THE NEW YORK CITY THEATRES

THE PRINCESS PLAYERS.

Princess (F. Ray Comstock, mgr.)—This theatre (the permanent home of the best stock company in America) re-opened after a short period of darkness on Saturday night, Jan. 31, with an entirely new programme of five playlets, none of which contained a suggestive scene. Taking the bill in its entirety, it proved to be the best this house has offered since its opening a year ago. The productions were made by Mr. Comstock, and Holbrook Blinn was, of course, responsible for the staging.

The evening began with the production of "The Neglected Lady," which was translated from the French of Max Maurey by Roi Cooper Megru. It was presented with this cast:

The Husband	Harry Mestayer
The Wife	Emelie Polini
The Janitor	Charles Mather
The Landlord	Lewis Edgard

Scene—A flat in the Bronx.

Although a little too long, it proved to be very amusing. A young married couple, players by profession, are rehearsing a scene from a play in their flat and make so much noise that the janitor calls and tells them that the landlord will make them move if they are not quiet. After the janitor leaves each blames the other for making a noise, and they soon have a quarrel in which the wife throws water at her husband, and he retaliates by slapping her face. While the quarrel is at its height the landlord appears and applauds, for he believes that they are still rehearsing and he compliments them upon their acting ability. He also engages them to repeat the scene at a dinner he is about to give the next night. The curtain descends as they are dramatizing their quarrel.

Harry Mestayer, as the actor-husband, and Emelie Polini, as the wife, played their roles splendidly, and good work was also contributed by Charles Mather and Lewis Edgar, as the janitor and landlord, respectively.

This amusing trifle was followed by Campbell MacCulloch's drama in one act, "The Hard Man," which was offered with this cast:

General Allison	Holbrook Blinn
Captain Bayo	Langdon Gillet
The Prisoner	William O'Neil
Fred De Lesseps	Vaughn Trevor
Tom Bennett	Lewis Edgard
"Young" Darrow	Harry Mestayer
Sergeant Brown	Charles Mather

Mr. MacCulloch's play only ran about seven minutes, but in that short period it held the audience spellbound by its powerful dramatic story. We have long known Mr. MacCulloch as a successful short story writer and as far as we know this is his first contribution to the stage. "The Hard Man" is skillfully written and well constructed. It scored a success.

The scene is in General Allison's tent in the Soudan. The hour is 1 A. M. Several English and American war correspondents are sitting around waiting for news. Presently the general, who is known as a hard man, enters with several soldiers who are guarding a spy, who had been aiding the Arabs. He is wearing the Arabian dress and his face is the color of an Arab. The general informs the newspaper men that they must not cable what takes place to their newspapers. He tells them that the spy is not an Arabian, but an Englishman, and he orders the prisoner stripped to prove it. After telling the newspaper men how the traitor had betrayed his own people for money, he informs the prisoner that he will give him a chance to prove that he can be a man by shooting himself. The man goes outside and commits suicide.

"Why were you so lenient with that cur?" asked the American correspondent.

"He was my son," replied the general.

Although the cast is quite a large one for a play running about seven minutes, there is one important role, that of the general, and it was splendidly acted by Holbrook Blinn. Indeed, he has rarely given a better performance.

This was followed by "The Kiss in the Dark," a play by Maurice Level. It was thus cast:

The Man	Harry Mestayer
The Brother	Lewis Edgard
The Doctor	Vaughn Trevor
The Lawyer	Langdon Gillet
The Nurse	Marion Lindsey
The Girl	May Buckley

The person who wants his drama strong will get more than enough when he sees this play. Of all the thrillers ever seen this is the king-pin of them all. Here is the story:

A man jilts a woman and she seeks revenge by throwing vitriol in his face, thus blinding him and disfiguring him for life. He refuses to appear against her in court, and so she is acquitted. He sends for her to bid her farewell and she, now full of sorrow, listens to him. He asks for a kiss, and when he gets her in his arms he spills vitriol all over her face, thus blinding her for life.

(It must be remembered that the Princess offers one act plays of comedy and tragedy.)

The leading roles are played by Harry Mestayer, as the blind man, and May Buckley, as the girl he disfigures. The scene in which they struggle was well done, and Miss Buckley's cries for mercy were heartrending.

The audience was then treated to a poetic playlet by C. M. S. McLellan, called "The Fountain," which was offered with this cast:

Godinard, a rag-picker	Holbrook Blinn
Moche, Sergeant de Ville	Vaughn Trevor
The Figure on the Fountain	Emelie Polini

The curtain rose upon a charming scene, showing a statue on a fountain in a Paris park at dawn. It is a tale of Godinard, an old rag-picker, who in his youth was a sculptor. He loved a girl who was taken from him by another sculptor, who became famous and who had used her for a model for a fountain. The old rag-picker visits this fountain nightly, and in its water he throws flowers found in the rubbish heaps. He tells his life story to a gendarme and then falls asleep. He dreams of her, and in his dream she comes to life and she tells him that she loves him. He wakes, finds that he has been dreaming, throws a flower in the water and walks away.

The water made so much noise that it was difficult for many to follow the dialogue. It is well written, and as the rag-picker Holbrook Blinn played with charm and delicacy. Emelie Polini, as the "statue," and Vaughn Trevor, as the gendarme, also acted well.

The evening closed with a little comedy by Lawrence Rising, called "It Can Be Done," and the assignment of the roles was as follows:

A Man	Holbrook Blinn
A Woman	May Buckley
A Pullman Conductor	William O'Neil

It proved to be the most popular of all. First there was a splendid scenic illusion—a rear platform of an observation car at night running at full speed. The train appeared to be in motion. It was wonderfully realistic.

A man, in buying a ticket at Rochester, N. Y., exposes a well filled pocketbook. The great roll of bills is seen by a woman, who boards the train for the purpose of securing the "roll." They meet on the platform of the observation train after all the passengers have gone to sleep. She tries to borrow money from him without success, and then she threatens to throw herself from the train unless he gives her $500. He refuses. Then she tries to blackmail him by sending for the conductor and telling him that she had been assaulted. The man finally proves to the conductor that she is lying and that she is a blackmailer.

He then tells the woman that he is a New Yorker and that it cannot be done. A sudden lurch of the car throws them together, and when the man leaves the car the woman has the pocketbook, showing the audience that it can be done.

The play is very amusing and is delightfully acted by both Mr. Blinn and Miss Buckley.

A special dress rehearsal for the critics was held on Saturday afternoon. *Kelcey.*

"THE LAUGHING HUSBAND."

Knickerbocker (Harry G. Sommers, mgr.)—*The Laughing Husband*, a musical comedy, in three acts, book adapted from the German by Arthur Wimperis, music by Edmund Eysler, produced by Charles Frohman on Monday night, Feb. 2, with this cast:

Ottokar Bruckner	Courtice Pounds
Hella Bruckner	Betty Callish
Andreas Pipelhuber	Fred Walton
Dolly	Venita Fitzhugh
Lucinda	Josie Intropidi
Mr. Rosenrot	William Norris
Count Selztal	Gustav Werner
Herr Von Basewitz	John Daly Murphy
Etelka	Frances Demarest
Lutz Nachtigall	Roy Atwell
Hans Zimt	Nigel Barrie
Wiedehopf	Bert D. Melville
Boldrian	Leonard Felner
Juliette	Irene Palmer
Marie	Dorothy Chesmond

Other characters by Josephine Harriman, Genevieve O'Hara, Quentin Tod, Evelyn Turner, Constance Hunt, Florence Moll, Gertrude Wilson, Gertrude Andreae, Beatrice Percell, Marie George, Beatrice Hoover, Dorothy West, Marguerite Milford, Jessie Crane, Jeanne Crane, Yetla Nicoll, Evelyn Wildner, Marie Barbara, Margaret P. Langdon, Regina Knott, Frank Kenny, George Mortimer, William Gibney, Paul Pollock, Jack Mehl, George Fredericks, Oswald Love and Kenneth Munro.

Melodious music, witty dialogue, dramatic action and a whole act of farce is to be found in Charles Frohman's latest musical importation, "The Laughing Husband." The piece has been a tremendous success abroad. In London it is nearing its two hundredth performance, and while we do not think it will remain at the Knickerbocker for that length of time, we are sure that its stay will be profitable. Much of its success will be due to the last act, which is pure farce, and the fun is so fast one laugh follows another. William Norris, as the lawyer, appears only in this act, and the act is practically his. Never has this versatile actor contributed better work in his long career on the stage.

There are many pretty songs, but the most tuneful was "Old Wine," finely sung by Courtice Pounds. His is not a strong voice, but it is a sweet tenor one, and he knows how to use it. Mr. Pounds, by the way, played this role, that of the husband, in London, and was especially engaged by Mr. Frohman for the American production of the piece. (His last appearance before a New York audience was in "The Duchess of Dantzic," at Daly's, some years ago.) Mr. Pounds is a very good actor and has just the personality required for the role of the "laughing husband."

There are three good comedians in this piece, Roy Atwell, John Daly Murphy and Fred Walton, but with the exception of the latter they have no chance to do anything. Walton does a "drunk" all through the show.

Betty Callish made her debut as the wife, and pleased with her singing and acting. She was very nervous in the first act, but in the second she scored heavily, both in song and in acting. She is also a splendid violinist.

Gustav Werner, in the important role of Count Selztal, proved to be a better singer than an actor.

There is much dancing in the show. Every one in the show indulges in it. Quentin Todd and Josephine Harriman were the stars of this particular form of entertainment, and they scored heavily.

There are many others in the company, but they have little to do. In scenery and costumes Mr. Frohman has gone the limit. The gowns worn by the chorus girls were the subject of conversation between the ladies in the audience on Monday night.

The story of "The Laughing Husband" can be told in a nutshell. It concerns a husband who is so happy in his love for his wife that he is called "the laughing husband." A philandering count tells her that her husband misunderstands her, and the husband finds her behind the screen with the count. He releases her so that she can marry the count, but she makes a novel of the affair, and the count is held up to ridicule. The lawyer brings the couple together again.

A word of praise is due to the stage management. *Kelcey.*

COLONIAL.

(SAM TAUBER, MGR.)

At the Monday matinee, Feb. 2, the house was packed from orchestra to second balcony, and the new bill for the week was voted as one of the best in the history of the house; in fact, there was not an act of small calibre in its composition nor a moment of dullness during the three hours of delightful stage entertainment.

A Colonial audience had its first opportunity to see Louis Mann. He has chosen a tabloid version of his comedy, "Elevating a Husband," and has chosen well. The character of Charles Sample gives him opportunity for the display of the ability of this talented actor as a comedian, and the big audience, after the applause at Mr. Mann's first appearance had subsided, settled itself to enjoy his delightful impersonation. He was favored with the very capable assistance of Emily Ann Wellman and a company of seven. Mr. Mann made a nice little speech of thanks at the end of the playlet.

Sallie Fisher was again welcomed in a repertoire of songs, and the applause which followed each one of her song numbers gave evidence of appreciation of the singer's beautiful voice and her charming method of getting the best possible results from each song.

Dainty Marie returned for a second engagement here this season, and she received a cordial hand of welcome. Closing with her wonderful work upon the rings, she was surely one of the bright features of an excellent bill.

George McKay and Ottie Ardine, in an entertaining singing and dancing skit, which they have given the title of "On Broadway," surely brought their talented wares to a receptive market, as the generous applause they received fully attested.

The Charles Ahearn Troupe of comedy cyclists easily carried off the laughing honors of the bill. It is surely the biggest act of its kind in vaudeville, and Mr. Ahearn is entitled to a deal of credit in giving to the stage a sure-fire laughing hit.

The Vivians displayed an expertness in marksmanship that was, in the main, truly marvelous and well calculated to excite wonder.

Ernie and Ernie started the fine show going in a singing, dancing and acrobatic act. (See New Acts, this issue.)

Alfred Bergen, a baritone vocalist, and also a new act here, was in the number two position of the bill. (See New Acts.)

Bertie Beaumonts and Jack Arnold were capital in dialogue, songs and dances. *Old Timer.*

Olympic (Dave Kraus, mgr.)—*Ben Welch's Big Beauty Show* this week. Parisian Beauties next.

"CHANGE."

The Booth Theatre.—*Change*, J. O. Francis' four act play of Welsh life in the mining districts, was presented Jan. 27 for the first time in America by the Welsh Players, with this cast:

John Price	Ernest Cove
Gwen Price	Lilian Mason
Gwilym Price	Harold West
Sam Thatcher	Edmond Kennedy
Isaac Pugh	Tom Owen
Lewis Price	R. A. Hopkins
John Henry Price	John Howell
Dai Matthews	Gareth Hughes
Twm Powell	William Hopkins
Jinnie Pugh	Doris Owen
Lizzie Ann	Eleanor Daniels

"Change," a play dealing with current social conditions in the Welsh coal mining village of Aberpandy, is a thrilling drama of the unrest that seems to prevail, not only in the obscure South Wales township wherein the entire action is laid, but likewise throughout the civilized world.

The author, while he has not shown a particularly skilled hand in the telling of the story, nevertheless has incorporated several striking scenes that hold the auditor spellbound. The construction is rather weak and the dialogue, of which there is a superfluity, grows monotonous at times. This condition is noticeable in the first act, in which the piece drags, owing to the lack of action and the large amount of preliminary conversation indulged in by the various characters before the action is really started.

John Price, an earnest and religious old man of sixty, has slaved all of his life in the Welsh coal mines of the town in which he has been born and bred. He has lived frugally, and been truly a goodly man, still he is rather set in his ways and views, and at the beginning of the play we find him discussing his children's future plans with his wife, Gwen, who, while loving her husband dearly, and being a woman of keenly developed religious instinct and training, is inclined to be slightly more progressive than her better half.

The eldest boy, Lewis Price, the father counts as lost inasmuch as he has shown strong Socialistic tendencies, and even at that time is endeavoring to keep the striking miners of Aberpandy from returning to work through the means of fiery speeches and the best of logical reasoning on the all-absorbing topic of the complex relations of capital and labor.

The second son, John Henry, returns amid the discussion of the shortcomings of the socialistic Lewis, and announces the startling fact that he has given up the study of the ministry, owing to a lack of conviction as to creed, etc. In other words, John Henry conscientiously retires from an intolerable position that he feels he hasn't precisely the proper liking nor adaptability for.

The father, stubborn and unyielding, provokes a scene, the upshot of which results in John Henry leaving the parental roof.

The strike situation meanwhile becomes acute, and during a riot following the arrival of troops at the coal mines, Gwilym Price, the youngest son, is killed. This boy has been a gentle and peace loving soul, who has always acted as a peacemaker between his more militant brothers and the narrow minded father.

The last act finds an unhappy and gloomy household, and ends with the departure of Lewis for Australia, in company with the village schoolmaster, who has lost his position because of his outspoken sympathy for the strikers. The father, though bowed with grief over the untimely death of his son, Gwilym, openly charges Lewis with responsibility for this catastrophe. Lewis warmly replies and, although the mother, who is a central and pathetic figure throughout the entire play, pleads with Lewis to remain, he, acting on impulse, agrees to journey overseas, possibly never to return.

The conflict throughout is distinctly holding and gripping. The character of the mother, who would please her husband and still return the love and affection of her children, being a wonderfully sympathetic type as played by Lilian Mason. John Price, the domineering though well-meaning father, is finely portrayed by Ernest Cove. Edmond Kennedy, as Sam Thatcher, a cockney philosopher, affords just the proper shading of comic relief. Mr. Kennedy is a legitimate comedian of the first water. Eleanor Daniels as Lizzie Ann, contributes a diminutive character study in the role of a poor relation that is a work of art. Lewis Price, played by R. A. Hopkins, is at all times natural and convincing. He is a finished actor. Tom Owen renders a pleasing impersonation of the busy-body neighbor, Isaac Pugh.

The son, John Henry, who forsakes the ministry is made very real by John Howell.

Gwilym Price, the invalid peace loving son, who is killed is excellently played by Harold West. Dai Matthews, the schoolmaster, by Gareth Hughes, and Twm Powell, by Wm. Hopkins, are excellent contributions. Doris Owen offers a competently played bit as Jennie Pugh, a child of the district.

There is only one set used for the four acts, and that is a kitchen, which looks like the genuine article.

The Welsh Players, in presenting Mr. Francis' play, which, by the way, was accorded the honor of winning Lord Howard de Walden's prize for the best play of Welsh life by a Welsh author, have chosen a good vehicle for their introduction to American audiences. Notwithstanding slight defects of technique, the play should appeal on its merits, the excellent acting and strong "mother" appeal making up for any deficiencies in this regard.

The second week began Feb. 2. *Hen.*

NEMO.

(LOUIS SIDNEY, MGR.)

On entering the Nemo Theatre Feb. 2 was greatly surprised to be met by all new faces. Louis Sidney is in charge. He is assisted by Joseph Smith, superintendent; Nick Hollens, stage manager; John Mendle, electrician; Harry Lexter, door man, and Harry Silverstader, musical director. With such a crew the house is in good hands.

Perry and Ricardo, a man and woman, presented a singing and dancing turn. They sing fairly well but cannot dance.

Kisseltey's Marionettes is a Marionette turn a little different than the rest, and was very well received.

Dixon Sisters (3) give combination singing, dancing and music, and did very nicely. They excel in dancing, however, and less singing and more dancing would improve their act.

Miller, Moore and Gardner, a three man cabaret act. (See New Acts).

James Grady and company, in a sketch entitled "The Toll Bridge," went over big. Mr. Grady, assisted by Madeline Clark, who is a very clever performer with a dandy personality. She is a real assistant to Mr. Grady.

Alf. T. Hall, a comedian, sang, danced and talked himself into instant favor with his audience, and his gags about himself being thin "awful" thin, received many laughs.

The pictures were all very good. *Pete.*

West End (M. Smith, mgr.)—The pictures, "The House of Bondage," and vaudeville this week. "The Deadlock" Feb. 9.

Keith's Harlem Opera House (H. Swift, mgr.)—The stock company offer for this week "The Man Inside." The policy of this house will change to feature photoplays beginning Feb. 9.

PROCTOR'S 125th STREET.

(WM. A. MATTHEWS, MGR.)

The calibre of shows being presented at this house in Harlem of late grow continually stronger. The one opening up the last week of January, Monday, 26, was a generously varied one, and a few of the acts proved *at* and a few *near* the "big time" point.

Salt Bush Bill and company (a woman) offered a whip-cracking performance that is novel entertainment. (New Acts.)

Prince Kunton and his chick-looking, fast-assisting lady partner, scored heavily with juggling of varied small objects and a big finish stunt. (New Acts.)

Gertie De Milt made a welcome re-appearance in a neat singing and dancing specialty, and Gertie's present act is also more fully reviewed under New Acts and Re-appearances.

Sam Gilder, the veteran black face minstrel, accomplishes more for entertaining purposes than many others a half century younger than Sam. "For sixty years I have been entertaining the public," said Sam during his fun-making, and his stepping and specialties on the bones and tambo were roundly applauded.

The Musical Huehns, three girls and a man, billed as "The College Boy and the Three Maids," have a well arranged musical offering, and their brass and xylophone numbers are splendidly rendered. The young man is a light comedian and does not overdo his efforts for laughs. The quartette were favorites.

Kennedy and Farley, sidewalk talkers and parody singers, remind you of the old type "two men" slap-stickers, without the newspaper.

"Dixieland Serenaders," a "mixed" company of eight colored singers and dancers, do well with the usual routine of songs and the individual dancing by each for a strong finish. Joseph Sheftell, the straight, is the class of the troupe, while Clarence Chase's fiendish eccentric dancing and Irene White's funny speed stepping are amusing features of it all.

McCree and La Port, comedy tramp trapeze performers, in Scotch make-up, after making their entrance from the flies onto the double bar, work up much fun and go through a list of frolics in the air before changing to Japanese costumes for a finale of burlesque risley work, with the top man and ladder on wires. They were a good rough-house feature of the bill.

Others on the bill to be found reviewed in full under New Acts and Re-appearances include: Helen Pingree and company, Powers and West, and Ed. Powell and company.

The Albergs opened the new show on Thursday, Jan. 29, with their comedy tumbling turn in a barnyard set, as farm hands. Both men are fast workers, and besides their floor tumbling and hand to hand stunts, sing a song and dance competently.

Jeanne Fletcher and her good soprano voice came up to Harlem after three days down at Frank McCune's house on West Twenty-third Street, and repeated the success she had there. Jeanne is "talked about" more fully under our New Acts column in this issue.

Kelly and Catlin, "black face and Chinaman," comedians and singers, present an amusing skit. After opening before their own street drop at olio, with laundry shop cut into it, they get to a bunch of funny patter and songs, and the verdict of "a clever character combination" is theirs.

Frank Coombs, in dress suit, well carried, offers about twelve minutes of melody with his strong stage personality and pleasant tenor voice. Frank explains how "poor old Mendelssohn's Spring Song" is "picked upon" by composers for new melodies in a songologue way, and was convinced that Harlemites liked him much at the close of his turn.

Minerva Courtney and her company of Harry Irwin and Robert H. Belden, fresh from a week at the now defunct Union Square Theatre, were next in line with "A Prairie Romance," billed as "Bob's Boy-Girl." It is away from the ordinary run of "comedy episodes with music," sketches, and why Minerva and Harry and Robert and "Mitsi" didn't proceed further on the two-a-day immediately is a bit mysterious. Miss Courtney is amusing in the "boy-girl" part, and sweetly proficient when she doffs the trousers for "her own" dress, while Mr. Irwin's cowboy and his fine voice, and Mr. Belden's Chinaman impersonation are enough to carry this "married by proxy" sketch into the higher priced houses for a healthy airing of weeks.

"The Frolicers" are reviewed in our New Acts column, caught from the Twenty-third Street house.

Ed. Bimberg and Ed. Day, with their "Stop That Noise" melange of comedy patter and "cabaret" numbers and violin and piano specialties, do well with the melody parts. But the patter needs replenishing.

The Four Rivers Brothers were reduced to "three" after the evening show here 29, when a bar from the flies skidded off Manager Joe Rivers' head and necessitated the assistance of five stitches. The Rivers Trio they were for the balance of the week, while Joe was convalescing and resting. The act is reviewed under New Acts column, caught downtown the "first half." *Tod.*

"ZABERN."

Adolf Philipp Theatre (Adolf Philipp, mgr.)—*Zabern*, a military drama in three acts, by F. Schumacher, produced Wednesday night, Jan. 28, with this cast:

Franz Hillmann	Emil Berla
Franz, his Grandson	Karl Steindler
Baerble, an Orphan	Flora Arndt
Grossmann	August Meyer-Eigen
Dingelmann	Conrad Ernst
Liedtke	Fred Schirmer
Werner	Carl Hoefer
Caroline	Lieschen Schumann
Knolle	Hans Dobers-Kiessling
v. Forstner	Ernst Naumann
Matthneus	August Schulz
Weller	Carl Walter
Reese	Max Eger
Liems	Carl Lemke
von Reuter	Otto Meyer
Amalia	Dora Bregowska
Elsa	Else Dorset
von Plueskow	Alf. Schwarz
Mrs. v. Plueskow	Marie Serini
Mrs. v. Uhl	Lissie Eckert
von Schad	Fred Wiesee
Olga von Schad	Grete v. Mayhof
Breuer	Jacob Breuer

One must not take too seriously the classification of "Zabern" as a "drama;" we would rather call it a farce (although it ends in a tragedy), with characters and actions overdrawn—as in a farce—and caricaturing, not portraying, the situation at the now famous Alsacian garrison. The author of the play is a Socialist who, according to Mr. Philipp, tries to do justice to both sides, but his endeavors in that respect are not successful. The audience that filled the little house to capacity enjoyed the play immensely, and hearty laughter drowned again and again the voices of the actors. After the second and the third act the curtain was raised a half dozen times. The players entered into the right spirit of the play. Emil Berla, August Schulz, August Meyer-Eigen, Hans Dobers-Kiessling, Ernst Naumann, Karl Steindler, Lieschen Schumann, Flora Arndt—to mention a few—did excellent work. After the second act Mr. Philipp was called before the curtain and expressed his gratification for the splendid reception of the play. *Berolina.*

Gotham (C. Franklyn, mgr.)—The Parisian Beauties opened to a good sized crowd 2.

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"SHAMEEN DHU."

Grand Opera House (Geo. Kingsbury, mgr.)—*Shameen Dhu*, a three act play by Rida Johnson Young, was given its first New York City production Monday evening, Feb. 2, by Henry Miller, with this cast:

Peggy O'Dea	Constance Molineaux
Shiela Farrell	Beth Franklyn
Lanty	Robert Watt
Norah	Maribel Seymour
Betsy Bowers	Mrs. Jennie Lamont
Andy Bowers	John G. Sparks
Martin McGleash	David Glassford
Dare O'Donnell	Chauncey Olcott
Edward O'Dea	Arthur Maitland
Tim	John Sheehan
Flynn	Walter Colligan
Waters	Frederick Roberts
McPhater	Maurice Drew

If Chauncey Olcott's object on Monday night was to present to his large audience a pretty picture of Ireland and the quaint mannerisms and customs of her people, to say that he succeeded is to mildly state a fact. Mr. Olcott, whose personal triumph was complete, and the admirable company that supported him, whose success in toto was only the least trifle degree less than the star's, were rewarded for their exceptionally fine production of Rida Johnson Young's new play by an enthusiastic audience which filled the Grand Opera House.

The play itself is a pretty story woven around a plot of love and intrigue, which gives Mr. Olcott ample latitude for the introduction of his inimitable Irish songs, rendered by that nonpareil Irish tenor. In 1776 Dare O'Donnell, or "Shameen Dhu," as is known throughout Ireland, is an Irish patriot and writer, which last ability he arrays against the then hereditary enemy of the Irish, the king.

Shiela Farrell, a rich and pretty widow, forces an engagement on O'Donnell with herself, in order to discontinue the unwelcome attentions of one Martin McLeash, the executive of her late husband's estate, and without whose consent she cannot remarry unless she forfeits her dowry. O'Donnell, not in love with Shiela, and most of all not caring for the yoke of marriage, only consents when the lady is reduced to tears at his refusal. Then it is that he meets Peggy O'Dea, who has come over from America with her brother to enlist the sympathy of the Irish for the American cause. He endeavors to conceal from Peggy his engagement to Shiela, but in vain, and although he loves Peggy he is too much the gentleman to ask Shelia for his release. Meanwhile Ed O'Dea and Sheila have been falling in love, but Sheila fears to hurt O'Donnell by breaking their engagement.

Martin McGleash, who himself is in love with Sheila, refuses his consent to her marriage with O'Donnell, and, determining to crush his rival, steals some seditious correspondence of O'Dea's and O'Donnell's, and intends to deliver them to a prosecutor from England.

By a clever substitution of one of O'Donnell's men for the prosecutor, the papers are returned to their owner, and McGleash, exposed as an informer, is compelled to sign a paper agreeing to sanction Sheila's marriage to whomever she may choose.

The time for Ed. and Peggy O'Dea to return to America arrives, and O'Donnell and Shelia feel that their last hope for happiness is going with them. But at the last moment Ed. and Sheila shamefacedly confess their love to O'Donnell, and, instead of upbraiding them as they expected, he tells them of his feelings for Peggy, and everything ends happily.

All the players did good work, especially David Glassford, as Martin McGleash, while the Irish humor of John G. Sparks and Mrs. Jenny Lamont, as Andy and Bettsy Bowers, respectively, was very fine. Mr. Olcott made a curtain speech, thanking the audience for their appreciation, and rendered "My Wild Irish Rose" as a specialty. At the conclusion of the second act many beautiful floral tributes were brought in.

Mr. Olcott's songs in the order sung were: "I Never Met Before a Girl Like You," "My Little Dudeen," "Dream Girl o' Mine," "An Irish Lullaby" and "Peggy Darlin."

Lyric (Sam S. & Lee Shubert, Inc., mgrs.)—"Omar, the Tentmaker," will move from this house into the Booth Theatre Monday, Feb. 9. On this date William Faversham will begin a three weeks' engagement at this house, presenting Shakespearean productions. Mr. Faversham will be supported in the cast by Cecilia Loftus, Constance Collier, R. D. MacLean and Julia Opp. "Julius Cæsar" will be presented during the engagement.

Maxine Elliott (Sam S. & Lee Shubert, Inc., mgrs.)—House is dark this week. "Help Wanted" will be produced here Monday, Feb. 9, with a cast including: Charles Richman, Lois Meredith, John Mittern, Desmond Kelly, Charles Ruggles, Jessie Ralph, Chas. A. Abbe, Katherine Emmett and others.

Academy of Music (Samuel J. Kingston, mgr.)—The Academy Stock Co., headed by Priscilla Knowles and Theodore Friebus, present "The Price" this week.

PROCTOR'S TWENTY-THIRD ST.

(FRANK MCCUNE, MGR.)

The improvement of offerings was also evidenced at this four-a-day house on both bills presented last week, and Manager Frank McCune's ruffled brow appeared a bit smoother than at previous shows that have had his attention since his debut as commander-in-chief here.

The Two Altus Brothers went through their juggling and speedy passing of the clubs in great form in the opening position of the bill for the first half. (Caught Tuesday, Jan. 27.)

Manley, Hart and Leigh, with their comedy, "Votes for Women," scored strongly, and were followed up by the Musical Coatties, who finished strong with the spinning wheel of bells numbers.

Steve Jennings, monologist; Jeanne Fletcher, singer; "The Frolicers" and the Four Rivers Brothers are reviewed under New Acts column in this issue.

The change of bill on Thursday, 29, found the Dixieland Serenaders as the headliner. This company of eight colored singers and dancers duplicated the success they had up in Harlem the first three days.

Salt Bush Bill cracked small and giant whips with a bit more difficulty here than in Harlem because of the smaller space. Mrs. Salt Bush Bill assisted him very capably. Their entire doings are more fully reviewed under our New Acts column.

El Barto, who is a remarkable "dupe" for President Wilson in likeness, is also a clever entertainer. His patter is pleasing and his sleight of hand tricks are capital, and the Twenty-thirders gave him a worthy round at finish.

"10.40 West," that underworld sketch, was presented by two women and a man in its crude way. If the stage characters of the girls were directed more on the "high brow" lines instead of the rough neck class, the act would meet with better results. Both of the girls do well enough in the "how they were directed to do" parts, and could most likely work it up to a more clever three a day trick. The man plays a detective part well, but a regular "d" would hardly stand for what the sketch makes him "take" from those female "blackmailers."

Others on the bill, to be found reviewed under New Acts include Miller and Williams, Elina and Pease, and Reeves Sisters. *Tod.*

GREELEY SQUARE.

The bill Jan. 29-31 contained several pleasing features.

"You Did, You Know You Did" was the illustrated song offering.

Karl played on the one string cigar-box fiddle and acted the various songs. He also sang well.

Aveling and Lloyd, comedians, did a black face talking act in white face, and had a lot of entertaining talk. They finished with "Something to Tell You."

Hayes and Alpoint, a German taking care of the baby, played by a husky midget, had some funny episodes due to the kid's playfulness.

Mabel Fitzgerald showed a "nut" act along original lines, using "Oh, John," "Not That Kind of a Girl" and "Samuel Jones." She also distorted her pretty features in some effective "mugging."

"Oh, Effie," was the story of a dream, in which a grouchy, neglectful husband saw his wife as a gay, slangy sport, and was so affected that he promised to do the good stay-at-home thing forever after. The demure wife, also the gay rounder of the dream, was well played.

Jones and Brown, duetists and soloists, got over a great big hit in their baritone and soprano solos, opening as Pierrot and Columbine, with "Chiribiribi;" Mr. Jones sang "Last Night," Miss Brown, "Isle D'Amour," then, in Colonial costume, "I'm On My Way to Mandalay," and "Peg o' My Heart," in response to the loud applause which lasted long after the succeeding picture had started.

Harry Jolson, in black face, made his usual hit in "The Lawful Wife" song and with "Wonderful Girl."

The Two Franks, a sturdy athlete and a dainty little Miss, in white, had a swell balancing act, using a platform and two flights of stairs with good effect for some good hand and foot posturing. *Mill.*

Keith's Alhambra (C. Saunders, mgr.)—This house was packed to the doors on Monday afternoon, when a most excellent bill, headed by Liana Carrera, with Bobby Watson, in a girl act, was presented. Others are: Armena, the dancer, assisted by Mons. Victor; the Cabaret Trio, Howard's novelty, Harry B. Lester, Charles and Henry Rigoletto, Ben Ryan and Harriet Lee, Eva Davenport and company, Lydia Barry, in series of songs; the Jordan Girls, and pictures.

People's (Frank Abbott, mgr.)—*Ginger Girls* this week. Belles of Beauty Row next.

Murray Hill (Fred Waldmann, mgr.)—*Girls of the Gay White Way* this week. Love Makers next.

PALACE.

(FRANK THOMPSON, MGR.)

Starting the show around eight-thirty and finishing about twelve o'clock is getting to be quite the thing here. In consequence the eighth and ninth numbers on the program suffer accordingly. The audience starts to thin out about eleven-fifteen, which alone proves that the policy is not in favor of the "regulars" here.

A bill of nine sterling acts was shown Monday evening, not one having a fault to find at the reception accorded them. Blanche Walsh, assisted by Theodore Babcock and George W. Howard, presented that capable one act drama, "The Countess Nadine," and all proved worthy of the advance notices. The playlet is interesting from start to end, and has a "punch" at the finish that seldom fails to get the desired results. Miss Walsh, as the Countess, showed what a capable actress she is by putting her whole force in her acting, the audience presenting her with numerous encores over her splendid work.

"The Red Heads," featuring James B. Carson, the latest Jesse L. Lasky production, was one of the hits of the excellent program. It only recently had its initial opening, and all that was said about them in this paper goes again. A funnier bunch of "red heads" would be hard to duplicate. All are kept busy with songs and dances, and the several principals being selected with much care in the different characters.

Billed as America's premier ventriloquist, the Great Lester played his first engagement at this house, and judging from the welcome he received it won't be his last. He is without question one of the cleverest in his line appearing in vaudeville to-day, and the large audience was not slow in showing full approval.

Chief Caupolican, the Indian orator and singer, also made his first appearance here, and walked away with one of the hits of the evening. Indian or not he can certainly sing, rendering several songs that proved big encore getters. As an orator he is capital. His material is interesting and has enough comedy sandwiched in to get an occasional laugh.

Playing the Alhambra and this house this week, Ben Ryan and Harriet Lee gave their comedy skit, called "You've Spoiled It," and gave a splendid performance, notwithstanding that they came on about eleven-thirty. They were rather slow in getting them, but as soon as they got started the audience sat up and took notice. Their offering is a corker and contains enough comedy to supply a half dozen acts. Both render songs of a character nature but do not excell with singing, their best work being snappy cross-fire talk. Mr. Ryan also does a capable dance that alone would put him into the good graces of his audience. They finish with a comedy "Tango" that kept the bunch in an uproar.

Three of Japan's premier entertainers, the Mori Brothers, have lost none of their popularity, as was seen by the hearty amount of applause that greeted their every effort. One of the men is a capable wire walker and performs some very difficult feats. The footwork of all three was a feature, the comedy of one of the trio causing much laughter.

Percy Bronson and Winnie Baldwin, in songs and dancing, had a rather early spot on the bill which proved a bad handicap. Considering their position they went fairly well. Both possess good singing voices and know how to put over a song properly. The dancing which closed their act proved a big feature.

The Flying Martins, in the closing position, held them seated until the conclusion of their worthy performance. Here is an act that will prove a feature on any program, both men doing work that stamps them experts in this line.

Jack G. McLellan and Mae Carson made their return to New York, and seemed to be cleverer than ever on the skates. In effect their act is a young production, several special drops being used. Clog and "tango" dancing is a feature of their act, both being well up in the art of skatorial performers.

Jack.

Century Opera House.—*Romeo and Juliet* was the offering of the Century Opera Co. week beginning Tuesday, Jan. 27, and a very creditable performance was given. Orville Harrold on this occasion made his first appearance with this company, and at once proved himself to be a valuable acquisition to the organization. Mr. Harrold's fine tenor voice was heard to good advantage in the numbers of Romeo, but his acting was not so good as his singing. Beatrice La Palme was good as Juliet, Thomas Chalmers was excellent as Mercutio, and Morton Adkins, as Capulet, and Alfred Kaufman, as Friar Laurence, did praiseworthy work.

Thirty-ninth Street Theatre.—Blanche Ring and company gave on Monday night, Feb. 2, the first New York City presentation of *When Claudia Smiles*. It will be reviewed next week.

Columbia (J. Herbert Mack, mgr.)—*Queens of Paris* this week. Broadway Girls next.

PROCTOR'S FIFTH AVENUE.

(GUS MCCUNE, MGR.)

Bert Williams is the big act here this week, his songs and funny stories making their usual hit. He was closely followed by the Gilding O'Mearas for the honors. This is a very clever society dancing act, who, in their ten minutes, offered "The O'Meara Waltz," "Whirlwind Prance" and "Texas Trot." The O'Mearas can certainly dance, and they sure did score a great success.

Willard Simms and company have an unusually funny sketch, "Flinder's Furnished Flat." It was greeted with roars of laughter.

Prince Runton and company gave an entertaining light and heavy juggling act, which went well.

Mang and Snyder, Hall and Francis, and Lowell and Esther Drew, see New Acts.

Doris Wilson and company, in a sketch, "Through a Looking-Glass," pleased.

A packed house saw all these acts, and seemed to be satisfied when they left after the last act, although some were apparently disappointed in the dancing, which was advertised to be after the show, but was not. *Sid.*

Metropolitan Opera House.—Bills for week ending Jan. 31: *Koenigskinder* Monday, 26; *Madama Butterfly* 28, *Das Rheingold* 29, *La Boheme* 30, *Die Meistersinger* 31 (matinee), *Cavalleria Rusticana* and *I Pagliacci* 31 (night).

Gaiety (Klaw & Erlanger, mgrs.)—Elsie Ferguson closed her engagement at this house, in "The Strange Woman," Saturday night, Jan. 31. Mabel and Edith Taliaferro, in "Young Wisdom," moved into this theatre Monday, Feb. 2, from the Criterion.

Hurtig & Seamon's (Harry Seamon, mgr.)—The Harry Hastings Big Show opened to a crowded house 2.

Brooklyn, N. Y.—Academy (F. O. Edsall, mgr.) Burton Holmes' travelogue, "Japan," Feb. 11; New York Symphony Orchestra 14.

Montauk (Edw. Trail, mgr.)—William H. Crane, Douglas Fairbanks and Amelia Bingham, in "The New Henrietta," this week. "Mutt and Jeff in Panama" week of 9.

Majestic (John R. Pierce, mgr.)—"Little Miss Brown" this week. Doris Keane, in "Romance," next.

Broadway (Leo C. Teller, mgr.)—"The Fight," with Margaret Wycherly, this week. Elsie Ferguson, in "The Strange Woman," week of 9.

De Kalb (I. Fingelman, mgr.)—Nat C. Goodwin, in "Never Say Die," this week. "Within the Law" week of 9.

Orpheum (William Masaud, mgr.) — Bill week of 2: Minnie Dupree and company, Jack Wilson and company, Trixie Friganza, Ida Brooks Hunt and company, Norton and Nicholson, Bird Millman and company, Hunting and Francis, Maymo Remington and Picks, and Rayno's terriers.

Bushwick (Benedict Blatt, mgr.)—Bill week of 2: Adelaide and J. J. Hughes, Stone and Kalise, Ray Cox, Kelly and Harrison, Burnham and Irwin, Harry De Coe, Willard and Bond, Bert Hanlon, and Two Tom Boys.

Gayety (E. A. McArdle, mgr.)—Vaudeville and pictures.

Crescent (Lew Parker, mgr.)—The Crescent Stock Co. present "The Man Inside," for the first time in stock, this week. "The Middle Man" week of 9.

Grand (Louis Barr, mgr.)—The Grand Opera House Stock Co. present "Parted On Her Bridal Tour" this week. "Dora Thorne" next week.

Star (M. J. Joyce, mgr.)—Ben Welch Burlesquers this week. Queens of Paris week of 9.

Empire (J. H. Curtin, mgr.)—Belles of Beauty Row this week. Ben Welch Burlesquers week of 9.

Casino (Charles Daniels, mgr.)—Gay New Yorkers this week. Miner's Big Frolic week of 9.

Greenpoint (At. Trahern, mgr.) — The Greenpoint Stock Company present "The Silver King" this week. "David Copperfield" week of 9.

Gotham (James J. MacCurdy, mgr.)—The MacCurdy Players, in "The Yankee Doodle Detective," this week. "Uncle Tom's Cabin" next week.

Linden (A. H. Schwartz, mgr.)—The latest photoplays and vaudeville.

Columbia (A. Sichel, mgr.)—Vaudeville and moving pictures. Bill 2-4: Arizona, Hines and Fenton, Fred Werner, Margaret Nelson and company, Bob Russick, and Nip and Tuck. For 5-7: Merlin, Three Creighton Girls, and Los Arados.

Bijou (George Schenck, mgr.) — Loew's vaudeville, changed twice weekly, and the latest photoplays. Bill 2-4: Marlow and Travetto, Demascus Troupe, "The Mayor and the Manicure," Bobby and Dale, Castellane, and two others. For 5-7: Gravetto-Lavondre and company the Kemps, "The Tamer," Miller and Vincent, Caron and Herbert, and two others.

Halsey (M. H. Saxe, mgr.)—Miniature musical comedies, together with vaudeville and the latest photoplays.

Fulton (A. M. Lighton, mgr.)—Vaudeville, changed twice weekly, is drawing capacity houses. Bill 2-4: Jarvis and Harrison, Hoyt's Minstrels, J. K. Emmett and company, Daisy Harcourt, Roy and Arthur. For 5-7: Juggling Nelson, Ash and Shaw, "The Colonial Cavaliers," Sadie Ott, Hill and Adams.

Shubert (Wm. Sheehy, mgr.) — Loew's vaudeville continues to big houses. The program is changed twice weekly. Bill 2-4: The Magleys, Cameron-Devitt and company, Irving Gosler, Leffel Trio, and others. For 5-7: Harry Beatry, Deltorelli and Glissando, "The Criminal," Anderson and Goines, Elsie Le Bergere and dogs, and two others.

Olympic (Herman Wacke, mgr.) — Continuous vaudeville and pictures.

ROUTE LIST.

Supplemental List—Received Too Late for Classification.

Angell Mus. Com. Co.—So. Bend, Ind., 2-4.
"Cow Puncher, The"—Baltimore 9-14.
"Chocolate Soldier, The"—Zanesville, O., 5, Norfolk, Va., 13.
Clifford, Billy—Enid, Okla., 6.
Deslys, Gaby—Indianapolis, Ind., 9, Columbus, O., 10.
"Damaged Goods"—Ithaca, N. Y., 5, Bay City, Mich., 12, Kalamazoo 14.
Evans', Geo., Minstrels—Columbia, Tenn., 4, Huntsville, Ala., 5, Chattanooga, Tenn., 6, Knoxville 7, Asheville, N. C., 9, Salisbury 10, Greenville, S. C., 11, Augusta, Ga., 12, 13, Athens 14.
"Excuse Me"—Bay City, Mich., 8.
"Fanny's First Play"—So. Bend, Ind., 9.
"Fool There Was, A"—Buffalo 9-14.
"Girl of the Underworld, A"—Woonsocket, R. I., 2-4.
George, Grace—New Haven, Conn., 12.
Goodwin, Nat—Hartford, Conn., 13, 14.
"Garden of Allah, The"—Des Moines, Ia., 2-7.
Great White Way Shows (Carnival) (J. Geo. Loos, mgr.)—Corsicana, Tex., 9-14.
"House of Bondage, The"—Pictures—Columbus, O. 1-7.
Hackett, Jas. K.—Sandusky O., 6.
"Joseph and His Brethren"—Columbus, O., 9-14.
"Little Women"—Providence 2-7.
Lynch, Edward, Stock—Woonsocket, R. I., indefinite.
"Lure, The"—New Haven, Conn., 4, 5.
Lloyd, Alice—Columbus, O., 12-14.
Lauder, Harry—Omaha, Neb., 12.
"Madcap Duchess The"—Columbus, O., 5-7.
Nielsen, Marie, Co.—Burlington, Kan., 2-7.
"One Day"—Woonsocket, R. I., 5-7.
"Peck's Bad Boy"—Zanesville, O., 6.
Roger Gray Opera Co.—Johnstown, Pa., 2-7.
Stratford Players—Norfolk, Va., 9-11.
"Too Many Cooks"—New Haven, Conn., 6, 7.
Thaw, Evelyn Nesbit—Norfolk, Va., 12.
"When Dunty Pulls the Strings" — Portland, Me., 9.
"White Slave, The"—Buffalo 2-7.
"Winning of Barbara Worth, The"—Logansport, Ind., 4.
"When Bunty Pulls the Strings" (Wm. Cranston, mgr.)—(Correction)—Weyburn, Sask., Can., 9, Estevan 10, Minot, No. Dak., 11, Grand Forks 12, Fargo 16.

DIRECT FROM BROADWAY.

Frank McCune, manager of Proctor's Twenty-third Street Theatre, will have for a real feature attraction at his house for the first three days of next week an act that comes direct from Broadway, in Hugh Herbert and company, presenting "A Son of Solomon."

Thos. J. McCarron, youngest son of John H. McCarron, the well known local manager, was recently appointed manager of the new Victoria Theatre, Steubenville, O. The Victoria was formerly the Grand Opera House, being completely re-modeled, etc., and now presents a very handsome appearance. All acts are booked by the United Booking Office, and Manager McCarron reports business very good.

Frank L. Gregory and his troupe of hoop-rollers will open at the Palace, New York, Feb. 6.

Wanted at Once--For St. Elmo
Hustling Agent, and Full Acting Company
Ability, appearance and wardrobe essential. No time to dicker. Write or wire stating full particulars and lowest salary. Sure. Show stays out all year.
Address F. D. WHITTEN, Davis, S. D.

WANTED
People for Musical Comedies
Preference given those doubling brass. Chorus Girls and Musicians write quick. State lowest; pay own; send photos. OLYMPIC PLAYERS,
WM. E. GEORGE, Mgr., Washington, D. C.

PARTNER WANTED—FOR MUSICAL COMEDY ACT.
Must be fair Cornet Player and have some other instrument and be able to do straight. Write at once. DEISLER, 311 Jefferson St., Brooklyn, N. Y.

WANT Male Pianist that sings. A solid year's work. Two night Stands. Prefer one that can make announcements. Join on wire. [illegible] and Song Book Privilege. Pay own hotel. This is not a Medicine Show. Christie Show, Towner, N. D.

THE NEW YORK CLIPPER
Founded in 1853.
THE FRANK QUEEN PUBLISHING CO. (Limited)
PROPRIETORS.
ALBERT J. BORIE
EDITORIAL AND BUSINESS MANAGER.

NEW YORK, FEBRUARY 7, 1914.

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ANSWERS TO CORRESPONDENTS.

DRAMATIC.

MANAGER, Schenectady.—It is a question if anyone living can answer your question. We have no record of it and we doubt if anyone else has.

J. O. B., Long Branch.—George Walker, of the team of Williams and Walker, is dead.

CARDS.

E. S., Fort Wayne.—He is not entitled to his money back. An error is no excuse.

THE COLUMBIA CONCERT.

A crowded house gathered Sunday afternoon, Feb. 1, for a review of a uniformly good bill.

Alvin and Kenney opened with a fine ring act, presenting all the standard maneuvers and several tricks all their own.

Noble and Brooks sang, talked and comedied with their usually effective style, Miss Brooks in several handsome gowns, and Mr. Noble doing his mugging, etc.

The Carmen Minstrels had a nice set, with the impressive lady interlocutor occupying the centre. The "Million Dollar Doll" ensemble was followed by "Dancing Around and Around" to encores; "Last Night," with quartette chorus; a yodle song, with banjo imitation accompaniment. "Heart of Maryland" and "Chesapeake Bay" commanded attention, and "The Hold-Up Rag," with some of the dark lantern brigade working the aisles, else a double song and dance and other minstrel incidents were well liked.

Margaret Ityen opened with a song about different fraternal members, with slides; then delivered a little essay on the advantages of being a women, then in a bathing suit sang, and after stripping to full length fleshings, secured a wardrobe from her hat, and doned it; danced some and sang "Chesapeake Bay."

Barnes and Crawford scared a bit through Mr. Barnes' eccentric and original salesman bits, introduced in his clever style. He killed the "uncle" to secure a subscription. He told a magazine story and then compelled the audience to applaud at the point of a bayonet. His song, "It Had to Be one," scored. "I'm On My Way to Mandalay" also was put over nicely. The house was kept in roars. Even J. Herbert Mack laughed.

Violinsky started with his violin, then went to the piano, and with a bow strapped to his leg played the violin, accompanying it on the piano. His moving picture theatre pianist and the tired cafe pianist, scored as usual.

The Boylans presented a fine dancing act. In white, they danced the Tip Toe Tango, with the pretty, shapely girl well handled by her partner. The Maxixe was well done, and both qualified in the acrobatic waltz. The Dance of the Rose was a pretty pantomime on the Apache order, with a great finish to much applause.

Ben Welch put in his day of rest here for the two shows in his effective comedy act.

The Sclavonia Troupe of acrobats, five men and a lady, had a restaurant for a set, and performed a number of most interesting feats in their line, with the lady acting as understander. She supported a three-high on one shoulder, and on one occasion held up the whole troupe, as well as held on each hand a man caught from a turn of flip-flaps.

A picture concluded the entertainment.
Mill.

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ELK NOTES.

The Brooklyn Elks have completed all arrangements for their annual ball and concert, at Stauch's Pavilion, Coney Island, on Feb. 17. The number of tickets is limited to two thousand, and it is estimated that there will be demand for many more.

The concert before the ball will be full of interesting features. Special accommodations for transportation will be provided.

The new clubhouse, on South Oxford Street, is rapidly going up, the frame work to the second story being up.

The minstrel show put on recently at the Academy of Music, under the direction of George Botsford, was an immense success, the best show they ever had.

The Queens Borough Lodge will hold its Charity Ball at the Central Opera House, New York, Feb. 6.

◆

LEDERER BANKRUPT.

A petition in bankruptcy was filed Jan. 31, by Geo. W. Lederer, in the U. S. District Court, with liabilities scheduled at $144,707. Assets are in doubt, consisting mainly of claims in actions now in court, among them suits against Kessler and Altman, Rube Welch, Maurice Runkel and others. Among the creditors named are: Martin Herman, R. Douras, George M. Cohan, Phil Bartholomae, Proctor & Co., A. H. Woods, Hans Bartsch, Dodge and Castle, H. H. Frazee, Richard and Ella Carle, Ashley Miller, Charles Reilly, Gus Koenig, Jos. C. Brell and the Pennsylvania Railroad

◆

MISS WILSON AT THE ASTOR.

New York will witness a performance of Percy MacKaye's bird masque, "Sanctuary," which was performed at Cornish, N. H., last Summer, with Eleanor Wilson in the leading character of Ornis, the bird spirit. Under the patronage of Mrs. Woodrow Wilson, and an honorary committee, the masque will be given in the grand ballroom of the Hotel Astor, New York, Feb. 24. Eleanor Wilson will appear again as Ornis, and Margaret Wilson, her older sister, will sing a musical prelude.

The curtain will rise at nine o'clock.

IN MELODY LANE.

BY JACK EDWARDS.

CLIPPER SONG CONTEST CREATES WIDE INTEREST.

CHICAGO TO SEND REPRESENTATIVES HERE.

PARKE, DANIELS & FRIEDMAN, OF CHICAGO, ENTER RAYMOND WALKER AND HIS NEW HIT.

In last week's issue the first announcement was made of the song writers' contest to be held at the theatrical carnival and ball of the Dick Jess Association, at Burland Casino, Westchester Avenue, near Prospect Avenue Subway Station, Bronx, on Tuesday evening, March 10, 1914, for the silver loving cup to be presented to the winner. This announcement has caused such a great amount of interest among the music publishing and independent song writing fraternity that even far-off Chicago has decided to enter representatives.

The first of the Western concerns to enter in the contest is Parke, Daniels & Friedman, of Chicago, who are publishing Ray Walker's and Frank Daniels' latest success, "I Cannot Live Without Love." Ray Walker is so enthusiastic over his new ballad that he has decided to enter the contest and sing his own song, as Mr. Daniels' voice is not even in a class with Ray's other partner, Tammy Gray, so Ray is taking daily lessons in voice culture to be in shape to win the cup. Leo Friedman and Frank Daniels have wired Dick Jess that they will come in from Chicago especially to witness Walker's debut as a public singer. The fact that not only the local theatrical and music publishing folks, but also the out-of-town publishers have taken such great interest in the affair foreshadows the extraordinary success of this contest.

It remained for this paper to stage a song-writers' contest that is really to be what its name implies. Ever so many so-called song-writers' contests have been held of late, where the writer of the song has never appeared but has sent one of the firm's singers instead. In almost every case, these singers far overshadow the writer in voice, quality and delivery, and have been able to carry off cups at frequent intervals. These contests were held merely to bring something saleable before the public eye, and under such conditions the talent used every means to force the audience to enthusiasm.

THE CLIPPER does not wish the impression to get abroad that it intends to slight the efforts of the song pluggers by eliminating them from this contest. The contest was arranged not for the purpose of popularizing any particular song but to give the public a real opportunity of hearing a songwriter's conception of his or her own particular offering, unassisted by pluggers, vaudeville performers or audience plants. The songs and singers will be judged solely by the simplicity of lyric, melody and manner of rendition, and for this reason various critics of well known theatrical and musical journals have been selected as judges. Five of the prominent writers who have already entered are: Tommy Gray, Billy Tracey, Gus Edwards, Ray Walker and Harry Williams. Others have asked several questions pertaining to the contest, which have been answered by mail, and they have promised to send in their entries at an early date.

M. P. STARS TO BE THERE.

Not only has THE CLIPPER'S announcement caused a stir in the song world, but it has caused a mild furore among the various motion picture companies. Clever press men have read the announcement, and in it have seen the opportunity of advertising their products direct to the public at the Dick Jess theatrical ball. Mr. Jess has been flooded with inquiries and propositions by various motion picture concerns to have their star performers given places of honor on the committees or to have them lead the grand march. The Vitagraph Company of America has the honor, so far, of being the only motion picture concern to have two of its performers accepted. Lillian Walker, leading woman, and Irving Cummings, leading man, will constitute one of the couples who will lead the grand march. Other celebrities will be chosen as soon as it is possible to arrange all the details.

BOXES SELLING FAST.

Outside interest has been aroused by the announcement to such an extent that the requests for boxes have been coming in so fast that Mr. Jess, and his assistants have been practically drowned under the flood of applications. Prominent county officers, members of theatrical, music publishing and motion picture world, as well as outside individuals, have sent in their applications, and to the date of going to press the following boxes have been allotted: Hon. Louis Gibbs, County Judge of the Bronx; Billy Gibson, well known sporting man and fight promoter; THE NEW YORK CLIPPER; Louis Fleischmann, of Fleischmann's Restaurant; Vitagraph Company of America; L. Wolfe Gilbert, Tommy Gray, Kalmar and Puck, Henry Marshall, Marion Hauver, Joe Kelt, Walter Gumble and E. M. Jones. As soon as the others are allotted the names will be mentioned in this column as well as will all other news pertaining to the contest and the affair.

THEATRICAL WORLD INVITED.

Dick Jess has issued over one thousand invitations to managers of dramatic, musical comedy, burlesque and motion picture companies, as well as to individual vaudeville and other performers who will be in the city on the evening of March 10, to journey to Burland Casino, Westchester Avenue, near the Prospect Avenue Subway Station, and join in the festivities of the Dick Jess Association and to mingle with their friends in the profession as well as in public life. The occasion will afford the public its first opportunity of direct association with performers whom they have seen but have never met. It will be a homelike affair, where not a dull moment will be found from the opening of the doors until the last couple have left the hall. All forms of entertainment have been provided for the audience. An all star vaudeville performance will be given from 8.30 to 10.30 P. M., after that the floor will be cleared for dancing, and those who enjoy the tango, etc., will get their fill. In the grill room an all star cabaret show, which will run all night, will entertain those who care to spend the evening there.

GRAND MARCH A FEATURE.

A novel, if not sensation feature, of the affair will be the grand march. Marches at various affairs have evoked favorable criticism from the different newspapers of the city for their intricate formations. The grand march at the affair of the Dick Jess Association will be a distinct departure from the old style. It has been named the "Tango Grand March," and the evolutions designed will not only create favorable talk, but we predict that this form of grand march will be used by New York society folks at their affairs in the future.

MOE STILL SMILING.

Smiling Moe Kleeman, of the G. W. Meyer staff, was told to vacate the desk assigned to him last week, on account of the fatty generation of the brain container. But Moe is smiling, and has more friends call on him than ever.

STILL WINNING CUPS.

At the regular song contest held at Loew's Boulevard Theatre, last Thursday, George W. Meyer won the beautiful cup with his remarkable song, "Across the Great Divide I'll Wait for You." Nearly every publisher in town was represented.

WHITMAN BACK.

Murray Whitman is back in town again, and can be found in his office at the Geo. W. Meyer publishing house.

LOUIS IS BACK AGAIN.

Louis Cohn, professional manager for the Chas. K. Harris firm, returned to his desk last week after a week's illness. Louis is one of those boys that hate to be idle, and the rest did him a world of good.

AN HONEST ONE LEFT.

Notwithstanding the many bad reports going the rounds about the fake music publishers, there is one man in the game who strictly lives up to his contract. Eugene Platzman, who has become quite a favorite with the amateur song writer, has more work than he can finish, and his daily mail is increasing by bounds.

TEN STERLING HITS OF TO-DAY.

"I'm On My Way to Mandalay" (Feist).
"Apple Blossom Time in Normandy" (Remick).
"Across the Great Divide" (Meyer).
"Get Out and Get Under" (Abrahams).
"I Miss You Most of All" (Broadway).
"If They Don't Stop Making Them So Beautiful" (Harris).
"International Rag" (Watterson).
"Isle D'Amour" (Feist).
"Peg o' My Heart" (Feist).
"Rebecca of Sunny-Brook Farm" (Remick).

CHICAGO FOR A WEEK.

E. F. Bittner, of the executive staff of the Leo Feist Publishing Company, went on a trip to Chicago last week.

WILL VON TILZER STARTS ON BIG CAMPAIGN.

Will Von Tilzer, president of the Broadway Music Company, who has been in Chicago the past week, is expected back Friday. Mr. Von Tilzer made the trip to the Windy City for a large Fall campaign which he has mapped out. He has three songs that seem likely to go over, and is giving his personal attention to all his branch offices.

HAS A NEW ONE.

Harry Carroll, America's youngest composer, has just turned into his publisher, Shapiro, Bernstein & Co., a new song that the bunch in the office are going nutty about. If you will drop Harry a line, enclosing the usual, a copy will be sent as soon as the printer releases them.

A LONDON HIT.

A song that has created much comment since the opening of "Hello, Tango," at the London Hippodrome, is published by the John Franklin Music Co. It is a novelty song of the tango type. Blossom Seeley is featuring the song in this country, and is also meeting with much success.

COWAN AND BROWN HAVE ONE.

Rubey Cowan and Lew Brown, the boys who have written countless successful songs, just finished a new one that they will call "A Tango Honeymoon." It sounds good, so watch it.

QUERIES ANSWERED.

P. C., BROOKLYN, N. Y.—No value can be placed on a song poem.

FRANK CLARK, PASSAIC, N. J.—The firm you mention are most reliable.

BILLY KONNERT, KEY WEST, FLA.—Submit your songs to any of the New York publishers.

JACK O'BRIEN, DALLAS, TEX.—Nothing original. Song contests have been held in New York City for several years past. 2. You are taking a big chance.

P. C. J., CHICAGO, ILL.—"Last Night Was the End of the World" is published by the Harry Von Tilzer Music Co., 125 W. Forty-third Street, New York City.

GRACE EVENSON, ST. LOUIS, MO.—1. Very sorry, but I am unable to assist you. 2. The public is the best judge.

CHARLES HAWKINS, CINCINNATI.—1. THE CLIPPER never criticizes songs. 2. I don't know anybody who could tell if your song would be a hit or not. That is left to the public.

FRANK SHAW, SYRACUSE, N. Y.—1. Fifteen dollars is not too much to put your words to music. 2. It all depends on how much value the publisher places upon your endeavors.

A PULLMAN TRAVELER.

Arthur Behim, of the Broadway Music Co.'s staff, made a flying trip through New England last week, stopping off at several of the larger cities, and placed his firm's songs with many headliners. Arthur has been nick-named the "globe trotter" by his associates in the office.

LOCATES IN PENNSYLVANIA.

Herbert S. Frank, who was formerly located in the Broadway Theatre Building, has opened an office at Wilkes-Barre, Pa. His new catalogue lists two songs that bear watching. They are called "Where the Dreamy Susquehanna Flows" and "Take Me to the Poll, Dearie," the last one being a local number.

ANOTHER GILBERT AND MUIR NUMBER.

Will those boys ever stop is the question that is asked me daily of Gilbert and Muir. They hardly have one successful song off the griddle before they startle the music world with some new idea. This time they blossom forth with a brand-new idea, and incidentally the first of its kind ever attempted by Mr. Gilbert. It is called "He's Off His Noodle," and is said to have the required comedy punches galore, with the usual fascinating Muir melody.

LUCKY JIM.

Jimmy Burns, of the J. H. Remick staff, had a cinch (?) last week working at his piano at the offices and then beating it over to the Palace Theatre, where he played for Adele Ritchie. Jimmy looked the real goods on the boards, and had many perfumed notes sent him.

PASSES AWAY.

The mother of Louis Bernstein and Mrs. Maurice Shapiro passed away last week at the home of her son.

A NEW ARRIVAL.

A daughter was born to Mr. and Mrs. L. Wolfe Gilbert last week.

TO REPRESENT HELF IN LONDON.

J. Fred Helf entered into an agreement last week with Chappell & Co., of England, to represent him in Europe. The contract calls for two years, and it is said that it is the first time that the firm of Chappell has ever represented an American publisher in Europe. "All Aboard for Dixieland," now being featured by Elizabeth Murray in "High Jinks," was the inducement.

A. H. GOETTING MUSIC PUBLISHER?

A NEW MUSIC FACTOR.

From a very reliable rumor comes the report that Col. A. H. Goetting, the largest wholesale music dealer in the country, is about to embark in the music publishing business. Mr. Goetting was in town all last week, but all attempts to interview him were fruitless. The reports say that he will enter in this new line on a gigantic scale, the project being so far advanced that a large building in the music centre of New York City has been considered and only waits his John Hancock to close the deal.

With Mr. Goetting's close connection in the music business the past twenty years, and his thorough knowledge of the game, it will be seen that if such a deal was to go through he would prove a worthy competitor.

As the colonel has always been given credit with possessing a very level head as to business methods, he evidently sees some wonderful changes ahead in the music business.

WATCH THE BERLIN LATEST.

To the "wise ones" who have been scandalizing Irving Berlin the past six months as to whether he was all written out, will, no doubt, be "pleased" to learn that he has just finished a new song that, for originality, has everyone of his past hits beaten to a frazzle.

His publishers, the Waterson, Berlin & Snyder Company, are predicting all kinds of success for it.

AN ERROR.

Jos. W. Stern Co. wishes to correct the erroneous statement that Harold Atteridge is under exclusive contract with their firm.

STILL ANOTHER.

The Central Music Pub. Co., of Peoria, Ill., have recently released a new song called "Gee, But I'm Glad When It's Night Time, Dear." Some title, boys. Both words and music by Chas. C. Whitney, who is also manager of the concern.

GETTING SOME VAUDEVILLE MONEY.

A Baldwin Sloane, the composer, made his vaudeville debut at Hammerstein's Theatre, New York, last Monday. The reports give him credit of making one of the hits of the program. Good luck to you, brother.

TELL'S EASTERN OFFICES.

The Tell Taylor Eastern offices, on Forty-fifth Street, which he recently opened under excellent management, is doing a land office business. Have tried to work my way in several times to see genial Tell, but time is too valuable.

JACK A COMPOSER.

The Empire Music Co., which is under the control of our old friend, Jack Von Tilzer, has a new "Tango" song that is going to cut same capers or I miss my guess.

A GOOD GENERAL.

Ben Bornstein, the boy with a million friends, who took charge of the Harry Von Tilzer office several months ago, has done wonders in popularizing the new Von Tilzer and sterling ballads.

Since Harry has proven that he can produce shows as well as music a good deal of his time is taken up with the hit of hits, "To-Day," which is having a remarkable run in the Forty-eighth Street Theatre, New York.

Ben has had things almost his own way, and has shown that he is more than capable of filling the hole in the Harry Von Tilzer office made by the retirement of one of its members.

BADLY MISSED.

Through the absence of "Teddy" Morse from the office of the Theodore Morse Music Company, a bunch of performers were much disappointed in not being able to get the usual Morse melody. Mr. Morse, it is said, was performing on the jury last week.

VINCENT AND MORBUS DO GREAT WORK.

The past six shows that have played the Columbia Theatre, New York, has had one or more of the Broadway Music Company's numbers, and for the information of those that are not aware as to who to contribute this good work to, just drop into the Broadway Music Co.'s office and ask for the burlesque man. You will immediately be introduced to Nat Vincent and Ed. Morbus. These boys are certainly cleaning up with the burlesque shows on both wheels.

ONE OF THE MANY.

Chief Watterson, of the Watterson, Berlin & Snyder Publishing Co., has an establishment on Fifth Avenue called "The Old Masters' Art Company," that is some place, believe me. You can purchase paintings by old masters for merely a song.

ON THE JOB AGAIN.

Lewis F. Muir, who is called, by many, "The Melody King," returned to his office last week, after several days' illness, looking like a two year old. Lewis had a little trouble with the innerman, but beat him to it. During his illness he found time to compose several new melodies that will soon be heard from.

JOS. DALY PUTTING THEM OVER.

Harry Collins, New York representative, is surely putting "Heart of the City" over in great shape. The office is filled all day long with the profession learning this song. He is assisted by some of the fastest act getters and song boosters in the profession, they being Billy Dougal, Jack McClay, William Collins and Dave Zundell.

The following acts are cleaning up with our numbers:

Davies and Stanton, a clean up with "Heart of a City," on the Loew time; Miky Mattone is a riot wherever he goes with "Heart of a City;" Bruce Wallace is filling houses wherever he is billed. He is using "Heart of a City," and all dressed up, Frankie Heath, the leading lady with the Bells of Beauty Row, is using eight of Daly's hits, and she certainly is going great; Virginia King is using "Heart of a City," and putting it over in the Virginia King style.

William Collins, cleans up on the Loew time with "Heart of a City."

Billy Dougal, one of Joe Daly's pianists, is a Boston boy, and of course he is welcomed in the big town.

Jack McClay is cleaning up with "Heart of a City" all over New York.

PUTTING IT OVER.

"Within the Law," composed by Alex. Gerber, is the standard seller for Fred. Heberlein. Jane Cowl has written her personal endorsement of the song. It is now programed and played during the engagement of "Within the Law," and quite a demand is being created wherever the show appears. A contract has been entered into by Mr. Heberlein and the management, whereby the audience may purchase it at the conclusion of the performance.

A NEW MEYER NUMBER.

"Make That Engine Start at Louisville" is the latest song released by that writer of real hits, Geo. W. Meyer. Reports say it has the required punch to send it over.

CLIPPER BUSINESS INDEX

Advertisements not exceeding one line in length will be published, properly classified in this index at the rate of $10 for one year (52 issues). A copy of THE NEW YORK CLIPPER will be sent free to each advertiser while the advertisement is running.

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FOR SALE FOR PARADES, Giants, 9 feet high, viz.: Drum Majors, Maggie Murphy, Uncle Sam, Topsy, Policeman, Watermelon Gal, Horse and Elephant Heads, Big Dog, 2 Man Horse, Prop Giraffe, Lion, Donkey, Elephant. Props Made to Order. E. WALKER, 309 W. 39th St., N. Y.

In answering ads. please mention CLIPPER.

THE NEW FLATBUSH.

A large attendance was on hand at the laying of the cornerstone of the Flatbush Theatre, Brooklyn, N. Y., located on Church Avenue, near Flatbush, the afternoon of Jan. 31. It was announced the house, which will offer first class vaudeville, will be finished by April 1.

The cornerstone was set in place by John Bein, a well-known Brooklynite. In the cornerstone were deposited a bottle of wine, description of the new theatre building, current issue of THE NEW YORK CLIPPER, several photographs, including that of Bert Kahn the first manager of the house, and several Brooklyn dailies. Following the laying of the cornerstone, a reception was held in the old Flatbush Inn. Addresses were made by prominent residents of the Flatbush section and officers of the Borough Operating Company, who are constructing the theatre.

Ben Kahn, who tendered his resignation as manager of the Bedford Theatre, Brooklyn, to take effect Feb. 8, will be the manager of the Flatbush Theatre, which will offer first-class vaudeville, booked by the U. B. O.

Joe Smith, formerly manager of the Union Hill Theatre, Union Hill, N. J., succeeds Mr. Kahn as manager of the Bedford. Mr. Smith started in his new capacity Feb. 2.

◆

THE RAILROAD TRAIN.

DEAR SIRS: I read Frank Dumont's and George L. Gregory's letters pertaining to my act, "Desperate Desmond," in the issues of Jan. 10 and 17, and felt considerably amused at their ravings.

I wonder if these gentlemen have seen my act? From the drift of their letters I can perceive they have not.

My miniature railway is original in the manner of its presentation. Railways of this kind have been staged as far back as Methusalem. Granted—but what is the use of argument, waste of brain energy and all that. Stage paraphernalia, properties and scenery are all consistently and continuously duplicated, copied and what not from ages back, but that does not constitute the almighty question for argument. It is the way you do it, and Desperate Desmond does it his own, patented, copyrighted and authorized way and dares, yes, actually dares, any talk to the contrary.

Again with due apologies to Messrs. Dumont and Gregory, the character of Desperate Desmond bespeaks its own title—"Desperate"—and desperate as he is, he must needs steal, plunder and pilfer anything in sight which he does without conscience or scruples even down to the affection of Rosemond. That she is rescued later by her sweetheart from between the tunnel of his bow-legs may also have been a piece of business descended from generations, but ye gods and little fishes, isn't there a precedent, isn't there some difference to record from between whose legs the rescue is affected? For the sake of discussion I must take issue with the aforementioned gentlemen as to the question of precedence in the presentation of incidents in my act. The "Desperate Desmond" of 1913-14 extraction and his environments are far different, and I may safely add, are original conceptions from any heretofore enacted before the footlights.

With many thanks in advance for your kindness in giving this letter space in THE OLD RELIABLE, Sincerely yours (Signed), GEORGE M. TOPACK, that *"Desperate Desmond."*

◆

ATLANTIC CITY NOTES.

Fred E. Moon is running pictures at the Savoy.

The New Garden Pier Theatre will be ready for the early season, for Keith vaudeville.

Julian Eltinge is to open in "The Crinoline Girl," at the Apollo, Feb. 9.

"Uncle Tom's Cabin" was the bill at the Apollo, Jan. 30, 31. Guy Brothers did well 28, 29. "Too Many Cooks," with Frank Craven, appeared 27.

The New Nixon is to re-open with vaudeville in the early Spring.

◆

PORTER J. WHITE BUILDING.

Porter J. White is building at Patchogue, L. I., a new house, which will be a private residence, yacht club and basin combined. It is located on the river.

"GEORGIE"
Our Brand New Comedy Song.
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TOD'S TIPS.

NICK--HUFFORD and CHAIN--DELL
United Time—Direction Pat Casey

BURT AND MALVENE
RAPID-FIRE VAUDEVILLE

Jim--KENNEDY AND KRAMER--Maud
Direction James Plunkett

Don't Get Left.

Well, I suppose you all possess gray matter enough to be in that big Anniversary Number of THE CLIPPER next week. Keep your peeps peeled for it.

Dance Between Acts.

Proctor's Fifth Avenue began the new scheme of dancing diversions in connection with the vaudeville bill and photoplays Monday, Feb. 2. At both matinee and night performances the audience was invited to trip the light fantastic during intermissions and after the performance, a dancing floor having been installed in the Twenty-eighth Street foyer. And a free meal is served while or after you are through tripping each other up.

Joan Sawyer's Room.

Joan Sawyer opened her own little dancing salon in the Persian room of the Winter Garden last Thursday night, and more than four hundred were present. And Joan and her partner, John Jarrott, showed 'em some perfectly wonderful new steps.

Joe at the Jefferson.

Joseph Walsh, who so capably filled responsible positions in F. F. Proctor's theatres for several years, was sought by and accepted Moss & Brill's offer to become assistant manager of their Jefferson Theatre, in East Fourteenth Street. Joe's duties went into effect Monday, Feb. 2, so watch for Walsh ideas improving where improvement is needed at that house. He's a capable chap and more power to him.

Those at the Marigny.

The Folies Marigny has Oy-Ra and Dorma Leigh among its dancers, and included in the variety performance are Dorothy Toys and the Marcel Models.

Ruth Is Restless.

Ruth Wheeler, wife of Harvey Maxwell, sister of Naomi Wheeler, and mother of "three months old" Adela Maxwell, Marconied it to New York last week from St. Joseph, Mo., to "papa," that she "just *must*" get back into harness behind the footlights soon. So that new "darlint" will be breathing metropolitan atmosphere in another fortnight.

Niemeyer's Song Night.

This evening (Feb. 4) will be Song Writers' Night up at Niemeyer's Cabaret and Restaurant, on East One Hundred and Twenty-fifth Street, corner Park Avenue, where Rudolph Binder manages the Tango floor, and souvenirs will be slipped to all ye ladies. Last Wednesday Kalma and Puck sang "Ragtime Bungalow," "He Ran Upstairs" and "My Hidden Treasure;" Loretta Boyd and Herbert Claar, of the Shapiro-Bernstein Co., eased out "Memories" and "Let's Go Around to Mary Ann's;" Joe Fowler and Charley Spaddel, representing J. H. Remick, used "Putt, Putt, Putt," "Good Ship Mary Anne" and "Sunnybrook Farm;" Bishop, Flato and Spaddel, for F. A. Mills, sang "You Are the Fairest Little Daisy That Grows in the Garden" and "You Did."

Mabery Syers, representing O. E. Syers Co., put over "On the Reservation;" Joe Young, Bert Grant and Tom Penfold warbled "Let Bygones Be Bygones," "Sit Down, You're Rocking the Boat," and "Don't Blame It All on Broadway;" William McManus, Harlem's favorite tenor, featured "When I First Met You," and Ward and Mendelsohn sang "Who'll Be with You When I Go Away?" and "Girl of My Dreams," in behalf of the F. B. Haviland Co.

Kaufman and Glagau Uptown.

Caught I. Kaufman and Jack Glagau up in Niemeyer's last Saturday night boosting "Mandalay," "Shores of Italy" and "You Broke My Heart" in their regular way, even though plugged out from plugging.

Wyer's New Act.

Forest G. Wyer, formerly of the team of Wyer and Sheldon, has a new act almost completed which promises to be an "out of the ordinary." It has a dramatic plot, but contains enough comedy to reach the punch, under the title of "Marks of Distinction," in two scenes. He will carry two complete sets of scenery and his own electrical effects, and his company will include Shirley Ward and Tom J. Kelly. The act will be ready to open the first week in March.

From New City.

Freddie Becque and his picture features are still packing the "opry 'ouse" over in New City, and with the addition of popular little Madeline Walker warbling the illustrated songs, Freddie will have no cause for biting his finger nails hereafter. They tell me Tilly Glegrich is doing wonders with the piano, and that Bob Hopper is ably handling things when Freddie isn't counting it.

Ed. Loop Alone.

Ed. Loop, "the country kid," who was featured with the "Childhood Days" act for the past four seasons, was an extra attraction, as a "single," at the Alhambra, in Wooster, O., last week, after a successful one at the Priscilla, Cleveland.

Gertie Looks Well.

Gertie De Milt, doing her single at Proctor's One Hundred and Twenty-fifth Street "early" last week, finished her good singing turn with a wooden shoe number that displays more than one good trait about Gertie, in the well fitting short knickers and fleshings.

Musical Sims Signs.

Musical Sims has signed with the Pendergast Vaudeville Road Show No. 3, which is at present playing all the leading towns through Illinois and Indiana.

Bud with Pat.

Bud Fisher, the "Mutt and Jeff" cartoonist, is the latest addition to "the books" up in Pat Casey's offices.

That Baby Violet.

Baby Violet Stroud, "that darling kiddie comedienne," cleaned up in Birmingham, Ala., at the Orpheum last week. "Pop," Ma and little Vi were booked for a three days' stay, but were such a hit they were retained the rest of the week. They had no excess luggage when they landed in the town, but when the rattler shoved out at the end of the week there was "sixty-five" pounds of doll, toys and candy in Baby Violet's name in "the baggage car ahead."

Selma Walters' Eve.

Selma Walters and her company including Walter Hawley and William Swayne, gave that new playlet of fact and fancy, "Eve and a Man," which was written for her by Myles McCarthy, the once over at the Park Place Theatre of Proctor's, over in Newark, week before last, and will be in the city the last of this week, at the One Hundred and Twenty-fifth Street Theatre, where Manager Billy Matthews promises to check off any back stage draughts while Selma is "on."

Billy Opens For 30.

Billy Grady, "The Happy Hobo," opened on the Webster time Feb. 1, for thirty weeks. That will land him out on the Coast.

Edythe Back to Single.

After six weeks covorting with Perry's Minstrel Maids, Edythe Gibbons has closed with Josie Flynn's clever act and returned to her "single" act this week.

Oh, Billy!

Billy Matthews was not in trouble one night last week, but we slanted Lieutenant Speck, of the East One Hundred and Twenty-sixth Street precinct, of "our arm of the law," marching him toward said green lights. So we followed like regular New York citizens. They slipped him into a cell for a few minutes, but the convincing little Napoleon made Capt. Savage and the rest see that they were in wrong, so we "all went around to Mary Anne's," Speck, and Haggerty, and Daly, and six others of us, and tucked away three platters of steamed clams, all the cheese and ham in captivity—"and then" Billy started for his clever home on Washington Heights to tell it to the Mrs. (and the funny part of it is he told it straight). So *now* "The diving nymph" wants one of those "steamed clams and stories" parties herself.

Billy Argall in Town.

Billy Argall, the one and same Billy who helped Fred Thomas build those chicken runs at Mr. and Mrs. Thomas's Fredena home in Bay Shore, L. I., last Summer, and also of recent reputation as a member of the Romany Trio, jumped into town while Al. G. Field's Minstrels were working Plainfield, N. J., last week, and gave us the "few across," thanked all for the lobster, and pushed off for the N. J. burgh in time for the night show. Looking like the flowers in Spring, with a few millionaires thrown in.

A New Mollie.

Mollie Stanton, who hails from the wilds of Jamaica (L. I.), is the latest soprano-voiced find who shall make her debut on the Proctor time in a classic singing single soon. One of those stately blondes (natural), with an abundance of appearance. (Jamaica? No, she wanted to. Ooo, doctor, it hurts.)

The Grand to Four Per.

Proctor's Grand Theatre, in Albany, went to four shows a day Monday.

One Rivers Hurt.

Joe Rivers, of the Four Rivers Brothers, contortionists and acrobats, got beaned by a falling iron bar at the conclusion of their last show at Proctor's One Hundred and Twenty-fifth Street house, Thursday night, Jan. 29, and beaned to the extent of five stitches and an "idleness" from eight shows the rest of the week. The three remaining Rivers continued doing a neat trio act for Friday and Saturday, and didn't work Sunday because of "the Harlem law" prohibiting things circus like.

Prince at Fifth Avenue.

Prince Runton, the juggler of heavy artillery ware, is at the Fifth Avenue this week, and Irene, his venus assistant not only adds speed to the turn in handing him things to toss, but whirls a gun pretty niftily, besides possessing charm enough to allow Prince to use "look at me once in a while" (but he doesn't).

Tommy to the Rescue.

Tommy Mack, formerly of the Woods Comedy Four, came to the rescue nobly one evening last week when the trap drummer of a Harlem orchestra was taken ill just before the evening performance. Tommy jumped into the pit's vacant seat and yes, boys, every act that "needed" him came across with praise for his ability with the repertoire of tricks of the job he filled.

Opposition.

Did you notice the little spats between Pat Casey's *Bulletin* and *The Missouri Breeze?* It has been all pasted up to fairly good friendship again—and the opposition continues. Some editor, this E. K. Nadel feller.

McCarron in Detroit.

John H. McCarron, the well known vaudeville manager, formerly connected with a number of Keith houses, including Keith's, Boston, and more recently as manager of the Harris and Liberty Theatres in Pittsburgh, was recently chosen manager of the Family Theatre, in Detroit, Mich., succeeding Mr. Preston. This house is under the direction of the Harris Amusement Company, of Pittsburgh.

Walsh, Lynch Repeat.

Walsh, Lynch and company pleased the Harris Theatre patrons greatly last week in Pittsburgh with their rural comedy sketch, "Huckins' Run." Laura Lawrence, who boasts of a host of friends in that smoky town, found all but a few on hand to give her the warm slant, etc.

OUT OF TOWN NEWS

Logansport, Ind.—Nelson (Edw. F. Galligan, mgr.) "The Light Eternal" Feb. 3, "The Winning of Barbara Worth" 4, "Baby Mine" 7, "Where the Trail Divides" 9, "Captain of the Plymouth" (local) 17, "Mutt and Jeff" (return) 22.

BROADWAY (E. E. Cunningham, mgr.)—Vaudeville and photoplays, to good returns.

COLONIAL (Harold Beyerly, mgr.)—Bill 2-4: Beane and Hamilton, May and Kildriff, and Marie Le Claire. For 4-7: Geo. Lavender, Eight Boarding School Maids, with Miss Tommy Allen, and Fielding and Carlos.

ARK, TOKYO, GRAND and HUB.—Pictures only.

NOTES.—The Cosy, photoplay house, closed Jan. 17......Fred Smyth, former manager of the Nelson, was in this city 22, 23, as advance agent of "Poor Little Sister," and renewed old acquaintances. The attraction was accorded excellent business......Carl Koover, former stage hand at the Nelson, died in Tennessee where he recently went for his health. The remains were brought to this city......Through the courtesy of Manager Galligan, of the Nelson, school pupils were enabled to see the Howe Pictures of the Panama Canal at reduced prices. At the night performance over 1,000 were turned away......The Six Cicilian Maids was a decided hit on the Colonial bill 29-31, patrons voting it one of the best acts yet shown at this popular house.

Indianapolis, Ind.—English's (Ad. F. Miller, mgr.) Ann Swinburne, in "The Madcap Duchess," Feb. 2-4; "Stop Thief" 5-7, John C. Weber's Band 8, John Drew 13, 14.

MURAT (W. E. Mick, mgr.)—"The Whip" week of 2, Gaby Deslys, in "The Little Parisienne," 9; "The Bird of Paradise" 10-14.

LYCEUM (Anderson & Ziegler, mgrs.)—"Oscar and Adolph" week of 2, Eugenie Blair, in "Madame X," next week.

KEITH'S (Ned S. Hastings, mgr.)—Bill week of 2: Anna Held, Robert E. Keane, Four Entertainers, Five Musical Gormans, McConnell and Simpson, Mlle. Tina, Watson and Santon, and Mareena and Delton Bros.

LYRIC (Olsen & Barton, mgrs.)—Bill week of 2: Six Parisian Harmony Girls, Ryan Bros., Williams and Segal, Al. Herman, Musical Northrops, and Joe Maxwell's Players.

COLUMBIA (J. O. Southwell, mgr.) — Roseland Girls week of 2, Follies of the Day 9-14.

MAJESTIC (J. E. Sullivan, mgr.)—Girls from Joyland week of 2.

FAMILY.—Rapier Co., in musical stock, week of 2.

NOTES.—Indianapolis Orchestra will give its anniversary concert at the Murat 8......Julia Culp will give a recital at the Maennerchoir 12.

Buffalo, N. Y.—Star (P. Cornell, mgr.) Richard Carle and Hattie Williams, in "The Doll Girl," Feb. 2-4; "Fine Feathers" 5-7, "Seven Keys to Baldpate" week of 9.

TECK (Messrs. Shubert, mgrs.)—"Help Wanted" week of 2, "The Chocolate Soldier" week of 9.

MAJESTIC (J. Laughlin, mgr.)—"The White Slave" week of 2, "A Fool There Was" week of 9, "Antony and Cleopatra," as produced by Geo. Kleine, is the picture feature.

SHEA'S (M. Shea, mgr.)—Bill week of 2: Chas. and Fanny Van, Mr. and Mrs. Vernon Castle, in motion picture dances, Cartmell and Harris, Neptune's Garden of Living Statues, Williams and Wolfus, Three Keatons, Frawley and Hunt, Ed. Morton, and Dorothy De Shelle and company.

LYRIC (H. M. Marcus, mgr.)—For week of 2: Porter J. White and company, Neff and Starr, Marenna, Nevarre and Marenna, Harry Rose, Tom Bateman, and Mack and Stillwell.

GAYETY (J. M. Ward, mgr.)—Honeymoon Girls week of 2, Bowery Burlesquers week of 9.

KEITH'S (Elmer S. Davis, mgr.)—Photoplays are drawing well.

GARDEN (W. F. Graham, mgr.)—Jolly Girls week of 2, Militant Maids week of 9.

NOTE.—At Summerdale, Chautauqua Co., this State, a farmer outlaw named Beardsley, kept the sheriff and deputies at bay for over a week from his home, and many stirring movies were obtained by Messrs. George Erdman and Dill, which have been the magnet for drawing thousands.

Glens Falls, N. Y.—Empire (Joe Miller, mgr.) bill week of Feb. 2: Harry Morse and company, Tinkham Duo, Bettina Sheldon, Four Musical Carters, Prince and La Pollita, and Martyne and Earl. Al. Field's Minstrels 9.

PARK (Mausert & Bird, mgrs.)—Bill week of 2: James Kennedy and company, Marie Raymond, Roy Bolduce, Hallen and Hunter, Evelyn Cunningham, and Fred and Bess Lucier.

WORLD IN MOTION and BIJOU, motion pictures.

Providence, R. I.—Providence Opera House (Felix Wendelschaefer, mgr.) "Little Women" week of Feb. 2.

COLONIAL (A. H. Spink, mgr.)—"Mutt and Jeff" week of 2.

KEITH'S (Chas. Lovenberg, mgr.) — Bill 2-7: Ideal, Bert Errol, Victor Moore and Emma Littlefield, "A Telephone Tangle," "Violinsky," Marvel and Delite, Britt Wood, and Montague's birds.

EMPIRE (Sol Braunig, mgr.)—"Blue Jeans" 2-7.

BULLOCK'S (Parker Burke, mgr.) — Vaudev'lle and pictures.

WESTMINSTER (George Collier, mgr.)—Star and Garter Shows 2-7.

SCENIC (Martin Toohey, mgr.)—Martin Toohey and the Temple Player, and Eddie Healey and Marie Horton and company.

UNION (Chas. Allen, mgr.)—Vaudeville and pictures.

CASINO, BIJOU and NICKEL.—Pictures only.

Bay City, Mich.—Washington (R. H. Behne, mgr.) "Excuse Me" Jan. 8, "Little Lost Sister" 10, "Damaged Goods" 12.

BIJOU (J. D. Pilmore, mgr.)—Bill 1-4: "The Man of the Hour," tabloid. For 5-7: Ateika and Irene, Dudley and Parsons, Three Rosemary Girls, Aileen Stanley, Roehm's Athletic Girls, and the Bijouscope.

GROTTO.—Vaudeville and photoplays.

WENONAH, STAR, TEMPLE and CROWN, moving pictures only.

Hot Springs, Ark. — Auditorium (Frank Head, mgr.) "The Prince of To-night," Jan. 26, drew a fairly good audience. "The Cowboy Girl" followed 27, and Geo. Evans' Minstrels 29, had a packed house. "The Virginian" 30, owing to extremely bad weather, had light business. Edison talking pictures Feb. 2-4, "The Leopard's Spots" 5, "The Girl from Mumm's" 6.

PRINCESS (Doc. Owens, mgr.)—Bills week of Jan. 26 included: Murray and St. Clair, Byal and Early, Jonothan, Caron and Farnon, Mack and Scheftell, Jackson, Spatse and Jackson, Cowles and Dustin, Cornelia and Wilbur, Hogan and Hardy, and two reels of Princesscope pictures.

CENTRAL, ROYAL, LYCEUM and LYRIC.—Moving pictures only.

McAlester, Okla. — Busby (A. Bert Estes, mgr.) "Everywoman" pleased a capacity house Jan. 23. "The Girl from Mumm's" Feb. 3, Billy (Single) Clifford 10.

YALE-MAJESTIC (D. A. MacDonald, mgr.)—Vaudeville and motion pictures.

DREAMLAND (George Branoner, mgr.) — Vaudeville and motion pictures.

STAR, FORUM and LIBERTY, pictures only.

Augusta, Ga.—Grand (R. B. Tant, mgr.) "Within the Law" (return engagement) Feb. 2. Mrs. Fiske 5, "Little Lost Sister" 6.

BIJOU (E. J. Sparks, mgr.)—"Going Up" 2-7.

BONITA, MODJESKA and DREAMLAND, moving pictures.

NOTE.—Smith Brothers' Greater Shows and California Frank's Wild West Show are now at their Winter quarters in this city.

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Permanent Stock in Large City
ONE BILL WEEKLY
Leading Man --- Leading Woman
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Man for Characters and Heavies; also Young, General Business Man, who can play some Juveniles. Experience, wardrobe and sobriety essential. Salary absolutely sure. Tell all first letter. Photo and programs. This is the show that's making them all sit up and take notice. Address
EBERT EDWARDS, Mgr. Edwards-Wilson Co.,
Sycamore, Ohio week of Feb. 2. Agosta, Ohio, week of 9.

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COMEDIAN with Specialty, WOMAN for Juveniles and General Business.
Kindly state age, height, weight and lowest salary in first letter. Inclose programmes and photo. Address FRED CHAUNCEY, Mgr., Chauncey-Keiffer Co., this week Walden, N. Y.; next week, Saugerties, N. Y.

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FIRST CLASS STOCK OR REPERTOIRE
Up in Twelve to Twenty-five Plays Must change bill three times each week with three or more matinees. Wire full particulars, number of people, names of plays, if any specialties, if any scenery. Will play percent. or straight salary. State everything. No Sunday work.
D. L. WILLIAMSON, Mgr. Lyric Theatre, Jackson, Tenn.

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For Circus, Musicians and Performers doing two or more turns. Agent that can run automobile for Rep. Co., General business people that double, Specialties or Band. A1 pianist that doubles in Band or stage. Both shows open on or about May 5th. Make salary low as you get it in real money. Brennan, Foster and friends write, working people and cook write. Stock Co. now on road. Address,
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Working for "STARS OF BURLESQUE"

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FEATURED WITH AL. REEVES.

Eddie Swartz
THE JEW MELBA OF BURLESQUE
EN ROUTE ROSELAND GIRLS.

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Under the Management of JACOBS & JERMON

MARGIE DEMOREST
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PROGRESSIVE GIRLS CO.

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PAULINE PALMER
With the PRORGESSIVE GIRLS

BURLESQUE NEWS

QUEENS OF PARIS.

COLUMBIA, NEW YORK, FEB. 2.

Harry Koler and Harry K. Morton are featured with the company presenting "We, Us & Co. at Home," with the following cast:

Isador Weiner (We)	Harry Koler
Hector Uselington (Us)	Manny Koler
Terry Colahan (Co.)	Harry K. Morton
Harry Weiner	Charles Callahan
Hamilton Coyne	Billy Arrington
Russell Olnes	Harry Evans
Mrs. Mann	Fannie Vedder
Baby	Kathleen Miller
Bonnie	Alice Maude Poole
Beauty	Rose Reading
Millie	Williminе Bowen

The chorus: Edna Howard, Leona Allen, Janet Faust, Carrie Arlington, Anna Hillis, Marie Magill, Carrie Meyers, Ida Morris, Ella Kearns, Bessie Weeden, Bobbie De Vere, Maud Royalee, Karol Burns, Edna Hutchcraft, Amy McLahlen, Maud Renaud, Maria Holt, Ida Nesbet, Love Thompson.

The three partners, played by Harry Kohler, Manny Kohler and Harry K. Morton, were the principal fun-makers through their efforts to get in and out of various contracts and agreements. Koler, as the natty, foxy little Hebrew; Manny Koler, as the funny-faced, red-nosed "Us," and Harry K. Morton, in Irish, with a big bunch of funny movements and sayings, and a fine assortment of falls, had the house laughing all of the time. Fanny Vedder, as Mrs. Mann, was all there with the ginger in leading numbers and in the bits with the comedians, and her dancing was good and her high kicking as altitudinous as ever.

Kathleen Miller did well as the little soubrette, and while she did good work in her several numbers, she reserved her best efforts for her specialty with Charles Callahan, and when she cut loose in her steps, applause in plenty was her reward for the really clever work.

Alice Maude Poole was a stately Bonnie at first, but she livened up to the real burlesque atmosphere in the business with the lost garter, and when she made the three partners believe that she had married all three, and laughable situations resulted. Rose Reading and Willimine Bowen, tall and beautiful, also played parts and sang.

Charles Callahan, Billy Arrington and Harry Evans took good care of their roles.

The numbers, many of them with full tights, were: "You're My Girl," "Stop Thief," "Floating Down the River," led by Miss Vedder; "Oh, You Wonderful Girl," "Pullman Porters," "Peach In My Orchard," "Somebody's Coming to My House," with a great dance finish by Koler, Morton and Evans; a bathing suit finale; "On the Steps of the Capitol," by Miss Bowen; "Lucky Boy," by Miss Reading. The fine specialty by Charles Callahan and Kathleen Miller; "Mammy Jinny's Jubilee," led by Billy Arrington; and a great rag dance by Miss Vedder, with Koler, Morton and Evans. Some of the comedy was a little broad, including the ringing of the bells for the girls, and the ten dollar a look gag. But it all went over quick and effectively.

The staff: Manager, Joe M. Howard; business manager, Simon M. Driesen; musical director, Thos. B. McLaughlin; stage carpenter, B. D. Smith; electrician, Jos. Hill; properties, Samuel McGowan; wardrobe mistress, Ella Kearns.

MINER'S ANNINERSARY.

FORTY YEARS IN THE BUSINESS.

Beginning Monday matinee, Feb. 2, the sons of the late Honorable Henry C. Miner began the celebration of the fiftieth anniversary of the establishment of the name Miner in the theatrical world.

Henry C. Miner started his theatrical enterprises in 1864, and during his career handled every known form of theatrical amusement and entertainment. The name Miner, one of the best known, represents the oldest concerns doing business continuously in the United States. All of the Miner houses are beautifully decorated with banners, pennants and electrical decoration, and special attractions are offered the patrons of their houses for the current week. Miner's Own Show holds down the boards at their Bronx house, and at each and every performance special souvenirs are given every patron attending the show. Extra acts have been added in honor of the occasion.

Manager Frank Abbott, of Miner's People's Theatre has the Ginger girls, with Ed. Lee Wrothe as their feature for the week, while Manager Tom Miner, of Miner's Empire Theatre, Newark, N. J., offers Frank Finney and the Trocaderos as the big attraction.

Parisian Beauties.

Sim Williams' Parisian Beauties, on their return engagement, is the attraction at the Gotham the current week, with the following cast: Jack Miller, Joe Mack, Palmer Hines, Fred De Silva, Steve McNally, Ben McNally, Venita Gray, Lillian Smalley, Lanier De Wolfe, Frances Aldrich, Lillian Smalley, Catherine Gegan and Beulah Kennedy.

A ROBIE WEDDING.

On Jan. 28, at St. Martin's Church, in this city, Johnnie Walker, character comedian of Robie's Big Beauty Show, was married to Leda Berenice Sims, youngest daughter of Joseph Sims, of Sydney, Australia, the Rev. F. Davis officiating. George Reynolds, straight man of the show, acted as best man.

Many telegrams of congratulations and presents were received, including a beautiful traveling bag for the bride, and an umbrella for the groom, from the Messrs. Sam Green, James Rowland, Geo. Reynolds, Al. Barber, Al. Moore, Libby Blondell and Doris Thayer, of the same company.

Margie Austin and Mabel Flake will be with one of the Hurtig & Seamon Shows next season.

Truly Shattuck is now with the Bowery Burlesquers.

"A Trip Around the New York Theatres" is the descriptive intermission number by Ed. Morbach Jr., which his orchestra plays at the Columbia this week.

The Broadway Girls, at the Columbia, New York, next week, will include Geo. P. Murphy, in "Tinkle's Troubles," with Baby Bailey, Pam Lawrence, Bill Armstrong, Grace Alton, Sol Powder, Bert Capman, Kathryn Howard and Jimmy Connors.

Clipper Post Office.

In order to avoid mistakes and to insure the prompt delivery of the letters advertised in this list, an envelope plainly addressed must be sent for each letter, and a written order for the letter, signed with the full name and address and the line of business followed by the sender, must also be enclosed.

Please mention the date (or number) of the CLIPPER in which the letters sent for were advertised.

LADIES' LIST.

Alry Mabel
Armstrong, Helen M.
Avril, Nancy
Arnold Theresea
Bruna, Nina
Blair, Monte
Bond, Bunny
Barry, Billy
Brown, Mabel
Brown, Miss C.
Benson MarionJ
Bennett, Mrs. Fred
Branta, Josephine
Bronski, Marvel
Britton, Emily
Bell, Kitty
Barry, Hilda
Bevins, Grace
Bye, Mrs C. H
Chapman, Lulu & Galeta
Canter, Lynne
Cooper, Benie
Crawford, Ida
Carter, Winifred
Clennell, Margaret
Clenery Mrs.L.R
Clifford, Maud
Collins, Orelia
Clark MrsHarry
Davis, Toots
Dahl, Magda
Durfee, Florence
Darrah, Jane
Darley, Flo
Davis, Mrs.J. E.
DaCosta, Beatrice M.
Dyer, Kitty
Dow, Margery
Dailey Mrs. Guy
Earle, Julia
Early, Idabell Hall
Ercell, Carmen
Furlong, Weeden
Folsom, Maud
Foster, Nellie
France Margaret
Fleming, Jene
Fay, Vera
Fayette, Mlle.
Fay, Anna Eva
Grey, Violet
Garla, Lulu
Gray, Alice
Granger, Maude
Greenwold Doris
Griggs ValeriaE
Girard, Maria
Graham, Merion
Glenmore, Helen
Grosjean, Ella
Hall, Violet
Howell, Lois
Hausmanne, Verona
Holmes NorineE
Huntington, Gertrude
Hatfield, Fannie
Hayes Catherine
Hoover, Lilly
Harrison Minnie
Ingraham, Leo Dale
Jack IreneGregg
Kadell, Katie
Kittell Elizabeth
Kennedy, Helen
Lawton HeleneG
Lieb, Laula
Lorenz, MissJim
Lewis, Merle
Mispah, Madame
Marlyn, Aleyn
Moretti, Mary
Marriott, Mrs. A. G.
Marshall, Ethel & Edith
Meadows, Elsie
Mizpah, Madame
Mahlum, Maybelle
McCusker, Margaretta
Mayo, Vivian
Mackin, Miss C.
Mac, Edna
Ness, Sophie
North, Vie
Nugent, Alice
Neaves Kathleen
Owens, May
Osbourne, Miss A.
Oakland, Elsie
Payton, Minnie
Person, Ruth
Powell, Mattie
Parrish Lucile
Rumley, Ruby D
Raymone Madge
Rosenberg Anna
Russell, Ida
Showles, Hilda Dalton
Shannon, Irene
Seay Mrs. Frank
Stalter, Jessie E.
St. Clair, Stella
Summers, Sylvia
Shannon, Marie
Selsor, Katharia
Truesdale, Ethel
Thurston, Julia
Toona, Mlle.
Vaoghe, Rae
Vedder, May
Williams Lillian
Walton, Florence
White, Beneta
Willard, Loule
Wimmer, Stella
Webb MrsRachel
Wickham, Florence
Wilson, Helen
Weston, Ethel

GENTLEMEN'S LIST.

Allen, Edgar J.
Armstrong Clyde
Alsace & Lorraine
Allen, Jos. M.
Arnold, Max
Athea Twins
Allen, Chas.
Ashton & Earle
Atkinson, Geo.
Aldridge Al. D.
Albro, Arthur
Barry, Leslie
Brandel, Ed.
Bartholomae, P.
Bannister, Jack
Babcock, Theo.
Baer, Louis
Burns Billy
Bye, C. H.
Barnon & Reed
Bradbury Jas. J
Brooke, Harry
Burton, J. B.
Bethers, Chas.
Brill, Ned
Barlow, C. G.
Beeson, Doc
Butler, Mur. B.
Baker, Nick
Berch, Carl
Bovis & Darley
Boardman Claud
Bryant, Willie E.
Barnes, J. R.
Baker, Pete
Catlon
Craig, Pete
Carleton, Alex.
Cary, Tom
Chapel Franklyn
Carrafiello, Diod
Collins, G. E.
Crowley, Ross I
Chisholm, L. J.
Coe, Bobie
Carter, W.
Crossman, Chas.
Clifford & Ray
Dick, Geo. L.
Denning, Jas. R
Lashington, Albt
Dexter, Fred L.
Dunn Earl
Delmar & King
Dale, Eddie
Darrell Edgar L
Dietz, Edw.
Donoghue, Jos.
DelVecchio C T
Denney, R. W.
Dallet, M.
Davis, Jack
Drane, J. W.
Denney, Louis R
Emerson, J. H.
Edmondson, Leo
Filut, Douglas
Frederick, Eug.
Franklin, Albert
Fuller, Frank
Fairbanks, Jim
Friendly, Dan
Fairfield, Albert
Fountain, Bobby
Grando, A.
Gesling, Hy. L.
Gardner, H. M.
Gilmore, Barney
Gumprich, C.
Graham, Jas. A.
Garvey, Tiny
Gill, T. L.
Goodrich Walter
Giroux, E. V.
Goodman, Ben
Glasgow, Jas.
Gerner, Fred
Harris, Chas.
Hirst, Frank
Haines, Geo. P.
Hoyt, Harry
Herbert, Coco
Howell Raymond
Huntley, J. H.
Hopkirk, Chas.
Hennig, James
Hersch, Wm.
Hawkins, Harry
Hall, Louis
Hulme, W. H.
Hagy, E
Herbert, Harry
Homan, Chester
Hoey, W. H.
Harford, Jack
Harris, Bob
Hogan, Gus
Hickey, Neil
Irvin, Jonny
Jackson, S. A.
Johnson, Two
Joste, F. S.
Kuhnast, B.
Kelley, Frank M
Keller, Fred W.
Keeley, Ollie
Kelsey, K. F.
Leonard, J. B.
LeFevre Johnnie
Lazar, Al.
Lawrence Robert
Letford, Chas. O
Lyon, Geo. W.
Lord, Wm., Jr.
London, Louis
Levett, Vic. D.
Lowande, Oscar
Lozier, Dud
Lovett, Eddie
LaMore, Harry
Logrenia, Chas.
LeVarge, F. R.
LaRue, Eugene
Mack, Tony
Millner, Geo.
Maclean, H W.
Myrkle, H Co.
McGinnis Jos.
Mueller, Jack
Marcus, Jas.
Meredith, Geo.
Marantee Wilbur
McCarthy, F. J.
Martin, Bradley
Mack, Geo.
Meisler, Carl J.
Metzetti Leonard
Melnotte A & Co
Marvin, Fred
Mattison, Albt.
Morrissey, T. P.
Mumford Eddie
Mimic Four
Morrison Jas.
Miller, Harry
Martin, Bert
McCartney, Tom
Mann, Mart E.
Mack, J. Harvey
Mathos, A.Paul
Malone, Anthony
Melrose, Eddie
Morante Milburn
Morphy, Bert
Newhart, Chas.
Nelson, Ed.
Needles, Henry
Nelson, E. J.
Nutt, Ed. C.
Nestell, E. H
Nolan, T.
O'Neill, Jos. J.
Orcutt, A. C.
Osborne, C. G.
Pierson, Henry
Pinski, Lewis J.
Polk, Danl. A.
Pond, H. M.
Pankey, F. L.
Phillips, Lee
Paul, Harry A.
Richards, Harry
Reed, W. H
Reed, Claude
Ruffo, Titta
Reed, Billy
Reid, Jno.
Raye, Eddie
Reimer, Doc
Randall, Bert C
Rockway, Ralph
Roberts, Jack
Raymond, E. J.
Reilly, Jas. A.
Ripley, Geo. W.
Springer, W. P.
Schermer, I. C.
Solomon, S.
Stanley, Raymnd
Stanley, Chas.
Stone, Ray
Stanwood, David
Snow, A. Wilson
Sollenberger, O. R.
Stanley &Frances
Savage T.Francs
Silverstein, M.
Shuttleworth W.
Silliloy, Raymd
Templeton, Roy
Tyrone, Wallace
Tuscano, Edw.
Titta, Mike
Vlulinky
Vardon, Perry & Wilbur
VanGofre, Ant.
Vail, Edw. W.
Van Dect, Prof.Arth.L
Weston, Fred
Westerman G W
Woolf, H. R.
Walling, Rich.
Wood, Dave
Whiteside, W.
Wright, Sam
Whelan, M. F.
Wagner, Robt A.
Waldon, Sam
Waick, Ezra C.
Woodford Harry
Wah, En.
Walsh Roy
Weber, Fred
Wood, Edw.
Wood, Jas. V.
Winkler, Jack
Willison, Herbt.
Warde, Ernst C
Whyte, Tom
Yule, Arthur
Young, Le Roy
Zarrow, Zeb

SEE NOTICE AT HEAD OF LIST.

PARODIES
Send 25c for sample of NAT M. WILLS' last season's big hit on "LONESOME PINE" (PORCUPINE) released and signed by him. Also Descriptive List of this season's LATEST.
MATT. WOODWARD, 25th St., Sheepshead Bay, N. Y.

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For the LEONARD PLAYERS
DRAMATIC PEOPLE IN ALL LINES
State all first letter and lowest sure salary. Spot cash every week. Address
WILLIAM H. LEONARD, Cumberland, Iowa, Feb. 9 to 11; Mount Ayr, Iowa, till Feb. 7.

WANT QUICK
LEADING PEOPLE
LOOKS AND PERSONALITY ABSOLUTELY ESSENTIAL
A1 Director. Short Cast Scripts. People in all lines get in touch quick. I go the limit for real people. Must Sing or do Specialties. No tickets. Stang five times same place. Week Stands. Canvas this Summer. This week Loogootee, Indiana; week 9, Bicknel, Mo. Long Rehearsals.
H. R. SNEDEKER, Snedeker Comedy Co., No. 1.

Call the Great Griffith Show
Vaudeville Road Attraction, Musicians Report 202 Schiller Building, not later than Feb. 7. Acts Rehearse Sunday Morning, Nine O'clock, at Majestic Theatre. Hypnotic People, real ones, in all lines write
O. B. GRIFFITH, Wellington Hotel, Chicago. W. H. RICE, Manager

WANTED, People in All Lines, for Tabloid Stock
Must have appearance, ability and wardrobe. Send photos and lowest salary. Long season. Be ready to join on wire. Address MANAGER, Scenic Stock Co., Scenic Theatre, Westbrook, Maine.

WANTED QUICK
GENERAL BUSINESS COMEDIAN WITH SPECIALTIES
Others write. Address MGR. LANHAM PLAYERS, Grand Theatre, Bryan, Ohio, week of Feb. 9.

OUT OF TOWN NEWS

Oklahoma City, Okla.—Overholser (Fred G. Weis, mgr.) "Ben-Hur" Jan. 28, 29, "The Girl from Mumm's" 31, Feb. 1, Paul Rainey pictures 2-4.

Lyric (Pete Sinopoulo, mgr.)—Bill for Jan. 26-28 included: Orpheus Comedy Four, Klindt and George, Miller and Shelby, Mabel Blondell, and four reels of motion pictures.

Empress (Jack Boland, mgr.)—Bill for 29-Feb. 1: Colman and Mixis, Sandberg and Lee, and four reels motion pictures, changed daily.

Folly (E. C. Mills, mgr.)—This house is closed indefinitely to make necessary fire protection repairs.

Dreamland, Orpheum, Olympic, Majestic and Columbia, motion pictures only.

Note.—L. C. Finlay's Orchestra, formerly of the Folly, is now playing at the Lyric Theatre.

Enid, Okla.—American (W. S. Billings, mgr.) Lincoln McConnell lecture Feb. 2, entitled "Colored Folks." Lyceum course 5, Billy (Single) Clifford, in "Believe Me," 6; "Sunbonnet Sue" 15, Black Patti 23.

Wonderland, Orpheum, Majestic and Royal, pictures only.

Note.—Sixth annual exhibition of Oklahoma State Branch of the American Poultry Association was held in this city week of Jan. 26, and was well attended.

Waterbury, Conn.—Poli's (Eugene Wilson, mgr.) Mardi Gras week at this house, an innovation that is going the rounds of the Poli circuit and proving a big feature. Sunday evening, Feb. 1, a concert and picture show was given, with the Venetian Four and Grace Gillmore, of Hartford, with special music and pictures. Feb. 2-4: "Mother Goose Girls," Larkins and Pearl, Collins and Whitman, Sam Ash, and Rossie's cockatoos. For 5-7: The Empire Comedy Four is the headliner. James Clancy, Mr. Poli's booking agent, was in town Jan. 31. He is directing some new ideas in vaudeville, looking to be tried out here.

Fox's (Louis D. Garvey, mgr.)—Bill Feb. 2-4: Five Violin Beauties, Frey Twins, Morrissey and Lee, Josephine Carr, Jere E. Sanford, and Moore and Elliott. For 5-7: Five Merry Kids, Nasone Four, Bert and Lottie Walton, Julia Curtis, and Three Waltzes. A special concert will be given Sunday evening, 8.

Broadway, Star, Globe, Carroll, Lyric, Scenic, Princess and Garden, pictures only.

Charleston, S. C.—Academy (Chas. A. Matthews, mgr.) Mrs. Fiske Feb. 7. House will be dark rest of week.

Victoria (Pastime Amusement Co., mgrs.)—Bill 2-4: "Saratoga Springs." For 5-7: Sydney Baxter and company, Kitner and McClay, and Kirk and Fogarty.

Dixieland.—Pichina, and Russell & Owens' Stock Co. indefinite.

Princess, Majestic, Uno, Lyric, Crescent and Casino, pictures only.

Dixieland.—Pictures and Russell & Owens'

Memphis, Tenn.—Lyceum (Frank Gray, mgr.) Mme. Nazimova Feb. 2, 3. "Traffic in Souls," motion picture, week of 9.

Lyric (Benj. M. Stainback, mgr.)—Packed houses greeted every performance of "Alias Jimmy Valentine" week of Jan. 26, presented by the Emma Bunting company. For week of Feb. 1, "Lovers' Lane" is the attraction by that company.

Orpheum (Max Fabish, mgr.)—Bill week of 2: Rosaus Sisters, Archie Onri, Buckley's animals, Jack Kennedy and company, Ellen Beach Yaw, and motion pictures.

Majestics (2), Empires (2), Carrollton, Princess, Plaza, Palace, Queen, Colonial, Alamo, Suburban, American, Echo, Eden, Daisys (2), Pastimes (2), Metropolitan, Famous, Columbia, Gem, Royal, Savoy, Pekin and Joy.—Motion pictures.

Chattanooga, Tenn.—Bijou (C. Offutt, mgr.) Mrs. Fiske played to large house Jan. 28. Mme. Nazimova 30, Evelyn Nesbit Thaw Feb. 3, Geo. Evans' Minstrels 5.

Lyric (Julia Neville, mgr.)—Mrs. Neville and company, in stock.

Auditorium.—Melba and Kubelik 7.

Majestic (W. B. Russell, mgr.)—For week of 2, Max Bloom, in "The Sunnyside of Broadway."

Picto, Crescent, Alhambra, Colonial, Theato, Bonito and Crystal, motion pictures.

Woonsocket, R. I.—Park (G. V. Smith, mgr.) "A Girl of the Underworld" Feb. 2. "One Day" 5-7.

Nickel and Smith's, moving pictures.

Notes.—Commencing 11 the Edward Lynch Stock Co. will open a permanent engagement at this theatre, in "Alias Jimmie Valentine."...... "The Spendthrift," Jan. 29, 30, played to good houses. With the company are: Louise Price and Laura Tintle, who were with the Bijou Stock Co., here, several years ago.

Williamsport, Pa.—Lycoming Opera House (L. J. Fisk, mgr.) motion pictures of Philadelphia Athletics and New York Giants in World's Series, Feb. 2. Moving pictures continue rest of week.

Family (E. G. Johnson, mgr.)—Bill week of 2: "The Vegetable Garden," De Veau, Farber company, Richards Trio, Schaffer Sisters, Harrington and Florence, the Great Rine[illegible], Gauton and Jungle Girls, Kane and Newcomb, Julia Edwards and company, Le Roy, [illegible] and Harold Yeates.

Kalamazoo, Mich.—Fuller (Cedric F. Lawrence, mgr.) "Excuse Me" Feb. 3, "What Happened to Mary" 1. "Peg O' My Heart" 9, 10. John Drew 11. "Damaged Goods" 1[illegible]

Majestic (Gerald Fitzgerald, mgr.)—For 2-4: "Henpecked Henry." Bill 5-7: Locke and Wolfe, Skipper, Kennedy and Reeves, Florence Modena and company, Barnes and Robinson, La Vean, Cross and company, and the Majesticscope.

Elite, Colonial, Lyric, Orpheum and New, motion pictures only.

Wilmington, Del.—Avenue, the Orpheum Players, in "Get-Rich-Quick Wallingford," week of Feb. 2.

Playhouse (John S. Hale, mgr.)—"Traffic in Souls," in motion pictures, 2-4. "Busy Izzy" 5-7.

Garrick (W. L. Dockstader, mgr.)—Bill week of 2: Raymond Layton, Ballett Chorus, Sherman and Vanniman, Madge Ford and company, Coburn Harlan, Armour Warner Troupe, Arthur and Grace Terry and pictures.

St. Joseph, Mo.—Lyceum (C. U. Philley, mgr.) Billy Watson's Show Feb. 1-4, "Fine Feathers" 6, 7.

Majestic (Fred Cosman, mgr.)—Vaudeville and pictures.

Crystal (Fred Cosman, mgr.)—Vaudeville and tabloid musical comedy.

Orpheum, Royal, Empress and Colonial, pictures and singers.

Trenton, N. J.—State St. (Herman Wahn, mgr.) bill Feb. 2-4: The photoplay, in four reels, "A Message from Mars." Others: James J. Corbett, Tyler, Follette and Wicks, and Carl Statzer and company. For 5-7: The photoplay, "The Bells of Death," Mr. and Mrs. William Morris, Page and Newton, and Theodore Bamberg.

Broad St. (Charles B. Chase, mgr.)—For week of 2 George Davis offers the Dandy Girls.

Clarksdale, Miss.—New Clarksdale (Crawley Bros., mgrs.) "The Prince of To-night" showed to fine business Jan. 30. "The Leopard's Spots" Feb. 2, "Peg O' My Heart" 14.

Cacum's (Signor Cacum, mgr.)—Motion pictures and vaudeville, showing to S. R. O. Troubadour's Orchestral Troupe will be the feature 6.

Roszika Dolly is to change her name. On and after Feb 12, Lincoln's Birthday, she is to be known in the Winter Garden and elsewhere in theatrical circles simply as Roszika. Her reason, she says, is to prevent confusion between herself and her sister, Yansci Dolly, with whom she first danced in New York.

POLLITT WITH WORTHAM.

John Alexander Pollitt has been engaged as general director of publicity for the C. A. Wortham World's Greatest Midway Attractions, and in company with his principal, honored the Western Bureau of The New York Clipper with a call Tuesday, 20. It's an encouraging thing to note the grasp that C. A. Wortham has taken upon the responsibilities entailed with the putting out of a gigantic organization under his personal direction. The writer is happy to record the engagement of Mr. Pollitt, who is to help mould public opinion in favor of the Wortham aggregation along the route next season, which, according to Manager Wortham, will extend from Coast to Coast. It is high time that carnival folks appreciated the value of printer's ink, and the way that Pollitt will apply it in the metropolitan cities as well as the provinces which may be visited from time to time will be well worth waiting for. There is a Japanese axiom, "Old age for wisdom, youth for action." General Director Wortham has sensed the possibilities and appreciates the opportunities, and in consequence is surrounding himself with men of wisdom, as well as individuals of action. During his call at the Western Bureau of The Clipper Tuesday, Mr. Wortham said: "There is going to be a world of opposition during the coming season, a keen rivalry, which must mean the survival of the fittest, I am preparing for the conflict, and take it from me, Joe, I'll have a mess of shows, extraordinary attractions and free acts which will make the natives stand up and take notice. Thank goodness I have sufficient bank roll to carry out my ideas, which may, to some of the older members of the fraternity, seem a bit wild, but if I make a bloomer, it will not be because I did not try to give my patrons the grandest carnival entertainment ever conceived."

Mr. Wortham was considerably amused when it was reported to him that a rumor was current on the Chicago Rialto that he had a partner, and that someone was backing him up with the finances to put out the Wortham Shows. He wants to go on record in saying that there is no truth whatever in this garbled report, and that he alone will be responsible for the shows under his direction this coming season, and that if he had wanted a partner he would have remained in association with his former associate, whom he considers one of the best showmen and one of the finest fellows in the business. Speaking about the progress being made at the Danville, Ill., Winter quarters, Wortham said: "I know, Joe, you've been around many Winter quarters, and it's an old story about 'the hum of industry in making ready for next season's activities,' but I only wish you could take a day off and come down to Danville and see what we're doing. Work! Well, painters, wagon makers, scenic artists and carpenters, car builders and all sorts of artisans are as busy as bees getting my troupe in shape for the opening, which is to occur next Spring."

Carnivals.

TROPICAL AMUSEMENT COMPANY

Jan. 28.

The engagement, last week, at Easley, S. C., of the Tropical Amusement Co., was somewhat marred by inclement weather, but was nevertheless fairly successful.

The opening at Abbeville (this week's stand) was most auspicious, and it is expected that this enterprising South Carolina city will prove one of the most profitable stops of the company since its organization.

Zibbie Fisher's wife, accompanied by her mother, and little Virginia Fisher, joined at Easley for a visit which is expected to last several weeks.

Charlie Williams returned to the show last week. He has been sojourning for the past month or so with his folks at Anderson, Ind.

"Kid" Bosom, pianist, and Eddie Stamps, drummer, are helping to make the Plantation Show one of the best on the road. They are "some" team.

K. G. Barkoot and his party, according to recent letters are enjoying their stay at Bayreuth, Syria, immensely. Mr. Barkoot, however, is combining business with pleasure on his trip, and he will doubtless have several surprises to spring on the carnival world this season.

I. Benyaker and A. Abdelnour are absent from the show on a visit to New York. Their mission is a secret, but we have heard that shortly before his departure, Ben received a wire which was signed by a man named "Glynn," or was it "Mitchell?"

The Five-in-One, featuring Johnny and Mary Webb, the famous fat children, is one of the Tropical's best money-getters.

The Mystic Dunbars are cleaning up as the principal feature of the Egyptian Hall.

Bobbie Burns has recently placed his Army and Navy Game with the Tropical Midway. Bobbie has now a string of five concessions all of which are new and up-to-date. He is now considering purchasing a controlling interest in the Southern Power Co., so poor has business been with him.

A. M. Nasser, according to a unanimous opinion of those connected with the Tropical Amusement Co., rightly deserves the title of "Cook-House King." His restaurant is a model of cleanliness, and his menu replete with dishes one does not generally find at a carnival cook-house.

Harry Moore broke his own record for time in setting up a Ferris' wheel, last Monday, which makes the fifteenth time this has occurred in as many weeks.

GREAT SOUTHERN SHOWS.

BY "PLANS GUY."

Business in the territory we have played in the South has been exceptionally good, despite the fact that the weather has been very bad. At Ocilla, Ga., last week, we had two days' rain and a very heavy blow which brought every tent on the Midway to the ground but two. Several of the new panel fronts were badly damaged. This happened at eight o'clock in the morning. All hands were put to work, and the different shows were ready to open for their evening performances.

It is just about one year since W. T. Harrington purchased the Great Southern Shows, and became sole owner and manager. During this time they have never closed, and success has crowned his efforts. Everyone who comes in contact with him is filled with his good nature and sunny disposition, and pronounce him "Prince of Good Fellows."

Lewis Berger is handling the advance, and we are all satisfied that the towns he picks out will be money-getters. While the season has not been productive of any "ten thousand dollar bank roll" (which so many speak of) Manager Harrington has secured his share of the "Kale," and the "Ghost" has never failed to walk every Thursday night.

The carpenters and painters are busy working for the Spring opening "Up North," and every show on the lot will have a new panel front to replace the "Rags." The outfit now consists of seven shows, motordrome, merry-go-round and Ferris wheel, as well as thirty concessions.

B. Harris, who was the owner of the cook house, left at Ocilla, Ga., to join another company. We all wish him success.

C. Williams is in charge of the new cook house, which will be the finest of its kind, with steam table and dining room to seat thirty people.

Francis Ferrari will put on a big mid-Summer Mardi Gras for the Woodmen of America, at Toledo, O., in June.

George Coleman, the well known contest promoter, is engaged with the Ferrari Show.

W. L. Wyatt will return to Francis Ferrari as treasurer for the coming season, after having been with J. F. Hatch since 1905, when he left the Ferrari Shows.

RICE & DORE WATER CARNIVAL CO.
Wanted Shows and Concessions
We Want One More Big Feature Show that Has Some Class. Privileges of All Kinds, except Wheels, Jewelry, Hoopla. All Candy. Feather, Flowers, Pin Joints. We have a real route. We ALSO WANT A PRESS AGENT and one more PROMOTOR. Will pay top price for real service. Address
RICE & DORE, care Rice Hotel, Houston, Tex.
P. S.—We have just closed with Forest City Fair, at Cleveland, Ohio, Aug. 20-28, which was the Biggest Fair in the United States, last year, with the exception of Dallas, Tex.

WANTED—GOOD THEATRE
For permanent Stock. One or two Bills per week. State full particulars.
Address MISS E. WILLIAMS, 805 Ashland Block, Chicago, Ill.

SHAPIRO, BERNSTEIN & CO., LOUIS BERNSTEIN, President

We announce with pleasure the beautiful real ballad that in two weeks has taken an unprecedented hold upon the American public.

MY CHAIN OF MEMORIES

By MRS. HERBERT INGRAHAM

Every real singer should try this song at once--its impressiveness will be a pleasant surprise.

GENE BUCK and DAVE STAMPER'S overnight hit, being successfully sung by ANNA HELD, AL. JOLSON and ADELE RITCHIE.

WHERE IS MY WANDERING BOY TONIGHT?

A worthy successor to their "SOME BOY."

We have just received several new wonders from MACDONALD & CARROLL that will startle the music world very shortly.

SHAPIRO, BERNSTEIN & CO.

Broadway and 39th St., NEW YORK

CHICAGO--Grand Opera House SAN FRANCISCO--Pantages Theatre Bldg.

NEXT WEEK'S BILLS.

U. B. O. TIME.

Feb. 9-14.

ATLANTA, GA. — FORSYTHE: Flanagan & Edwards—Alexander Bros.—John & Winnie Hennings—Mr. & Mrs. Mark Murphy—O. H. O'Donnell & Co.

BOSTON—KEITH'S: Laddie Cliff—"Beauty Is Only Skin Deep"—Fred. V. Bowers & Co.—"A Telephone Tangle."

BALTIMORE—MARYLAND: Burley & Burley—Great Leon—Fredrika Slemons & Co.—"The Purple Lady"—Jack Gardner—Mrs. Louis Jame & Co.—Clark & Hamilton.

BUFFALO—SHEA'S: Dainty Marie—Hilda Morris—Chas. Webber—Bronson & Baldwin—Nell Kenyon—Jos. Jefferson & Co.—Kirksmith Sisters.

BROOKLYN—ORPHEUM: "Arcadia"—The Randalls—Dinehart & Heritage—Bert Williams—Consul & Betty—Violinsky—De Vole Trio.

BROOKLYN—BUSHWICK: Minnie Dupree & Co.—Sam Mann & Co.—Kathleen Clifford—Heath & Millership—Rayno's Dogs—Rigolletti Bros.—Trixie Friganza—Jack Taylor.

CLEVELAND—KEITH'S: Avon Comedy Four—Henrietta De Serris—Robt. L. Dailly & Co.—Kramer & Morton—Juggling De Lisle—Three Bohemians—"Matinee Girls"—Thomas & Hall.

COLUMBUS—KEITH'S: Lai Mon Kim—Leitzel & Jeanette—Ada Latham & Co.—Yankee & Dixie—Robt. E. Keane—Sutton, McIntyre & Sutton—Wm. Weston Co.

CINCINNATI—KEITH'S: Lillian Ashley—Maria Lo's Posing Act—Anna Held—Klein, Abe & Nicholson—Julius Tannen—Dupree & Dupree—Mareena & Delton Bros.

DETROIT—TEMPLE: Mercedese—McConnell & Simpson—McRae & Clegg—Jungman Family—Valentine Vox.

ERIE, PA.—COLONIAL: Helena & Justine—Herron & Gaylor—Amoros Sisters.

GRAND RAPIDS, MICH.—BIJOU: La Vier—Sam & Kitty Morton—Middleton & Spellmeyer—Cooper & Robinson.

HARTFORD, CONN.—POLI'S: Thos. Jackson & Co.—Ethel Mae Barker—Loughlin's Dogs—Ball & West—Fred. J. Ardath & Co.—Lowell & Esther Drew.

HAMILTON, CAN.—TEMPLE: Trovato—Three Alex—Ward & Cullen—The Rosaires—Eva Shirley—Mme. Besson & Co.

HARRISBURG, PA.—ORPHEUM: Five Melody Boys—Richards & Kyle—Martin & Fabrini—Homer Miles & Co.—O'Neal & Walmsley—"Cheyenne Days"—Earl's Diving Seals.

INDIANAPOLIS—KEITH'S: Cressy & Dayne—Lily Long—Sidney & Townley—Four Merkel Sisters—Merrill & Otto—Saharet—Juggling Millers—Ray Samuels.

LOUISVILLE—KEITH'S: Watson & Santos—Mme. Tina—Sophie Tucker—Hanlon & Clifton—Libonati—"The Lawn Party."

MONTREAL, CAN. — ORPHEUM: Icelandic Troupe—Great Howard—Mr. & Mrs. Jimmie Barry—Bert Wheeler—Hines & Fox.

NORFOLK, VA.—COLONIAL: John & Mae Burke — Apdale's Circus — "The Darling of Paris"—Joe Cook.

NEW HAVEN, CONN.—POLI'S: Asahi Troupe—Imperial Opera Co.—Webb & Burns—Stan Stanley Trio—Howard Ratliffe Co.—Henry Lewis—Bowman Bros.

NEWARK, N. J.—PROCTOR'S: Diamond & Brennan—Loraine & Burks—Edwin George—Imhoff, Conn & Coreene—Meredith Sisters—Six Equili Bros.

N. Y. CITY—ALHAMBRA: Hunting & Francis—Chief Caupolican — "Barbarous Mexico"—Wheeler & Wilson—Claude Gillingwater & Co.—Victor Moore & Co.—Adele Ritchie—Flying Martins—La Crandall—Chas. Ahearn & Co.—Five Matsuettis.

N. Y. CITY—PALACE: Blanche Bates & Co.—Jack Wilson & Co.—"Celluloid Sara"—Mary Elizabeth—Lockett & Waldron.

N. Y. CITY—BRONX: Harry De Coe—Gordon & Rica—Big City Four—Lasky's "Red Heads"—Harry B. Lester—Ryan & Lee—Three Keatons—Stuart & Keeley.

N. Y. CITY—PROCTOR'S ONE HUNDRED AND TWENTY-FIFTH STREET. For 9-11: Thompson's Cyclonic Picks—Dave Vine—Ralph Boyle, Mellin & Co.—Jas. Kennedy & Co.—Palmer Bros.—Whittier, Ince & Co.—Gus Campbell & Co.—Florence Mayfield—Sam & Ida Kelly—Farrell & Shelton. For 12-15: "A Son of Solomon"—Three Romanoffs—Dooley & Evelyn—Great Stirk—Reeves Sisters—Shall & Dale—Watson, Hutchins & Edwards—Dorothy Mackey—Piermont Trio—Jimmy Cowper.

N. Y. CITY—FIFTH AVENUE: Versatile Trio—Claude Golden—Sprague & McNeece—Francis Nordstrom & Co.—"Woman Proposes"—The Peers—Grace Breen—Bordon & Shannon—Brooks & Bowen.

N. Y. CITY—COLONIAL: Eva Davenport & Co.—Carl Eugene Troupe—Violinsky—Robt. T. Haines & Co.—Schooler & Dickinson.

N. Y. CITY—HAMMERSTEIN'S: Adelaide & Hughes—Anita—Rinaldo—Hopkins, Axtell & Co.—Boganny Troupe, No. 2—Chadwick Trio & Co.—Mayme Remington & Picks—Three Hickey Bros.—Anna Chandler—"A Night in an English Music Hall"—Frank Sheridan & Co.—Nichols Sisters.

OTTAWA CAN.—DOMINION: Jed & Ethel Dooley—Mrs. Gene Hughes & Co.—Weise Troupe—Baby Helen—John Geiger—The Longworths Hussey & Lee.

PITTSBURGH—GRAND O. H.: Valeska Suratt & Co.—Herbert Germaine Trio—Josephine Dunfee—Moore & Young—Clark & Verdi—Ed. Wynn & Co.—Bird Millman Trio—W. H. St. James & Co.

PHILADELPHIA—KEITH'S: Will Rogers—Sallie Fisher—Van & Schenck—Edwin Stevens & Co.—Four Bards—Two Tom Boys—Rooney & Bent—Beaumont & Arnold—Georgette.

PROVIDENCE—KEITH'S: Ray Conlin—Wilson & Aubrey—Ray Cox—Gliding O'Mearas—Owen McGiveney—Wm. Oakland & Co.—Melville & Higgins—Barney Gilmore—Four Harveys.

SPRINGFIELD, MASS. — POLI'S: Cotter & Boulden—The Parshleys—Lillian Shaw—Reed Bros.—Edw. Abeles & Co.—"School Playground"—Leipzig—Mabel Berra.

SCRANTON, PA.—POLI'S: Orford's Elephants—Du For Boys—Three Arthurs—Hermine Shone & Co.—Wilbur Sweatman—Keno & Green—Raymond & Bain.

SYRACUSE, N. Y.—GRAND: Reisner & Gores—Doris Wilson Trio—Three Bartos—Arthur Deagon—Harris, Boland & Holtz.

TORONTO, CAN.—SHEA'S: "Neptune's Garden"—Chas. & Fannie Van—Williams & Wolfus—Ed. Morton—Frawley & Hunt—Dorothy De Schelle & Co.

TOLEDO—KEITH'S: Nick's Skating Girls—"Girl from Milwaukee"—Trans-Atlantic Trio—Chas. Grapewin & Co.—Cantwell & Walker—Harvey De Vora Trio—Sansone & Delilah—Capt. Anson.

UTICA, N. Y.—SHUBERT: McKay & Ardine—Fred Dupres—The Drapers—Les Jonleys.

WASHINGTON—KEITH'S: Walter Van Brunt & Co.—Stone & Kalisz—Francis McGinn & Co.—Volant—Mori Bros.—Cross & Josephine—Ben Beyer & Bro.—Halley & Noble.

SULLIVAN & CONSIDINE CIRCUIT.

Feb. 9-14.

BUTTE, MONT.—EMPRESS: Edith Clifford—"Everybody's Doing It"—Kara—Mack & Atkinson—Slaine's Comedy Circus.

CINCINNATI—EMPRESS: Green, McHenry & Deane—"Honor Among Thieves"—Paul Azard Troupe—Julia Rose.

CHICAGO—EMPRESS: Louis Granat—Bob Hall—"The Mermaid and the Man"—"The Punch"—The Zeraldas.

DENVER—EMPRESS: D'Arcy & Wells—Mond & Salle—"A Night at the Baths"—Katie Sandwina & Co.—Lew Wells—Willisch.

FT. WAYNE, IND.—EMPRESS: "Circus Day"—Demarest & Doll—Great Johnson—Bijou Russell—Porter White & Co.

INDIANAPOLIS—LYRIC: Berry & Berry—Morrissey & Hackett—Picchianni Troupe—"Salvation Sue"—Whittier's "Barefoot Boy."

KANSAS CITY, MO.—EMPRESS: Brooks & Harris—Bruce-Duffet & Co.—"Happiness"—Livingston Trio—Mayo & Allman.

LOS ANGELES, CAL.—EMPRESS: Dave Ferguson—Mr. & Mrs. Perkins Fisher—Archie Goodall—Three Musketeers—Price & Price.

MILWAUKEE—EMPRESS: Cecile, Eldrid & Carr—Dorsch & Russell—"In Old New York"—Harry Rose—Usher Trio.

MINNEAPOLIS—UNIQUE: Dick Bernard & Co.—Will Morris—Four Quaint Qs—Orville Stamm—Thornton & Corlew.

PORTLAND, ORE.—EMPRESS: Adas Troupe—American Comedy Four—John R. Gordon & Co.—Ladella Comiques—Nestor & Delberg.

ST. PAUL—EMPRESS: Canfield & Carlton—Imperial Pekinese Troupe—Edward Marshall—Maye & Addis—Frank Mullane.

ST. LOUIS—PRINCESS: Al. Herman—"Mein Leibschen"—Beatrice Morrell's "Harmony Girls"—Ryan Bros.—Williams & Segal.

SPOKANE, WASH.—EMPRESS: Clark & Ward—Dennis Bros.—Murry Bennett—Rossow Midgets—"Stick-Up Man."

SEATTLE, WASH.—EMPRESS: Berke & Korae—Kiernan, Walters & Kiernan—Maxwell's Dancing Girls—Patrick, Francisco & Warren—Warren & Blanchard.

SAN FRANCISCO—EMPRESS: Six Banjophiends—Burke & Harrison—Luigi Dell'Oro—Leonard & Louie—Walsh, Lynch & Co.

SACRAMENTO, CAL.—EMPRESS: "Big Jim"—Chas. C. Drew & Co.—Maurice Freeman & Co.—Frostick, Hume & Thomas—Williams & Warner.

SAN DIEGO, CAL.—EMPRESS: Diving Nymphs—Herman & Shirley—James McDonald—Orville Reeder—Whyte, Pelzer & Whyte—Three Yoscarys.

SALT LAKE CITY, U.—EMPRESS. For 11-14: Aldro & Mitchell—Bernard & Lloyd—"Canoe Girls"—Ernest Dupille—Merian's Dogs—Phasma.

TACOMA, WASH.—EMPRESS: Burke & McDonald—Earl Girdeller & Dogs—Chas. Lawlor & Daughters—Bert Leslie & Co.—Rich & Lenore.

VICTORIA, CAN.—EMPRESS: Brown & Blyler—Jessica Troupe—Sebastian Merrill & Co.

VANCOUVER, CAN.—ORPHEUM: Bounding Gordon's—McMahon & Chapelle—Spissell Bros. & Mack—Rose Tiffany & Co.—Gladys Wilbur.

WINNIPEG, CAN.—EMPRESS: Hong Fong—Moffat, Clare Trio—Olivetti Troubadours—James F. Sullivan & Co.—Top o' the World Dancers.

Deaths in the Profession

Lionel Lawrence, Jan. 29.
James Russell, Jan. 31.
Charles Marshall Jellett, Jan. 30.
Percy Hollis, Feb. 1.
Gustave Wieber, ——.
Carl Keever, ——.
John F. Hummell, Jan. 22.
Maurice Kraus, Jan. 24.
Ralph Dunstan, Jan. 21.
Oscar Lewis, Jan. 29.
Ella Wilson, Jan. 31.
Geo. L. Lewis, Jan. 30.
Notices of the above will appear next week.

"ALONG CAME RUTH."

Henry Savage will offer for the first time on any stage in America "Along Came Ruth," a comedy, adapted from the French piece now running in Paris, entitled "La Damoiselle de Magasin," the work of Frans Fonson and Fernand Wicheler, at Poli's Theatre, Waterbury, Conn., Feb. 9. The American version was made by Holman Day, the New England novelist and poet. Irene Fenwick and Vivian Wessell will have prominent roles.

◆

RALPH HERZ has inaugurated a series of dances at the Cumberland Hotel, New York, with himself as instructor.

THOS. A. WISE will be with Faversham's production, opening at the Lyric, New York, Feb. 9.

THIS WEEK'S CHICAGO VAUDEVILLE

(Special wires to THE CLIPPER.)

PALACE.

FEB. 2.

The vaudeville bill at the Palace Music Hall this week is replete with novelty and ginger. Bissett and Scott, eccentric dancers, opened the entertainment and made good. Jim Toney and Ann Norman, in "Nonsense," are splendid entertainers, and were heartily received. Charlotte Parry proved a sensation with a Psychological Fantasy "Into the light." The Farber girls are dainty entertainers, and pleased the capacity audience. Henrietta De Serris and her company, in living reproductions of famous works of art, deserved the thunders of applause which echoed throughout the playhouse. Winsor McCay, world's famous cartoonist, presented an exhibition, assisted by moving pictures, which was most novel. Theodore Roberts, supported by Florence Smythe, John Prescott, N. E. Dane and Henry W. Hull, presented "The Sheriff of Shasta," an idyll of California in the early days, admirably staged and splendidly acted. Maud Lambert and Ernest Ball proved prime favorites with vocal and instrumental numbers. The Kitaros, four Japanese equilibrists and foot jugglers, closed the bill to great applause. Bill Feb. 9: Jesse Laskey, clownland; Clara Morton and company, the Verigraph, Paul Morton and Naomi Glass, Arthur Sullivan company, Genaro and Bailey, Three Collegians, William Galvin Lynch, and Zeller.

MAJESTIC.

Gertrude Hoffmann drew them into the Majestic in great shape Monday afternoon, passing Anna Held's record of the week before. She has a wonderful act, and the show around her is very good. Merkel Sisters combine contortion and gymnastic work in a pretty display. Kelly Duo play accordeons in vaudeville style. Frank Milton and the De Long Sisters give the audience a good laugh. Vinie Daly scored a big hit, being only second to Gertrude Hoffmann. She put on some new songs and won big favor. Middleton and Spellmeyer offer a new act, "An Ocean Wooing;" not as good as "A Texas Wooing." Kellar Mack and Frank Orth registered the laughing hit of the bill. Gertrude Hoffmann's big act closed the show. She imitated Gaby Deslys, Harry Lauder and Eva Tanguay, all three of whom she advertised as they are in Chicago. Next week: Gertrude Hoffmann, Chip and Marble Ismed, Madden and Fitzpatrick, Jessie Keller company, Morris and Allen, Johnny Small and Sisters.

GARRICK.

Harry Lauder, who opened at the Garrick Monday, is just as big a drawing card as ever. Jack Ark displayed great cleverness in his diabolo exhibition. Mona Garrick pleased in impersonations. Irene Beresny, Hungarian cimbalist, assisted by B. Yoska, on the violin, was competent. Alfred Datell got many laughs in his dog act, in which Elsie Volles sang well. Enro Rapee, Hungarian pianist aroused enthusiasm. Bob Mortimer and Harry Wells demonstrated that basket ball can be played on wheels. Ethel Bourne, English contralto, displayed a wonderful range. Lauder sang just enough new songs to disarm the criticism that "it is just the same old thing." He promised to return in October when he gets back from his tour to Australia and New Zealand.

EMPRESS.

The Empress show for this week is a good bill, having two comedy acts programmed—Dorsch and Russell and "In Old New York." Dorsch and Russell start the show with the musical railroaders, a familiar act, though always enjoyed. Seymour Duo follow with singing and dancing, well presented. Harry Rose, with a good personality and nut songs, pleased, although he could improve his dressing. "In Old New York," formerly presented at the Majestic, with Harry Beresford and Hattie Carmentelle in leading roles, comes on the Sullivan & Considine time with J. J. Williams in Beresford's place. The act is good. The Usher Trio, in a versatile offering, put over a winning number. Cecille, Eldrid and Carr close the show with a good novelty act, one that deserves the highest praise.

COLONIAL.

The Colonial has a good bill this week. The first show was rather disappointing, as Pauline did not come in, and Alberta Gallatin Wheeler was so nervous that she appeared to a disadvantage. This is Mrs. Wheeler's first appearance in some time. Her gowns are wonderful creations. Lightning Weston opened the show, offering pleasing entertainment. Reiff, Clayton and Reiff scored with a new act. The Terrible Terrys duplicated their laughing success. Wilson, Franklyn and company appeared in a sketch formerly used by John C. Rice. Leo Fillier, violinist, scored his usual hit. The Nellie Carroll Troupe closed the show with an excellent wire act.

COLUMBIA.

The Golden Crook Extravaganza Co. holds the boards this week, and offers a show that is strong on comedy. The production is rather commonplace, but the costumes are fine and the principals work together splendidly. It is more of a vaudeville show than is generally encountered in burlesque. After the brief first part of the show a series of olio acts, in which the chorus frequently participates, follows. Maude Rockwell is leading woman, and her rendition of "Peg o' My Heart" was a big hit at the Sunday night show. Frank A. Burt is the principal comedian, with a delegation of fun makers supporting.

McVICKER'S.

The McVicker show for this week has the Tango Phiends, in "Tango Mania," as a feature. Frank Q. Doyle got this act together, and it is under his exclusive direction. It presents three tango teams in a splendid display. They are Maurice and Rae Cole, Warren and Francis, and Randall and Marion. Each team presents three numbers alone, and the six open the act with a dance and close it with a similar offering. They were a big hit. Zeno and Mandel rounded down one of the hits of the bill. Fink's animal provide splendid entertainment. The Rathskeller Four dance well. The Marini Band duplicated its recent success at the Colonial. The Lowe Brothers made a big hit. Emerson and Celeste, and the Balton Troupe present offering which got by nicely. "Young Hackenschmidt," a well built athlete, gives an exhibition of jiu jitsu. Williams and Gilbert appeared in second place, but as yet they are not advanced for the better time.

INDIANA.

Barnes and Barron were easily the hit of the bill at the Indiana Sunday afternoon, when the new bill was inaugurated. These comedians, who present quite a contrast in size and build, scored biggest with some dandy parodies. Venita Gould, who formerly played the very small time around here with her sister, and who later booked up on the big time, presented an act that gained favor, largely through faithful imitations. Manglin, Eddy and Roy tumbled around the stage and sprang all sorts of foolishness, which pleased the audience immensely. Fanin Cremonesi and company presented a farcial sketch, "Curing the Tenor," which has many strong points. James and McElroy, two young ladies, play violin and harp and entertain pleasingly.

WARREN A. PATRICK.

ORCHESTRA LEADERS, ATTENTION.

The Paley Music Co., of 145 West Forty-fifth Street, New York, have just issued a medley two-step, "And Then," for orchestra, which will be sent on receipt of fifteen cents in stamps.

◆

"THE GIRL ON THE FILM" will remain at the Forty-fourth Street Theatre, New York, indefinitely.

KATHRYN LEWIS informs us that she has recovered from her operation at the Harnot Hospital, Erie, Pa., and will soon be ready for work.

THE SHUBERTS will revive "The Girl from Kay's." Sam Bernard will appear in his original role, and Mr. and Mrs. Vernon Castle have also been engaged.

MINER'S EIGHTH AVENUE THEATRE is open again.

MOTION PICTURE DEPARTMENT

HARRY ENNIS, REPRESENTATIVE.

DOINGS IN FILMDOM.

"THE GOVERNOR'S GHOST."
IN
THREE PARTS.

"THE GOVERNOR'S GHOST," A RAMO FEATURE WITH A PUNCH.

Stuart Homer, backed by the reform party, runs for the Assembly. Rev. Richard Walters and his son, Horace, aid him. Homer wants his sister, Alice, knowing nothing of her love affair with Jefferson Blair, a young lawyer. Helen, Homer's wife, knows, however, and opposes the match, and an elopement is planned. Helen finds Blair's note to Alice reading simply: "Come to my bungalow; I love you. We will go away together. Believe me sincere, Jeff." Determined to prevent this, Helen starts for his bungalow alone, Homer being at the political meeting. Alice, on her way to Blair, crosses an old bridge to avoid being seen by Walters, who happens in that vicinity. The bridge fails, throwing her unconscious in a deep ravine, where she is exposed to the storm until found by strangers and later brought home. Helen is seen by Walters entering Blair's bungalow. Forming an unjust conclusion, Walters hurries to Homer at the meeting. Homer, not knowing of Blair's love for Alice, goes to the bungalow. Meanwhile Helen has surprised Blair and shown him the note, and told him she intends to wait and take Alice home. At this juncture Homer arrives and all doubts of his wife's guilt are swept aside on his finding of the incriminating note. Homer orders Helen to leave his house and her little girl, when a word from Alice, injured and in strange hands, would have explained everything. Broken-hearted and despondent, Helen is caught in the storm and picked up practically out of her mind by an automobile party of questionable characters. Alice is brought home, only to die. Her story and Blair's grief convince Homer of his terrible mistake. He is agonized at obtaining no clue to Helen's whereabouts. Helen's despondency makes her a ready convert to the fast life of her companions.

After fifteen years we find Homer, State Governor, his daughter Mary, away at school, and the wife, Helen, a leading factor among her associates in their reprehensible careers. The victim of an unjust accusation, her sense of right and justice rudely shocked, has been gradually dulled. She seldom finds the opinion of her companion, "The Master," more unjust than was Homer's. Fate brings Mary Homer, her daughter, under the consideration of "The Master." Unknowingly she aids in the bringing of Mary into "The Master's" power. Mary's disappearance arouses the Governors worst fears, but to avoid the dangers of publicity and disgrace, he puts a detective, Reggie Wilde, on the case. A man with crooked fingers, a woman, a fainting girl and a limousine, furnish clues for Wilde. A restaurant is the means of picking the acquaintance of "Crooked Fingers" as Reggie, looks easy, and entrance is gained to the house where "The Master" lives, and Mary is detained. Wilde arrives during an attempted escape of Mary, the result of which is the discovery, by Helen, of a birthmark on Mary, proving to her that Mary is her own daughter. Helen plans Mary's escape. Meanwhile, Wilde, finding the situation with "Crooked Fingers" and his confederates has reached a climax, shows his hand, and under forceful "persuasion" the crooks are forced to telephone for the police, and then locked in a closet. "The Master" takes Wilde by surprise, overpowers him in a terrific struggle, and stops Helen in her attempt at escaping with Mary. In desperation, Helen shoots "The Master" just as the police arrive. Mary has fainted, and Helen is arrested for the murder. Wilde takes Mary to the Governor.

Blair, now a prominent lawyer, is assigned to the defense of Helen "Smith." On conferring with Helen, he recognizes her, but promises to keep her identity a secret. Mary is the chief witness against Helen "Smith," and during her testimony the governor recognizes his wife. Tortured and powerless, he hears her testimony, which results in a verdict of guilty. The governor visits Helen's cell and promises her to keep so that their daughter may not suffer disgrace.

Urged by Blair, the governor decides to pardon Helen, realizing that to do so he must satisfy the public and give his reasons, and thereby bring disgrace on himself and daughter. The decision proves needless, for Helen's weakened condition and refusal of food results in her death before the pardon leaves the governor's hands. The governor's Nemesis has disappeared, a Higher Court having assumed jurisdiction. Who will be adjudged guilty?

From the above story the Ramo chief director, Will Davis, has constructed a photodrama of more than passing interest. The production end throughout shows the hand of a genuine master craftsman. The acting is excellent, the roles played by Stuart Holmes, Hugh Jeffrey and the leading female character being especially well handled. The photoplay is fully up to requirements.

NPC

BE CONSISTENT

Many Motion Picture Exhibitors equip their theatres with the best screens, chairs and illumination, appropriate music and handsomely decorated lobbies, and do not give sufficient attention to the most important factor of their exhibition, i.e.—PERFECT PROJECTION.

Knowing that you, as an exhibitor, desire to attain the best results on the screen as far as the picture is concerned, we, having gained the confidence of the trade through the satisfaction obtained by the use of POWER'S CAMERAGRAPH No. 6A, recommend that you inform yourself regarding the merits of this incomparable Projector; illustrations and complete description of which is given in our Catalogue T.

NICHOLAS POWER COMPANY
Ninety Gold Street, NEW YORK CITY

SELIG SNAP-SHOTS.

Rose Evans, who plays the grand dama with such distinction, and who has been equally successful in making character types of the "submerged tenth," is recognized as the leading lady lecturer in America, for the liquor business. She claims that she is the apostle for the freedom of man, and is not a mere "booze" booster, because she herself abstains from liquor in every form only as it appears in moving pictures. The interests have made strenuous efforts to secure her services for platform work this Summer, but she is inclined to follow her more artistic inclinations and remain in the movies with the Selig Polyscope Company.

The Southern California Society, listed high in the Blue Book, is preparing to deck itself with beautiful creations of foreign modists for the St. Valentine Ball, at the Shrine Auditorium, the biggest event of the year, next to the floral festival in Los Angeles. It was a matter of poetic justice and fine natural selection that Kathlyn Williams was the universally popular election of the photoplayers, to lead the grand march.

Oscar Eagle, the eminent producer of the Selig Polyscope plant in Chicago, who has been ailing considerably of late, is, by advice of his physician, going on a vacation until March, and expects to make the trip to Panama and thence to Bermuda. At present Director Eagle is busy with "The Pirates of Peacock Alley," but expects to finish that subject Saturday.

Jule Walters, an old time melodramatic writer and actor, recently became a member of the Selig Stock Co., to play leading comedy roles. He produced and starred his own plans, "Sidetracked" and "A Thoroughbred Tramp," and was for years a very successful producer in the character comedy line. He has taken to films with avidity, and declares that he can, like Bosco, "eat 'em alive."

Adrienne Kroell has exercised thought and ingenuity, and happily secured stunning effects in a series of "dream" gowns that she wears in the new local production called "The Pirates of Peacock Alley." This particular section of the Congress Hotel is a parade place for the fashionables, and it would make a valuable sensation if some of the famous habitues, "limbs" of the first families, were to see themselves as others see them.

Bill Johnson, the famous old stage carpenter, whose knowledge of marine craft is remarkable and has served him remarkably well, from repairing the caravals of Columbus to making the rig of the war-craft of '61, has resigned from the Selig Polyscope Co. for more profitable service with a ship-building concern.

Releases Week of Feb. 15.

"The Up-Hill Climb."—A unique and interesting story of a wild Westerner, who comes to a realization of his better self through the influence of a woman he wedded but did not recognize. In two reels. Released Feb. 16.

"Through the Centuries."—The theory of transmigration interestingly illustrated with a love interest. Released Feb. 17.

"Thou Shalt Not Kill."—An absorbing chapter from a feud ages old in the mountains of Tennessee. Released Feb. 18.

"Venus and Adonis."—A rolling, seashore comedy, brisk, breezy and well salted, with clever situations. On the same reel with "A Mad Marathon," released Feb. 19.

"Memories."—A charming realization of romance that lives in every life. Released Feb. 20.

KLEINE POSITIVES.

In addition to offices in fifteen of the largest cities of the United States, George Kleine will shortly open an office in Dallas, Tex. This office will be in charge of a man thoroughly competent and well schooled in the motion picture business.

"Antony and Cleopatra," George Kleine's big eight-part spectacle, is playing to record business in choice theatres in practically all the largest cities in the United States and Canada. The success of the big Cines masterpiece has been quite unprecedented, and is largely due to the success of "Quo Vadis?" and "The Last Days of Pompeii." The new branch office system inaugurated by Kleine works out splendidly in booking these big features, as it does away with much of the delay occasioned by theatrical circuit bookings.

Early in February Mr. Kleine will launch a six-part animal feature, entitled "Between Savage and Tiger," made by the Cines Company, and now being widely advertised as the greatest of animal subjects in Europe, in which three tigers, a water buffalo and a doe are killed. This is the first animal picture attempt of the Cines Co. on a scale so elaborate. The entire six reels fairly sparkle with thrilling action, and aside from the death of the tigers there are some other extremely unusual and unique feats. In one scene Anthony Novelli rides a horse at breakneck speed under a tree, in the branches of which a native is concealed. The native, hanging by his hands from a branch, slips his legs around Novelli's body and jerks him clear out of the saddle, a feat so daringly done and so original that it is sure to win applause. Another of the big scenes shows the total destruction of a large freight boat with several hundred passengers, including women and children leaping into a high running sea from the deck of the burning vessel. The scenes of the six reels were laid in Africa, and later transferred to the jungles of India. The male lead is played by Anthony Novelli, of "Quo Vadis?" and "Antony and Cleopatra" fame, while the female lead is played by Marie Hesperia. Lea Guinchi, who played opposite Novelli in "Quo Vadis?" plays Sarama, an Indian Chief's daughter.

On Tuesday, Feb. 17, George Kleine will release a Celio subject, "The Artist's Model," the picture which created so much talk in Europe recently. The story centres about a beautiful shepherdess who becomes the wife of a famous artist and leads him to destruction. Francesca Bertini does some exceptionally beautiful work in this release, showing a splendid versatility in the part of the shepherdess, and later the pampered idol of the Paris Salon.

ESSANAY CLOSE-UPS.

Within the next three or four weeks the Essanay Film Manufacturing Company will release some of the most perfect specimens of photography heretofore exhibited. The new studio, which is efficiency itself, will be the godfather of a new era in motion pictures. Malbelle Heikes Justice and other well known scenario writers are turning out the best products of their brain for Essanay production. "The Moon On the Pillow," "Let No Man Escape," and several others of two and three-reel length, will make the photoplay public sit up and take notice.

Rapley Holmes, a popular dramatic actor, has joined the Essanay Eastern Stock Co.

Joseph Roach, Essanay scenario writer, and Ruth Stonehouse, who were recently married, have returned from their honeymoon.

Fritz Wintermeir has joined the Western division of the Essanay Stock Co., at Niles, Cal. There is virility and finish in all Wintermeir's work, and his accession to the Western drama and comedies turned out by Essanay will add considerably to the general merit of those productions.

Victor Potel, at one time business manager of the Western Essanay forces, subsequently delineator of comedy characters, and known favorably to all filmdom as Slippery Slim, has just been appointed manager of the stock company at Niles, Cal. Victor says that the new honor thus thrust upon him will in no wise interfere with his own work in the pictures, which is good news to those who love to watch his characteristic idiosyncrasies in the photoplays in which he has of late appeared to considerably augmented advantage.

One of the cosy bungalows at the Essanay Village, out in California, has been taken by the parents of Emory Johnson, the new juvenile lead of the Essanay Western forces. They have temporarily abandoned their palatial home in the city and have introduced an air of artistic luxury to the home-life of the studio. Their bungalow is a picture of elegance and comfort combined, its walls being adorned with many examples of the beautiful tapestry painting, in the execution of which Mrs. Johnson is such an adept. Inaugurated something new in the life of the little Essanay comunity. She gave a dinner party to twenty-four of the members of the regular company, and it was difficult to determine who enjoyed the proceedings the more—hostess or guests.

"BOY EXCHANGE MAN" BUSY.

A. Polker, of the Standard Feature Film Exchange, of Cleveland, O., who is known as the "Boy Exchange Man," he being only nineteen years old, has bought Ohio State rights on five subjects of the Film Releases of America brand. They are: "The Voice of the Wild," "A Life for a Life," "Outlawed," "The Gallows of the Gods" and "The Missing Woman."

CYRIL SCOTT HAPPILY CAST IN FAMOUS PLAYERS "THE DAY OF DAYS"—AN EXCELLENT FEATURE PHOTODRAMA.

Cyril Scott, the eminent romantic actor, who won such sensational success in the stellar roles of "The Prince Chap," "The Lottery Man," and other dramatic triumphs, is ideally cast in "The Day of Days" as a young bookkeeper named Percival, who has led an uneventful life until fate chooses him as the central figure in one of the strangest plots ever woven about the life of the metropolis. Perceval finds himself in the midst of a series of thrilling episodes that take him from the lowly earth to the high peaks of romance.

Louis Joseph Vance based his exciting novel on Oriental fatalism, which assigns to every man his "day of days," wherein he shall range the skies and plumb the abyss of his destiny, alternately its lord and slave.

In the course of the story Percival becomes the hero of a chain of fantastic and fascinating adventures, aids an heiress to escape a villain, finds a card in the villain's hat that sends him to a notorious gambling house, where he breaks the bank, and where, later, an attempt to rob him is frustrated by a timely raid. He effects his escape from the gambling house in the clothes of one of the officers, finds himself in a woman's bedroom, explains his presence by telling her he is after a burglar, his uniform corroborating the story, breaks away and turns up again in a secret dive of the underworld, escapes in time to discover the villain's plot to abduct the heiress, confronts the villain in disguise at a fancy ball, rescues the heiress a second time, becomes involved in a fight with the villain's hired gunmen, forces his way into a garage, dashes through the garage doors with the heroine in his arms, makes his way to an automobile and liberty, and in the final chapter thwarts the villain's scheme by marrying the heiress just as the clock denotes the end of his "Day of Days."

The story gets down to the heart of New York, and feels the pulse of the metropolis throughout.

The Famous Players features are always of a certain degree of excellence, and "The Day of Days" is fully up to the high standard set by this film company, who was the first to realize the possibilities of presenting the best "names" and "plays" in pictures that money could buy.

FAMOUS AUTHORS PRAISE FAMOUS PLAYERS' PHOTOPLAYS.

It is an obvious and natural fact that the sternest critic of a motion picture production based upon a popular novel is the author himself. It has not so long been customary for authors to see reproduced upon the screen the characters and events that have before lived only in their minds or between the covers of a book.

When Thomas Hardy, the celebrated novelist, saw the Famous Players production of his masterpiece, "Tess of the D'Urbervilles," he said—according to *The London Post*—"that it was a very fine production, and showed the high perfection to which the cinematograph had come. In some ways,' he declared, "it was superior to the stage play which he saw in America." *The Daily Sketch*, another London paper, relates: "Mr. Hardy himself was even more pleased than *The Daily Sketch*. He was present yesterday at the production, and in conversation with Sidney M. Baber, general manager of the Famous Players Film Co., of England, said he was delighted with the pictures."

On Jan. 21 Louis Joseph Vance, author of "The Day of Days," which has just been released by the Famous Players, wrote that concern as follows: "This afternoon, for the first time, I witnessed a run of your film version of my story, 'The Day of Days,'' and I hope you may care to learn how thoroughly pleased I was. My delight, indeed, was only equaled by my astonishment at the sympathetic imagination with which your scenario department arranged my story in order to make an inteligible picture, the admirable acting not only of Mr. Scott, but of every member of the cast, the deftness of the stage direction, the careful attention which has been given to each and every detail, down to the very props."

Such endorsement of film productions by the authors of the originals is quite significant.

NEW FILM FIRM OPENS NEW YORK QUARTERS.

Sidney Ascher, president of the New York Motion Picture Exhibitors' Board of Trade, and vice president of the Motion Picture Exhibitors' League of America, and Chas. A. Goldreyer, president of the Goldreyer Amusement Company, have entered into partnership, as Ascher & Goldreyer, Inc., with executive offices in New York. Messrs. Ascher & Goldreyer are considered the most aggressive among the younger exhibitors, each of them operating a string of houses throughout Greater New York.

They have acquired the rights for the United States and Canada to exhibit the four reel feature, "The Exposure of the White Slave Traffic," which is accompanied by an illustrated lecture.

Negotiations are under way at the present time for the purchase of several spectacular and thrilling features, all of the four, five and six reel variety. The first of these will be shown at a private performance for exhibitors within the next ten days. For all of their releases Messrs. Ascher & Goldreyer will have an attractive line of lithograph paper, press matter and other business-getting novelties.

"THE LAVENDER LADY" RECEIVES HONORS.

Pearl Sindelar, Pathe leading woman, recently received an invitation from the Phi Gamma Delta college fraternity to be their guest at their convention in Atlantic City. Miss Sindelar's grandfather was one of the founders of the fraternity, and she is very popular among its members in consequence, having been entertained at their banquets several times. Pearl Sindelar is known to photoplay fans all over the world as "The Lavender Lady."

WORLD SPECIAL NOTES.

The World Special Films Corporation have just acquired the rights to another great big feature film produced by the Savoia Film Co., Turin, Italy, in five parts, depicting the life of Joan of Arc, Maid of Orleans. The American rights for this film were secured through the offices of the Eclair Company, on the payment of one of the biggest royalties ever made for a motion picture. This play is accurately correct, showing all the important happenings in the life of this famous martyr, from the time the vision of St. Michael appears to her, commanding her to take up the burden of France, up to the time she is burnt at the stake by the English.

Arrangements are being made by the World Special Films Corporation to handle "Joan of Arc," a stupendous five-reel Savoia production, on a larger scale than was "The Last Days of Pompeii," which was marketed through their offices, and negotiations are now pending for a showing of this film on Broadway in the near future.

ACTIVITIES OF THE WEEK.

MUTUAL FILMS MAYOR MITCHEL—NICHOLAS POWER SAILS.

ARNOLD DALY NEWEST "FAMOUS PLAYER"—EDMUND BREESE IN "MASTER MIND" FOR LASKY FEATURE.

WISCONSIN M. P. E. LEAGUE GIVES BALL.

CHAS. PATHE DECORATED WITH "LEGION OF HONOR" CROSS.

MUTUAL FILMS MAYOR MITCHEL FOR "MUTUAL GIRL" SERIES.

Mayor John Purroy Mitchel, of New York, is in the movies at last, though quite without his knowledge or consent. Clever manœuvring was required to film the Mayor in face of his declaration that he would not pose for any moving picture concern. This statement he made to a representative of the Mutual Film Corporation, who asked him to pose for its fifth two-reel feature, "Our Mutual Girl." So the Mutual resolved to relieve the Mayor from the necessity of posing and they took him without posing. In consequence he looked very natural and extremely glad to meet "Our Mutual Girl," and this is how it was done.

As a compromise the Mayor said that if a camera man took his picture as he came down the steps of the City Hall on the way to lunch he would not try to stop him. But even this was a hard thing to do, for the moment a moving picture camera is set up in New York a crowd collects, and there seemed to be a great crowd in City Hall Park. The only thing to do was to wait until the Mayor appeared and take a chance of getting him.

Now the Mayor, whether going to lunch or anywhere else, is always in a hurry. This was no exception, and he seemed rather pleased that the moving picture man was not in position when he came tearing down the steps.

But Director Jack Noble, who is staging "The Mutual Girl," cared nothing for the loss of this outpost. He was holding his fire until he should see the whites of the Mayor's eyes, so to speak. And for this final shot he had ambushed a moving picture camera in an innocent looking express wagon, which had a slit in the curtain which covered the back. This express wagon was drawn up at the curb on Park Row, and the driver had taken off the bridle of the horse and substituted an oatbag to make the outfit seem real to the cops which infest the neighborhood.

As the Mayor came swinging down to his automobile, which was waiting just back of the innocent looking express wagon, the camera inside got into action and recorded all that transpired all unknown to the Mayor.

R. H. Whitney, the manager of "Our Mutual Girl," suddenly blocked the path of the Mayor to the sanctuary of his car and held out his hand. He could hardly refuse to take it.

"I am to thank you, Mr. Mayor," he said, "for permitting us to take your picture, and I want to introduce Norma Phillips, who has been anxious to meet you for a long time."

Miss Phillips came up and shook the hand of the Mayor, while the camera in the innocent looking express wagon coyly clicked off the scene which Director Noble so much wanted to get.

The Mayor raised his hat, expressed his pleasure and took his departure, all unconscious of the fact that the patrons of ten thousand moving picture houses would eventually see the performance. When he was told about the hidden camera later in the day he did not seem so very angry. Miss Phillips is a very pretty girl.

NICHOLAS POWER SAILS.

Nicholas Power, president of the Nicholas Power Co. and inventor of the Cameragraph No. 6-A, left New York Feb. 2 for an extended trip, sailing on the S. S. *Rotterdam*. He will visit Greece, Turkey, Jerusalem, Egypt, Italy, France and several other countries. This is the first vacation Mr. Power has taken for several years, and we trust the well earned rest will prove beneficial. We wish Mr. Power bon voyage and a safe return.

POWER'S 6-A HAPPENINGS.

Before leaving the League Island Navy Yard the U. S. Cruiser *Birmingham*, commanded by Capt. W. V. Rattand, destined to be the flagship of the torpedo fleet at Panama, was equipped with a motor drive Power's No. 6-A projection machine by the General Film Co., of Philadelphia.

The Soldiers' Home, at Leavenworth, Kan., has been equipped with a Power's No. 6-A projection machine. The Federal Prison at Lansing, Mo., has installed a Power's No. 6-A projection machine. Power's No. 6-A projection machine has been installed in the Hudson State Hospital at Poughkeepsie, N. Y. The Public Service Commission of Jersey City, N. J., is using a Power's No. 6-A projection machine to demonstrate the use of electrical apparatus and for other purposes.

ARNOLD DALY, LATEST FAMOUS PLAYERS' ACQUISITION.

Immediately following the important announcement that the Famous Players had secured Madame Bertha Kalich comes the news that Arnold Daly, one of the most prominent actors of the American stage, famed as an exponent of the "intellectual" drama, has also joined the gallery of the Famous Players. Mr. Daly will be presented to the motion picture public in "The Port of Missing Men," that popular story of foreign intrigue and romantic adventure by the famous novelist, Meredith Nicholson. Mr. Daly's subtle delineation of character and his delicate artistry have stamped him as one of the foremost actors of the modern stage. Those who remember his polished and precise portrayal of Napoleon, in Shaw's "Man of Destiny," will quickly recognise his special fitness for the role of John Armitage, the clever Austrian-American, who is the hero of "The Port of Missing Men," and who outwits the spies of Austria's enemy, does great service for the empire, yet remains loyal to his adopted country, America, and also shows himself no unskilled adept at the art of love-making.

At no time does this tense drama of love and conspiracy drag. From the moment John Armitage, who is no other than Frederick Augustus Von Strobel, son of Austria's prime minister, comes to America with Frederick, the heir to Austria's throne, he is kept busy falling in love and foiling the schemes and machinations of the spurious claimant of the Austrian crown. John Armitage diverts toward himself the murderous aims of the conspirators directed against Frederick, while meantime he secretes the rightful heir until the time when he can present his claims for the throne. During the course of action John Armitage risks love, fair name, liberty, and life itself. But his labors are not in vain, and in the end he gets Frederick upon the throne, becoming once more an American gentleman of private life and triumphantly claiming his American sweetheart, whom he prefers to foreign titles.

Among other plays in which Mr. Daly has won fame and success are "Candida" and "Mrs. Warren's Profession."

LASKY TO PRESENT "THE MASTER MIND," WITH EDMUND DREESE, IN PICTURES.

Arrangements were made to-day between the Jesse L. Lasky Feature Play Company and the original producers for the immediate production of the thrilling drama, "The Master Mind," which enjoyed a long run at the Liberty Theatre. The arrangement gives the Lasky Company world rights for the drama in motion pictures.

Edmund Breese, who starred in the piece through its metropolitan run, has been engaged by Mr. Lasky to play his original role before the camera.

Mr. Breese was on the point of beginning rehearsals in a new play, but postponed this in favor of the moving picture production of his former vehicle.

As many of the original cast as can be secured will be engaged by the Lasky concern, and the production, the scenario for which is being written by Mr. Breese himself, will be made at the Lasky studios at Hollywood, Cal., and will be staged by Cecil B. De Mille and Oscar Apfel.

The Lasky concern now has under contract and option enough dramatic successes to keep two companies busy two entire years.

The policy of this concern will be to devote from four to six weeks to each production, to concentrate the efforts of the entire organization on one production, and to release one feature a month.

WISCONSIN EXHIBITORS' LEAGUE GIVES SUCCESSFUL BALL.

Saturday evening, Jan. 24, the M. P. Exhibitors' League of Wisconsin held their first annual ball and exposition at the Milwaukee Auditorium, the largest building of its kind in the United States. The entire main hall and dancing floor was thrown open for the various companies holding booths and for the entertainment of the visitors and exhibitors. There were at least eight thousand people in the throng which crowded the hall and overran the balconies and galleries.

Among the concessionaires were the following: General Film Co., Mutual Film Corporation, The Universal Co., of Milwaukee; Acme Moving Picture Co., Chicago; Jacobs Moving Picture Co., Milwaukee; Universal Film Exchange, of Chicago; Operators' Union of Wisconsin.

The grand march was started at 11.30, and led by Francis X. Bushman, of the Essanay Co., with Beverley Bayne, his leading woman, as partner. The second in the line was one Bert Ennis, accompanied, so the Milwaukee papers said, by Maud Warren, of Milwaukee.

At the rear of the hall was erected a machine and screen, and the Universal Exchange showed to huge crowds their wonderful four-reel feature, "Absinthe."

Bert Ennis, representing the Eclair Film Co., distributed bulletins, photos and souvenirs containing a portrait of Barbara Tennant, leading lady, and Alex B. Francis, leading man.

During the afternoon Mr. Bushman appeared at the Alhambra, owned by the Saxe Bros.' Amusement and Enterprise Co., and managed by George Fischer. The Alhambra is the largest and best managed moving picture theatre in Milwaukee, and played to capacity houses during Mr. Bushman's three performances.

After the ball a supper and cabaret show was given at the Hotel Wisconsin, Milwaukee's newest and largest house.

Representatives of the various companies were present, including:

Mr. Plough, of the Anti-Trust Film Co., Chicago; Flaherty, Mutual Film Corporation, Chicago; Iseman, of the Universal Film, Chicago; Mr. and Mrs. Brimmir, manager Universal, Milwaukee; Geo. McGee, special representative Universal, New York; Mr. Hyman, owner of a chain of moving picture houses in Chicago; Mr. Moore, owner of several moving picture theatres in Chicago; Mr. and Mrs. Geo. Fischer, Mr. John Martin, general press representative of the Saxe Bros. Amusement Co.; Mr. and Mrs. Bert Ennis.

The guests of honor were: Francis X Bushman, Beverley Bayne, Tom Saxe.

The ball and exposition really was a wonderful success, and far exceeded expectations. Messrs. Saxe Bros. and Mr. Fischer were the instigators of same.

All records were broken for paid admittance at the door of the Auditorium and prominent among the throng, as guests of the exhibitors, were: Mayor Bading, of Milwaukee; Judge Page, of Milwaukee, and many other notables in city and social life.

The various theatres and cabaret shows furnished their entertainers and performers for the use of the ball, after regular shows, and as an additional feature, song pluggers were sent from Chicago to boost their latest hits. All of which seems to indicate that the doings in Milwaukee were highly successful.

CHARLES PATHE MADE A CHEVALIER OF THE LEGION OF HONOR.

Charles Pathe, head of the great motion picture house which is known wherever pictures are shown, has been tendered by the French Government the coveted decoration of the Legion of Honor, and formally accepted Jan. 18.

It is interesting to note that Mr. Pathe has been offered the same decoration several times before, but through the modesty which is characteristic of him, has always refused it. This time the wishes of his friends and admirers prevailed.

The French Government has thus recognized the man who built up a huge industry with many thousands of employees, whose name has become almost a household word all over the world, who was a pioneer in an untried field, and whose genius and efforts made the picture plays of to-day possible.

REICHENBACH INTRODUCES PUBLICITY INNOVATION.

What promises to be an innovation in the line of exploiting motion pictures and motion picture productions is being pursued by the Jesse L. Lasky Feature Play Co.

In their press office at the Longacre Theatre, they have installed Harry Reichenbach as general press representative and advertising manager. Practically unknown in the motion picture end of the game, Reichenbach has had a vast experience in the dramatic field.

For four years Mr. Reichenbach was in the press department of the Henry B. Harris concern, two years with John Cort, several seasons with Belasco, and several seasons in New York as general press representative for a large vaudeville concern, has fitted him admirably for the publicization of most any product.

Previous to his coming to New York, Reichenbach toured the world as a journalist, and before that was with the Great Raymond on his world tour.

For the exploitation of Lasky's productions, Reichenbach has arranged an automatic press book, containing some two hundred and fifty interesting, meaty stories concerning the first release, "The Squaw Man." This book, in the hands of the most experienced exhibitor, puts him on a par with an experienced press agent, in that the book contains instructions on how to use the contents of each story, is captioned for use and ready to be inserted in almost any style paper or periodical.

Almost every feature in the advertising department of the Lasky offices is new, and those that are not new are improved. Each week Reichenbach sends out a story to three thousand daily papers throughout the United States, and the returns in the way of clippings is large enough to justify the expense.

"The Squaw Man" is one of the best advertised productions ever offered.

POLLOCK AND RENNOLD WOLF PLAYS TO BE PICTURIZED.

The Famous Players Film Co. have secured the motion picture rights to all the dramatic successes of the two prominent playwrights, Channing Pollock and Rennold Wolf, internationally known as two of the foremost dramatic authors of the day. Included among these works are such famous plays as "Such a Little Queen," "The Little Gray Lady," "Clothes" and "The Red Widow." These plays are particularly adapted to motion pictures, and abound in such action and atmosphere as will lend color and motion to the film. Produced with the elaborate care and pretentious mounting of the Famous Players, these subjects, in motion pictures, should win prompt and lasting popularity.

Because of the dramatic value of these plays and the unusual reputation of their authors, this arrangement must be considered one of the most important as yet recorded between a film concern and dramatic authors for the film rights of successful plays. It indicates another stride in the advancement of the photoplay.

ANOTHER CONTINGENT OF RELIANCE PLAYERS OFF FOR COAST.

Two more companies of Reliance players are now on the way to Hollywood, Los Angeles, where they will be joined at an early date by Chief Director D. W. Griffith and a third company.

Director James Kirkwood and Edward Morrisey are in charge of the two groups of artists, among whom are: Mae Marsh, Lillian Gish, Dorothy Gish, Robert Harron, Donald Crisp, Henry Walthall, Ralph Lewis, Spottiswoode Aitken, George Siegmann, Earl Foxe, F. A. Turner, Irene Hunt, W. H. Long, James Smith, Mary Alden, Courtenay Foote, Owen Moore, Fay Tincher.

Also Westward bound with the players are: G. W. Bitzer, Walter Stanhope, Sam Du Vail, L. Picard, Emmit Williams, and the noted scribes, Frank E. Woods, Russell E. Smith and George Hennessy.

DON'T "MUFF" THIS

THE AMERICAN ECLAIR COMPANY IS SPENDING THOUSANDS OF DOLLARS WEEKLY TO PRODUCE GOOD PICTURES.

THEY HAVE THE CAMERA EXPERTS, THE FACTORY FACILITIES, THE STOCK COMPANY AND THE DIRECTORS WHICH ONLY REAL MONEY CAN GET.

ARE ECLAIR PRODUCTIONS GOOD?

Send for the ECLAIR BULLETIN and read the answer!!!

ECLAIR FILM CO.
225 West 42d St.
NEW YORK CITY, N. Y.

WHY DONT YOU let us know if you want moving picture machines or films. Several hundred comedies, western, dramatic and magic reels at $2.50, $3, $4, $5, $6 and up. Two, three and four reel features. Big lobby displays from $30 up. Write us. You can't go wrong. DAVIS FILM EXCHANGE CO., Watertown, Wis.

FILM and SONG SLIDES

A Big Reduction in Film, 100 reels at 1 cent a foot, some at $3 a reel; have Western and Indian Reels. 500 Sets of Song Slides, 50c. to $1 a set; Power's No. 5 Machine, $75; also other cheap Machines; Model "B" Calcium Machine, $20. I also buy Film, Slides and Machines, if good. G. F. GALLOT, 16 Eighth Ave., N. Y.

Manufacturer of Moving Picture Machines, Moving Picture Cameras and Panoramic Heads.

Arc Lamps, $1.75, $2.25, $8, $12 and $21; 4½ in. Condensers, 55c.; 5 in. Condensers, $1; 6 in. Condensers, $1.25; 8 in. Condensers, $3.50; 10 in. Condensers, $6; Moving Picture Lenses, $2.75; Jackets, $1.75; all focuses, Stereopticon Lenses, all focuses, 50c each; Holders. 75c.; Stereopticons, $12; Slide Carriers, 25c; 50 Candle Lamps, 50c.; Rheostats, $3 to $6; Films, 1c. per ft. Circulars and catalogue. L. HETZ, 302 E. 23d St., N. Y. City.

WE MUST HAVE AT ONCE

Three Reel Feature Scenarios' Dealing With Western Life
NOTHING TOO BIG
Top prices for Stories With a Punch
ANSWER—
THE COLORADO MOTION PICTURE CO.
CANON CITY, COLO.

WILL SELL CHEAP

Three New Reels entitled "DAMAGED GOODS"
JEROME ROSENBERG,
Savoy Theatre, New York.

SUCCESS IN BUSINESS DEPENDS UPON RETAINING THE CONFIDENCE OF THE CONSUMER

SELIG'S Regular Releases Have Achieved This Enviable Distinction

The Up-Hill Climb

A sorrowing mother impresses upon her ward the fact that her son must be redeemed through her, and makes it her dying wish that the girl marry the young man. How this is carried out makes a striking and absorbing story.

IN TWO REELS. RELEASED FEB. 16.

Feb. 17—"THROUGH THE CENTURIES."
The theory of transmigration is cleverly and picturesquely worked out by two exploring Egyptologists.

Feb. 18—"THOU SHALT NOT KILL."
Action and environment in a feud play in the mountains of Tennessee suggests stirring times and attractive surroundings.

Feb. 19—"VENUS AND ADONIS."
A rip-roaring comedy of the seashore, in which a suit made of a barrel figures amusingly.
On the same reel with
"A MAD MARATHON,"
Another funny one.

Feb. 20—"MEMORIES."
A charming fancy that revives a dead woman and makes it glow and come true.

N. B.—Get the SELIG selections of interesting and attractive pictorial printing for lobby illustration. One-sheets on every release; three and six sheets on all multiple releases.

THE SELIG POLYSCOPE CO.
20 EAST RANDOLPH ST.
CHICAGO, ILL.

KLEINE-CELIO
IN TWO PARTS
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The Artist's Model

FOR RELEASE TUESDAY, FEB. 17th, 1914

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An excruciatingly funny comedy, filled with numerous incidents of hilarity.

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ADOLPH ZUKOR, Pres. DANIEL FROHMAN, Managing Director

CURRENT FILM EVENTS.

SCREEN CLUB BALL A GREAT SUCCESS—THOUSANDS IN ATTENDANCE AT GRAND CENTRAL PALACE, NEW YORK, SATURDAY, JAN. 31.

The second ball of the Screen Club has come and gone, leaving in its wake a flood of pleasant memories that will live long in the minds of those fortunate souls lucky enough to have been there. The walls of the Grand Central Palace, that commodious exhibition coliseum, well nigh bulged with the crowd, that must have totalled some six or seven thousand, and who danced joyously to the strains of Hesitation, Tango, Maxixe, etc., until five in the A. M., and then some. The music, consisting of over one hundred pieces, was of that sort that is often described as alluring and seductive.

When one chanced to glance at the graceful forms of the film folk, some of whom were clad in decidedly "filmy" creations, swaying to and fro to the rythmic sound of aforesaid alluring string and brass, it brought forcibly to mind the marvelous expansion of the social side of the film game, as evidenced by the success of the second ball of the representative organization of the motion picture business.

King Baggott, the president and founder of the Screen Club, lead the march, with Mary Fuller. A full list of those in the march alone would occupy four CLIPPER pages, not to mention the "who's who" blue book of "names," who attended. Consequently, owing to space limitations, suffice to say that nearly everybody in the business, from humble extra to haughty leading lady, and from the manufacturer with one feature photoplay to the "reel magnates and pioneers," were on hand. Independent and Licensed buried the hatchet for one night, at any rate, and fraternized as a solid unit. There was lots to drink and that, too with the accent on the first syllable.

The souvenir program, which was auctioned, and for which Kessell & Bauman started the bidding at $1,000, was awarded to a coterie of club members, some seven in number, who secured the leather-bound historical work at the very comfortable figure of $3,600. This album will repose in the library of the clubhouse, Forty-seventh Street, near Broadway, N. Y. A partial list of the box holders follows: World Special Film Company, Ramo Films, Eclair Company, W. F. Haddock and Jake Gerhardt, Norma Phillips, "Our Mutual Girl;" Wilbur Crane, Bary O'Neill, Alec Francis, Will Sherrer and Stanley Walpole, Edison Company, Universal Film Company, Mutual Film Company, Kessel & Bauman, Hugh Hoffman, Vitagraph Company, Lubin Company, Pathe Company, Arthur Smallwood, C. J. Hite, Otis Lithographing Company, Famous Players, Thanhouser Company, Willat Film Company, All Star Company (two boxes), Harry Raver Solax Company, Gorman Company, King Baggot, Robert Daily, Jules Burnstein, Mark Dintenfuss, Carl Laemmle, Gloria-American Company, E. Roskam, Moe Streiner, Gaumont Company, Theatre Film Company.

FOURTH ANNUAL CONVENTION OF THE M. P. E. L. OF A., OHIO STATE BRANCH NO. 1.

The Ohio State Branch of the M. P. E. L. of A., which was the first State league of exhibitors to be organised, held their fourth annual convention at the Sinton Hotel, Cincinnati, O., Tuesday, Jan. 27, Wednesday, Jan. 28, and Thursday, Jan. 29. The usual celebrities were in attendance and the usual banquet was enjoyed, likewise the usual speechmaking was indulged in, but it would seem from a casual glance at the results of the deliberations that not a great deal had been accomplished in the way of offensive and defensive achievements.

President M. A. Neff, of Cincinnati, was re-elected to his present office. The other officers elected were: First vice president, J. M. Kaufman, Gallipolis, O.; second vice president, G. D. Soragg, Belaire, O.; secretary, J. H. Broomhall, Hamilton, O.; treasurer, W. R. Wilson, Columbus, O.; national vice president, Ed. Kehl, Cleveland, O. "Junk" features, the number of reels to a show, and censorship were all discussed pro and con. Two reels for five cents and four reels for ten cents were finally "resolved" into the record. The conventionites endorsed the individual work of State Censor Harry Vestal and J. A. Maddex, but were inclined to be a little "up stage" on the performances of Mrs. Maud Murray Miller, who, it is said, even went so far in her zealous efforts to uplift the screen drama, that she cut out simple kissing scenes and other little harmless pleasures in her capacity as a State Censor of motion pictures.

Some day, in the far away, perhaps exhibitors will wake up and organize or use their present organizations as a means of genuine protection rather than as the medium of social junketings and furthering the political aspirations of favored members. With all of the opposition that the exhibitor is threatened with at the present time it is astonishing to see the apparent somnolent disregard they have for their own interests.

NOVELTY FOR NEW VITAGRAPH THEATRE.

One of the features of the grand opening of "The Vitagraph Theatre," on the evening of Feb. 7, will be a silent drama by J. Stuart Blackton, entitled "The Honeymooners." This is not a moving picture. It is a play, acted by the well known Vitagraph players, who will appear personally in this play as if they were producing a moving picture—in other words, showing the general public exactly how a Vitagraph life portrayal is produced in the studio.

John Bunny, the best known moving picture actor in the world, will be seen in "The Honeymooners," assisted by Mary Charleson, James Morrison and other well known Vitagraph players. This novel as well as instructive feature will be a tremendous card, and should attract thousands of curious persons to this Broadway palace of entertainment.

"THE CHRISTIAN," BY VITAGRAPH, UP TO EXPECTATIONS.

The Vitagraph-Liebler production of "The Christian," which had a private showing last week, was received with great enthusiasm, both by the invited and the Lieblers, who were among them. Naturally, from their vast theatrical experience, we would expect the Lieblers to be exceedingly critical, and they were, but finally admitted that the picture far surpassed their expectations, and they were more than satisfied with the way in which it had been handled; in fact, they didn't hesitate in saying that they liked it as well as the stage production, if not better. This Vitagraph-Liebler picture proves the marvelous strides made in the silent drama, and contradicts all predictions as to its limitations.

"ROBIN HOOD" IN KINEMACOLOR AT THE PARK.

Kinemacolor's real English-filmed fourreey photoplay of "Robin Hood" is the feature at the Park Theatre in the weekly change bill of natural color motion pictures, which are pleasing increasing crowds at every show. This picturization of the famous outlaw of Sherwood Forest was actually filmed "on the spot," although some centuries after his passing away. The story follows the old ballads of Robin Hood and His Merry Men, who are impersonated by English actors especially selected for the roles. Will Scarlet, Maid Marion, Little John, Friar Tuck and Allan-a-Dale, are all presented as "to the manor born," while the scenery in nature's own coloring, is not the least artistic feature of the film ensemble.

Supplementing this feature are two powerful dramas, "The Price of Success" and "There is a God," with the comedy romance, "Mixed Signals," and scenic, fashion and "trick" pictures in Kinemacolor's best style. Performances are practically continuous from 2 to 11 P. M. daily, and prices are 25 and 50 cents for the best seats in the commodious and perfectly appointed Park Theatre, the old home of "Babes in Toyland," "The Wizard of Oz," "Buster Brown" and like legitimate successes.

While preparing to enact a runaway scene for "Our Mutual Girl," the fifty-two reel serial story, in Central Park, New York, Norma Phillips, who plays the title role, was thrown from her horse, a big bay, which became frightened at the "action" being worked up by Director Jack Noble and his assistant, and bolted down the West bridle path. She was severely shocked and bruised, but after a week of confinement to her boudoir she was sufficiently recuperated to go on with her work. Fortunately the picture was several reels ahead and its progress was in no way impeded by the accident.

When George Kleine's Chicago office noted that all the Chicago newspapers had mysteriously and of their own accord, in advertisements and press matter, spelled "Antony and Cleopatra" with an "h" in Antony, the aforesaid offices promptly threw a fit and hastened to make correction. All of which enabled B. L. T., the famous satirist on *The Chicago Tribune*, to remark: "The press agent is informed that Cleo was the lady who knocked the 'h' out of Antony."

The words, "I'll make you perspire before I get through with you," gave Director Jack Noble, of "Our Mutual Girl," food for serious thought as he stood before District Attorney Whitman, who was wiping the perspiration from his own brow as he spoke. Then New York's famous fighting prosecutor smiled and Mr. Noble felt more comfortable. The great lawyer had just gone through the ordeal of having his "motion picture" taken, and the intense heat of the big green lights which becomes second nature to the actor was a new experience for Mr. Whitman. The effect of the lights upon the appearacne of the others in the picture caused the District Attorney to say, "This reminds me of a visit to the morgue. I hope we are all not as dead as we look!" Mr. Whitman's first experience as a moving picture actor was shared by his private secretary and stenographer. Director Noble was so impressed by his natural acting and engaging personality that he has made a solemn resolution to take the stump for Whitman the very first opportunity that presents itself.

Regal Feature Film Co., incorporated Jan. 29 by Margaret Sander, J. C. Conklin and G. R. Milan.

The Mecca Feature Film Co. has been formed by David Greenbaum, J. D. Lipkins and N. H. Berzen.

The Progressive M. P. Corp. has been formed by E. H. Tatum, King Smith and H. J. O'Neil.

Edwin Barbour, who for the past six weeks has been at Bermuda passing through a severe case of sickness, has returned to his desk at the Scenario Department of the Lubin Company.

Eleanor Blanchard, who three months ago left to act with Rose Stahl, in "Maggie Pepper," has returned to the Lubin Studio, and was cordially welcomed by Col. Joe Smiley and his company. Eleanor says she loves the stage, but admits that the movies studio is better.

The Motion Picture Exhibitors' League of Pennsylvania has elected the following officers for 1914: Samuel F. Wheeler, president; Morris Spiers, first vice president; Charles M. Rappaport, second vice president; J. W. Pierce, secretary; M. J. Walsh, treasurer, and Edward Jeffries, John J. Connors, John F. McMahon, George Roth and Louis Hopkins, directors.

Moving picture film managers and managers of photoplay houses in Pennsylvania are up in arms against the new Censorship of moving picture films which is about to be put into effect in that State. Committees have waited upon Governor Tener and objected to some of the drastic features of the law. The Governor pointed out that he was powerless to do anything now, as the appointments of the censors were made by authority of the legislature. It is expected that an action in equity may be taken in order to determine the constitutionality of the law.

The Tercentenary Feature Picture Co., incorporated Jan. 29 by James Hutchinson, A. E. Distethurst and Cane Hamlin.

On First Avenue and First Street, New York, will be built a one story moving picture theatre, 43 by 100; E. Sherman, Gould Estate, owner; Progressive Amusement Co., lessee; L. A. Sheinart, architect; $15,000.

Samuel E. Jacobs will build a $90,000 theatre on the East side of Courtlandt Avenue, North of One Hundred and Forty-eighth Street, 132 by 88. He filed plans through Architect Henry B. Hertz. The structure will be two stories high, with stores.

Mayer S. Auerbach will build a two-story theatre and roof garden at Nos. 104-106 W. One Hundred and Sixteenth Street, New York, for moving pictures, both inside and on the roof. Sol S. Sugar, architect, filed plans for an outlay of $20,000.

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These are but a few of the "real people" shown meeting
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Up-to-the-minute fashion material, showing the newest styles on living models in the studios of the great New York dressmakers.

Central Park, Fifth Avenue, The Plaza, The Ritz—all the fashionable places. With such wealth of material all brought together in a fascinating love story, is it surprising that exhibitors everywhere are clamoring to show
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CHARLES KLEIN'S
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This Lubin 5 reel triumph appeals to all classes. It has turned away crowds wherever shown.
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Another Charles Klein-Lubin 6 reel success. The most talked of play of the age.
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Adapted from Emil Zola's immortal novel. (5 parts—PATHE.) Enacted by actors of world-wide celebrity, including Henri Krauss and Mlle. Sylvie of the Odeon Theatre, Paris.
GENERAL FILM COMPANY (Inc.)
SPECIAL FEATURE DEPARTMENT
71 West 23d Street New York

William A. Brady is about to embark extensively in the manufacture of moving pictures. To this end he has organized a company, called William A. Brady's Picture Plays, Incorporated, at Wilmington, Del. The capital is $1,000,000, fully paid in, from private sources in no way associated with theatrical management.

Bohemian Benevolent Literary Society will build a moving picture theatre on the site of the old dwellings, Nos. 334 to 338 E. Seventy-fourth Street, New York.

NEW VAUDEVILLE ACTS AND REAPPEARANCES

Chartres and Holliday Co., in "An Alaskan Honeymoon."

GAYETY, BROOKLYN, JAN. 24.

Offering a clean up-to-date comedy, with catchy music, Chartres and Holliday company are putting one over in "An Alaskan Honeymoon," with three scenes.

The first scene represents a steamer bound for the frozen North. The captain, his bride, mate and sailors. Curtain goes up with four smart looking girls, the sailors, singing a catchy number, then Sam Carlton, as the mate, doing "Jew," sings a Yiddish number which went big. The Captain, Frank Holliday, and his bride, Willette Chartres, make their entrance, talk about their trip to the North Pole, then Holliday and Carlton talk, in which some good comedy is injected. Holliday follows with "On My Way to Mandalay," assisted by the girls, going over fine. Miss Chartres offered an operatic selection, with the girls dancing, which won big applause.

A second scene, a Winter drop, working in one, Holliday and Carleton appear in furs and offer a good line of comedy talk.

Third scene we see a very pretty North Pole set. Holliday and Miss Chartres have several good numbers, assisted by the girls.

It is a very good act with fine ideas. The principals are all clever and blessed with good voices. Miss Chartres sings well, is graceful, and should be complimented on the way she wears her beautiful gowns. Frank Holliday makes a fine appearance, and Carlton plays his part finely, keeping to the "Jew" character all the way through. The girls are pretty, shapely, and dance well.

The scenery is elaborate, and wardrobe worn by the girls, of which there are several changes, is pretty, and good taste was shown in the selection.

Act opens in two, closes in full stage, running twenty minutes. *Sid.*

Three Creighton Girls.

ORPHEUM, JAN. 28.

Three little live wires with a full charge of electricity is the best way I know of describing those Creighton kids. They simply got me dizzy trying to keep track of their changes and numbers. I had to keep a tally of them to make sure I had them all. At that, I'll wager I missed some.

They open with "You and the Moon and a Ragtime Tune," which went big.

This is followed by one of the girls, a very pretty blonde, playing the piano. By the way, she can certainly tickle those keys with some skill, and the youngest girl singing a catchy song. Both received a good supply of applause.

"The Old Fashion Girl," a novelty number, came next, with two girls wearing the dresses as women did in the South in the early sixties, and one as a "Southern" boy. It was a great number.

This is followed by the smaller girl dressed in an old soldier uniform doing an eccentric dance, and I want to say right here that this is as clever a piece of work as I have ever seen, and the audience liked it, too, for they received it with big applause.

Their closing number, "Georgia Glide," was great. The girls put it over fine, and introduced some good soft shoe dancing.

The Creighton Girls are as effervescent as a "gin fizz." Their clothes, their beauty and their accent all blend. It would be really hard to pick out the one with the most talent.

Two girls make three changes, and the other one four, which they do in remarkably quick time. It is one of the best acts of its kind in vaudeville, and should be playing the big time.

They do all this in nine minutes, and that's going some. Working in one. *Sid.*

Le Roy and Cahill.

GAYETY, BROOKLYN, JAN. 27.

A classy singing and talking act, of a man and woman are Le Roy and Cahill.

They are seen at a table inside the window of a restaurant, finishing a glass of wine. At the curtain they go into a drinking song.

They sing five numbers, the big one, "What the Use of Dreaming," is sung by Le Roy, who is supposed to be in a "hop" joint hitting the "pipe," which went over big; it was well done and worth doing.

Miss Cahill is an attractive young lady with a very fine voice, who can sing. She wears pretty gowns and wears them well. She makes two changes.

Le Roy can certainly put his numbers over, you can understand every word he sings. He dresses well makes two changes, one was a wonderfully quick one. Some classy boy in that dress suit.

They carry their own drop, representing an exterior scene, a restaurant on one side and Chinese place on the other side.

Le Roy and Cahill have an act that, to the eye as well as the ear, is very pleasing. They went big, taking five curtain calls.

The act runs fourteen minutes, in one *Sid.*

Flying De Marrs.

GAYETY, BROOKLYN, JAN. 27.

A man and woman trapeze and flying act.

At the opening they are seen on trapeze. They go immediately into some fast tricks, both flying and trapeze. The act does not slow up an instant, as fast as they finish one trick they go into another.

The man holding on to the trapeze with his feet, head downward, with strap around his neck, also around his partner's neck, swinging to and fro, and holding on to trapeze with hands with partner hanging to his feet with her feet, swinging, are about the two best tricks. They are both very clever and a great piece of work.

The closing trick was the most sensational and went very big, the woman swinging on a small trapeze, held by the man is suddenly swung out over the audience.

It is a very fine act, and certainly went big. It is well dressed, and both members work hard and are very clever.

The act runs five minutes, full stage. *Sid.*

Stepp, Goodrich and King.

UNION SQUARE, MATINEE, JAN. 27.

A classy act is Stepp, Goodrich and King, a piano, banjo and singing act of three men.

They open with one man at the piano and one playing the banjo, a pretty selection.

"While They Were Dancing Around" was sung by one of the boys who knows how to put over a number, assisted by the piano and banjo. They also put over "Camp Meeting Band" in great style.

The fellow at the piano slipped over a good number.

"Oh! Joe" was another good one they handed out in a classy way.

Ending up with a Salvation number, the act went big.

It is a real snappy act full of life and vim. They could drop the last number, as it does not give it a polished finish.

The act runs fifteen minutes, in two, finishing the number in one. *Sid.*

Gertie Carlisle and Her Seven Sweethearts.

HAMMERSTEIN'S, NIGHT, JAN. 26.

Miss Carlisle has some act, and isn't she a cute little thing. Why she just captured her audience as soon as she made her appearance.

The act opened in a room decorated with various college pennants, with seven young men seated around a dinner table, singing a "drinking song." Then Miss Carlisle makes her entrance by jumping up on the table in male attire, singing a catchy little number. She makes two changes, the last one in a pretty little baby dress. The fellows sing college songs while Miss Carlisle makes her changes. She sings four songs, but the "baby" number was her big hit.

The act is immense, and by no means commonplace. One good song crowded upon the heels of another. Miss Carlisle has a pretty wardrobe.

The act runs nineteen minutes, full stage. *Sid.*

Dunn and Dean.

PROCTOR'S 125TH STREET, JAN. 31.

A mixed couple, with the man doing impersonations that is a clever monologue.

After the woman opens with a bit of chatter about being stood up by her sweetheart who was billed to escort her to a party, she gets a ring on the phone that he's on his way. She sings "You Can't Get Away From It," accompanying herself at piano, but the number does not suit her voice in the least. The man arrives and deciding to remain "at home" the girl accompanies on the piano for his mouth impersonation of a mandolin, that "starts" the act going smoothly.

After she makes her exit he gives a series of impersonations with his mouth, including an auto horn, train whistle, horse neighing, Jew's harp, pump handle, chickens, and other farmyard sounds, a phonograph, and finishing with an imitation of a child singing, and a "conversation meowing" number. A finished entertainer.

The girl follows this with a Castinet dance in Spanish dress, but it is a bit too stretched, and appears to be "filling in" previous to his next impersonation of a mandolin, using "The Curse of An Aching Heart," and closing together, with her dress changed to yellow gown and accompanying his singing "Sleep, Baby, Sleep," with a "prop" baby, and interrupting it with the "six months old" chuckle, cooing and some bawling before both sing it as duet to close.

With the substitution of another number for the girl's opening, a cut in the time of the dance, and the act could be worked up to big-time calibre. Her costumes are all good. He is all that could be desired as a leading entertainer in his line and works in evening suit all through the act. No necessity of a change. Sixteen minutes interior. *Tod.*

The Franks.

GREELEY SQUARE, MATINEE, JAN. 26.

One of the neatest acts of its kind seen around here are the two Franks, a man and woman.

They carry their own drop of black velvet which entirely surrounds the sides and back of the stage.

At the curtain, standing on an invisible platform, in the spot light, with black background, in white costumes, they make a pretty opening.

They go into some fast tricks, the first, the male member takes his partner and balances her on one hand in the broad of the back, then spins her around; he also balances her standing on his hand. A good trick.

Another good one he handed out, balancing on two Indian clubs, with his partner standing on his neck.

The big trick, and an excellent one, as the closing, with the lady standing on one foot on the head of her partner, who makes several quick turns, then walks over to a flight of stairs, walks up and down on the other side. This is a clever piece of balancing and received big applause.

The act is fast and well dressed, and a good act for any big bill. All their tricks were well applauded.

They work seven minutes, full stage. *Sid.*

Helen Pingree and Company, in "The Coach."

PROCTOR'S 125TH STREET, JAN. 27.

Helen Pingree has a marvelous personality, and although "The Coach" is a clean, amusing little sixteen minute stage romance, the success it makes is due to that same personality of Miss Pingree's.

As "the girl," in love with a "usual hard up" college student, she finds that "the student," with all his swell bringing up, is a crook, when "the coach," himself in love with her, happens along and catches the student robbing "the girl's" home. And "the girl" decides "the coach" would make a "regular" husband.

There is much opportunity for Miss Pingree to display her peculiar clever comedy talent, and sing a song "The Bogy Boo" to flash her laughing blue eyes under spot. That personality of hers reaches across those old footlights, picks you up and flops you back into your seat—and you enjoy it. She is capably supported by Jack Morrisey, in "the coach" role, but Howard Gibson Jr. could improve "the student." Interior. *Tod.*

The Three Xylos.

PROCTOR'S 125TH STREET, JAN. 31.

Man, woman and boy, feature duet and trio specialties on xylophones, and are merited musicians on the instrument.

The opening, a trio number, using overture from "Bohemian Girl," is well rendered, and followed by a duet by the man and woman for Concert Galop, while the youngster changes to Tommy Atkins' suit for an eccentric soft-shoe dance that gives the other two time to change, the woman from pink gown to white one, and the man from evening dress to white flannel suit. Another duet allows the boy to get into white flannels, and his wooden-shoeing to their accompaniment makes a strong finish.

A good xylophone act. The Tommy Atkins suit looks neat on the boy, but the dance does not equal his wooden-shoe number. The costuming is A No. 1, but white socks worn by the man and boy for the full dress opening is poor taste. Twelve minutes, interior, in three. *Tod.*

Powers and West.

PROCTOR'S 125TH STREET, JAN. 27.

A clever duo with the man featured in a German comedy change after both open, he in evening suit, top hat, etc., and the girl in neat looking cloak and picture hat, using "Googy Oggy Oo."

Discarding the cloak, and disclosing a neat black and white suit effect costume, the girl sings "Won't You Be My Husband?" in a pleasing voice, while Powers changes to the funny German make-up, and sings a comic number, "Schlitz, Schlitz, Schlitz," and a clever parody on "Snooky Ookums" and "That Old Girl of Mine." He is an artist in the character.

The return of Miss West in another pretty cream-colored gown, and both sing a clever "special" medley that puts a big finish to their clean and clever offering.

Powers and West belong on the big time without further delay. Fifteen minutes, in one. *Tod.*

Jordan and Francis.

PROCTOR'S 125TH STREET, JAN. 31.

Man in blue Norfolk suit, soft hat, works as "nut" comedian. Large, good-looking woman wears two neat gowns and feeds him.

Their material in its entirety is ancient. She gets two laughs by twice slapping his face. He kisses her after she promised she "couldn't scream loud." More kisses. Then he is left alone to pull that "shot five of my toes off in bed," and a few more as old before she returns in a pretty change, carrying grip. As the lyrics read, she is going to a masquerade ball, and needing a partner, she slips him some Indian suit and feathers, and while she sings he drowns most of it with his war-whooping for a weaker finish. Thirteen minutes, in one. *Tod.*

Alfred Bergen.

COLONIAL, FEB. 2.

This young man possesses a baritone voice of excellent calibre which he controls very efficiently. efficiently.

A better selection of songs, and a re-arrangement of his act would tend to material improvement.

He does not need a pianist to accompany his songs—the orchestra would be much more effective.

Nor should he render all three of his songs without leaving the stage.

His best song was "I'm Not Myself at All, Molly Dear." *Old Timer.*

Fillis' Equestrians.

HIPPODROME, MATINEE, FEB. 2.

Two men, one woman and some real horseflesh.

The Fillis make their entrance dressed in soldier uniforms on high-spirited horses.

The horses waltz, and keep step with popular airs played by orchestra.

The best feat was a horse standing upright on his back feet, with a rider on his back, also jumping upright and kicking while in the air.

The Fillis do a great act, and have wonderful horses. It runs five minutes. *Sid.*

Estrelia Andalucia.

HAMMERSTEIN'S, NIGHT, JAN. 26.

A pretty woman, of Spanish type, opened with a Spanish dance using castanets effectively. She has several styles of dancing, and makes two changes. She is a very good dancer, but her waits are a little too long making her changes. Her wardrobe is pleasing to the eye.

The act runs seven minutes, in two. *Sid.*

Ed. Powell and Company, in "Love is Blind."

PROCTOR'S 125TH STREET, JAN. 27.

A farce comedy that deals with a young lawyer, Clarence Staggers, and a young woman, Lulu Divine, strangers to each other, being left a fortune, providing they become man and wife. If one refuses the other the entire legacy falls to the one refused.

The scene is Stagger's law office, in New York. Associated with him in partnership is Bert Blank. The latter reads a letter addressed to his partner, in which the conditions of the will are explained, and as a photo of "the girl" is inclosed, Blank substitutes one of a "horrid old maid" for it, scheming to win the real heiress himself. Staggers does a brodie upon seeing "the woman" he must wed, and decides to feign "blindness," so when she arrives she will refuse him and he will inherit the bankroll.

Lulu arrives and Blank loses no time in explaining Staggers' condition, and Staggers (blindfolded) continues the imposition until the girl "gets wise," tears off the blindfold, and after he explains matters they decide they could do very nicely "in a flat."

The early part is a bit draggy, but when the real action begins the sketch hops along in good shape, and offers good entertainment. Mr. Powell and Reau Kemp do well as the young lawyer and partner respectively, while Ethel Lorata makes a very attractive "bride to be" and fills the part fittingly. Sixteen minutes, interior. *Tod.*

Prince Runton and Company.

PROCTOR'S 125TH STREET, JAN. 27.

Prince Runton is a juggler, and on this particular evening went through his performance without the slightest sign of a slip.

Opening the act by balancing a sword on his forehead while he discards his coat to his good-looking female assistant, he then juggles balls, trays, knives and axes, spends a few moments manipulating a large steel ball, then the ball, whip and pan-spinning stunt and a series of other good jugglings with different articles.

As a relief, his well formed, good looking "Co." displays a bit of skill in her twirling of a gun, previous to his featuring the balancing of a heavy wheel, spinning atop of a revolving metal pole balanced in a mouthpiece socket, to close.

The act is strong enough for big time. The speed with which Prince Runton and Irene, his assistant, work puts a touch of good showmanship to it all. They dress well, in military suits, he in the braided coat, boots, etc., and the girl in white knee length costume, red military coat and cap, and red leather boots, and white fleshings, discarding the coat and "cap" soon after entering. A well arranged, merited juggling act, and Runton should be kept working steadily. Ten minutes, full stage. *Tod.*

Salt Bush Bill.

PROCTOR'S 125TH STREET, JAN. 27.

Salt Bush Bill is a husky chap, and before beginning his whip-cracking, a slide is thrown on the drop, in one, telling about his being requested to appear before European nobles back in 1912, and of being presented with a diamond scarfpin for his royal exhibition.

Then upon a clear stage Salt Bush Bill cuts paper and snuffs cut matches held in the hand of his lady assistant, and then cuts the ashes and in turn the cigarette held between her lips. He follows this exhibition of skill by cracking whips of succeeding sizes, until he cracks one that resembled a cable, announced by the little lady as being sixty feet long and weighing thirty-three and one-half pounds, and as being the only man in the world to crack this massive lash with one hand. He closes his performance by keeping time with a small whip to the orchestra's "Yankee Doodle" accompaniment. Both are attired in Western garb. A good novelty act. Seven minutes, full stage. *Tod.*

He closes his performance by keeping time with the orchestra's "Yankee Doodle" accompaniment. Both are attired in Western garb. A good novelty act. Seven minutes, full stage. *Tod.*

Ernie and Ernie.

COLONIAL, FEB. 2.

Though this young man and young woman held the unenviable position of opening the show here, at the matinee of Feb. 2, it did not prevent them from getting by with a nice little hit.

The fact that the young man was minus one of his lower limbs did not seem to be the slightest handicap to their act.

With the aid of a crutch he did dances and acrobatic stunts that would do credit to any performer.

His partner, Miss Ernie, did a Dutch character song and dance as a starter, and, later, appeared in a neat song and dance, arrayed in a charming white costume.

They closed with one of the modern dances, and it surely caused surprise. It brought them back for several bows, and the pleasure of knowing that they made a most auspicious debut here. *Old Timer.*

Mirano Bros.

HIPPODROME, MATINEE, FEB. 2.

A steel tower, with a long cross arm, with a trapeze on one end, a steel carriage, about large enough for a man to sit in on the other end.

One man in carriage running a motor, which regulated the speed of the cross arm going around, a man working on the trapeze, and one on stage calling out instructions.

The fellow on the trapeze does all kinds of "stunts" while he is being swung around on the end of the arm. He hangs on by one foot, lays on his back, and all kinds of hair raising tricks. Why, you simply sit there without breathing; he holds you spellbound.

The act ends with some one pole balancing. The one on the upper end does some good tricks.

The Mirano Bros. have a wonderful act, a novelty of the most sensational kind. It went very big.

The act runs five minutes. *Sid.*

Gertie De Milt.

PROCTOR'S 125TH STREET, JAN. 27.

It was with fine results that pretty Gertie De Milt made her local re-appearance up here last week, and her first three songs met with the proper amount of applause to put her in line for a big finish with her dance.

For her first number, in a cream colored dress, short gold cutaway coat and hat to match, "Get Out and Get Under" went well. Her second conversation number, entitled "Those Are Things That Happen Every Day," without the coat and hat, in the cream dress, Gertie repeated the chorus of her next song, "Wonderful Baby Doll," three times, and then changed to one piece white satin "knickers" suit and fleshings, and loose "cap" for her wooden shoe dance, and the big finish was there. Ten minutes, in one. *Tod.*

Reeves Sisters.

PROCTOR'S TWENTY-THIRD STREET, JAN. 31.

A brunette singing duo with double voices, who harmonize well in their duets, and render their solos equally as well.

Each plays the piano accompaniment for the other's solo, and their finale harmonizing for a medley of old songs, finishing with "Annie Laurie," makes them a good small time act. Their costuming, after their opening, is neat. Ten minutes, in one. *Tod.*

Jeanne Fletcher.

PROCTOR'S TWENTY-THIRD STREET, JAN 27.

Miss Fletcher possesses a fine soprano voice, has good control, and looks attractive, besides wearing a confidential smile all through her act.

After opening with "Good-bye, Sweetheart, Good-bye," in a clear convincing way, she renders an Irish ballad under spot, in a soft and sweet manner, and for a finale sings a medley that displays her vocal ability to best results, including parts of "Comin' Thro' the Rye," "Sweet Alice Ben Bolt," "I Love a Lassie," "Tell Me, Do You Love Me," and a strong finish with "My Hero." Four bows speak well for her. No changes. Ten minutes, in one. *Tod.*

Four Rivers Brothers.

PROCTOR'S TWENTY-THIRD STREET, JAN. 27.

Contortionists and "pose" builders. All four are clever performers, but the act is rather marred by the "skipping" of one of the boys and his continuous tossing back of his mop of hair.

Much time is lost in arranging some of their poses. When these simple defects are righted and more speed is put into it all, the boys will have an offering strong enough for any bill. About ten minutes, in three. *Tod.*

"The Frollcers."

PROCTOR'S TWENTY-THIRD STREET, JAN. 27.

A miniature comedy from burlesque that includes a company of two male and one woman principals, in Joe Hawley, Linton De Wolf and Fannie Desmond. Gus Steve plays a cop, and there are six chorus girls.

The set represents the interior of a drug store where Easy, a Jew, buys the place and takes Oonem as his "fifty and fifty" partner. There is some business of treating a "sickly" looking patient for an ailment, gone through by the three men, and also fun derived from two telephone booths where, the wires being out of commission, the Jew and the straight cook up a scheme whereby the former acts as "the party" called up by the principal woman as a customer, and a spell of the latter getting "lit up" on a combination drink, made up by the Jew at the soda counter.

Olive De Wolf leads "Get Out and Get Under" after the girls open the act, in knee-length blue dresses and fleshings, and also the finale number, "While They Were Dancing Around," and showed more class and dancing ability than the rest. The plump principal woman has no song, but helps with her tipsy and flirt business for a laugh. But the fun lies with Hawley, who is a clever Hebrew comedian, and who would be still funnier if he wore a wig. Linton De Wolf makes a speedy straight. A number by him and Olive might hold it all up and help Hawley out. Twenty-five minutes. *Tod.*

Warren and Ardisoni.

BEDFORD, BROOKLYN, EVENING, JAN. 29.

A man and a woman, billed as "grand and comic opera singers," certainly live up to their billing, as they offer a fine program of selections.

They open with "Funicula," Neapolitan air, which went immense. Miss Warren, in a simple lingere gown, was pleasing to the eye, and with her partner wearing a white flannel suit, it seemed as though one could feel a whiff of Summer in the air.

Sig Ardisoni offered Prologue "Il Pagliacci," which was well rendered.

The "Peach" song, by both, was a big hit and loudly applauded.

"Be Sure He Is Irish," by Miss Warren, was another knockout.

Operatic selections by both was the closing number, and it sure got a big hand.

Both Miss Warren and Sig. Ardisoni have wonderful voices, and can put that operatic "stuff" over great. They have pleasing personalities.

They both make two changes, Sig. Ardisoni wears a classy dress suit, which fits him to perfection. He does look great.

Miss Warren's costumes are pretty and expensive.

The act was well received, and took four curtain calls, which were well earned.

The act runs sixteen minutes, in one. *Sid.*

Eline and Pease.

PROCTOR'S TWENTY-THIRD STREET, JAN. 31.

Grace Eline and Harry Pease are presenting a neatly dressed double singing turn that should have no trouble finding time regularly.

Opening, both on bench ("soused") in full dress suits, before a garden wall, set in three, they "struggle" up to sing "Chicken Farm," with a "tipsy" dance to finish. Miss Eline's exit leaves Pease to do a monologue bit, still retaining the tipsy motion, but "sobering" up when the cute looking Grace returns, changed from the trousers to a pretty red cloak and cap, over white dress, for a minute of exchange patter and another exit.

Pease sings "I Do, I Do," in good voice and necessary "biz," while she changes to black and white fur cloak and hat to match, and makes her entrance through the garden wall gate for her "Get Out and Get Under" number, alone. Then she doffs the fur cloak and substitutes another "cap," and with Pease, minus the high hat, her rendition and his business of going into the orchestra with burglar's lamp and toy revolver, makes "Stop Thief" a strong finish for them.

Miss Eline possesses an abundance of personality, a pleasing voice, and knows how to wear good clothes, while Harry Pease owns some voice and looks well in the dress suit, but a change for the final number would look better with Grace's final dress. Fifteen minutes. *Tod.*

Lowell and Esther Drew.

PROCTOR'S FIFTH AVENUE, NIGHT, FEB. 2.

Lowell and Esther Drew have a pleasing skit called "At the Drug Store." A man and woman, he taking the part of a drug clerk, injects some good comedy in the act, while his partner, a pretty little girl, with dainty and attractive gowns, is a customer. They have a good, witty line of talk, but the male member should put a new number in, in place of "I Love! Oh! Oh!" It is a little old now. "I'm Afraid I'm Beginning to Love You" went over good. They finish up with a little dance.

The act is pretty and entertaining, and was well received. They carry their own drop.

The act runs sixteen minutes, in two. *Sid.*

Gordon and Murphy.

FULTON, BROOKLYN, JAN. 31.

Two men, one doing straight in a classy dress suit, the other comedy in an old dress suit, and wearing an extra large size golf cap, Gordon and Murphy put over an entertaining act. Both boys are very clever eccentric dancers, and the one working "straight" does a fine piece of tumbling on a chair placed on a table. The other fellow gets a big laugh with a bit he does with the chair. They do a lot of nonsense which brings one laugh after another. The boys work hard and deserve all the applause they get.

The act runs twelve minutes, in one. *Sid.*

Miller, Moore and Gardner.

NEMO, FEB. 2.

Making their entrance in white felt dress suits, royal purple capes and high hats, these three men make a fine appearance. They do a cabaret turn, which is bright and snappy. Their numbers: "Bogie Man Rag," "Chattanooga, Tenn.," "Macon, Ga.," and an operatic medley were all well received. The boys use a piano and guitar. The act runs twelve minutes, in one. *Pelo.*

Steve Jennings.

PROCTOR'S TWENTY-THIRD STREET, JAN. 27.

Straight singing comedian and pianist, Steve could chop some of his patter and take off that offensive hue of a few of his gags, which mars his talk.

After opening with a song and following it with his "college" chatter, he gets to the piano and plays a rag number and jigs awhile, still seated on the stool. His stronghold is the balancing and other twirling business with a cane at finish. Ten minutes, in one. *Tod.*

Hall and Francis.

PROCTOR'S FIFTH AVENUE, NIGHT, FEB. 2.

Two men, in a singing, talking and piano act.

They open with "Oh! How She Dances," which went well. "How Can I Do It!" followed.

"On Your Old Front Porch" was their big hit, and they certainly put it over.

They sing four songs, have good voices, and know just how to put a number over.

They earned a good round of applause they received.

Working in one, they run ten minutes. *Sid.*

Miller and Williams.

PROCTOR'S TWENTY-THIRD STREET, JAN. 31.

Two men, Hebrew comedians, dressed as "mountaineers," embroidered knickers, socks, etc. Open strong with good, fast patter before special mountain drop at three, but their finish is one, for parody songs, is weak. They should stick to their drop and get a finish that will make them a good three-a-day turn, as neither possesses a singing voice. About twelve minutes. *Tod.*

Williams and Wales.

GAYETY, BROOKLYN, EVENING, JAN. 30.

Two girls, singing four songs. They have pretty costumes and make two changes. Their wait is a little too long when they make their last change. It is a pretty little act, good for number two position for the small time.

The act runs eleven minutes, working in one. *Sid.*

Mang and Snyder.

PROCTOR'S FIFTH AVENUE, NIGHT, FEB. 2.

Two men doing a great hand balancing act. They do all kinds of difficult hand balancing tricks, doing the hardest kinds of tricks with the most apparent ease.

Mang and Snyder are well built young men. They carry their own drop.

The act runs six minutes, in full stage. *Sid.*

CABLE NEWS

From Our Own Correspondent,
Henry George Hibbert.

LONDON, FEB. 1.

Charles Klein, the American playwright, now living in England, is sailing for New York to prepare his newest play, "The Money Makers," for production there. The piece has a role for an emotional actress of superior ability.

"Mary Magdalen" has been passed by the censor, and Tyrone Power is in London looking for a theatre in which to produce it. He will play the role of Judas. This is the second play founded on a Biblical nature to be produced in London in four hundred years. The first was "Joseph and His Brethren."

William Butler Yates is on the Lusitania. He will deliver lectures for six weeks in New York, Chicago, Detroit, Philadelphia and Canada. His subjects will be "The Theatre of Beauty," "Synge and the Ireland of His Time" and "My Contemporaries Among the Lyric Poets."

The Irish Players will soon sail to play an engagement in America. They open in Chicago.

"The Queen's Champion" was produced on Saturday night at the Aldwych Theatre. It looks like a success. It is by Graham Hall and Hubert Ericson, and is in four acts.

Hale Hamilton, the American actor, who has been playing "The Fortune Hunter" at American prices at the Queen's Theatre, ended the play's run suddenly on Saturday night. He will soon produce "The Melting Pot" here.

Mr. Hamilton and his wife (Myrtle Tannehill) sail for New York shortly.

Robert Courtneidge, the most representative London manager of musical comedy, arrives in New York on the *Lusitania* Friday.

An all star program of old Tivoli favorites is assembled for the last week of this hall. Demolition thereof begins on Saturday.

Crowds waited all night for the first London performance of "Parsifal" to-day.

Stoll has joined in large loan to halls, formerly Gibbons'.

Drury Lane brings suit to prevent title, "Sealed Orders," being used for independent picture play. Immense interest is shown in the controversy.

George Grave joins "Hullo Tango," at the Hippodrome.

Van and Bell.

HIPPODROME, MATINEE, FEB. 2.

A man and woman dressed as Indians gave as pretty an exhibition of boomerang throwing as one would care to see.

Van and Bell are both artists at throwing the boomerangs.

It is a very pleasing act and went big. It runs seven minutes. *Sid.*

MORSE'S JOTTINGS.

MAY AND ADDIA are scoring a record-breaking hit over the S. & C. circuit, singing "You Can't Get Away from It."

WEST AVEY, with Al. Field's Greater Minstrels, is using "You Can't Get Away from It," and was an instantaneous hit.

FISHER AND FISHER have added "You Can't Get Away from It" to their repertoire of songs, and they respond to numerous encores at each performance. They are touring the Loew circuit.

LILLIAN WILSON, at the Lobster Palace, New York, is a powerful drawing card with the smashing hit, "You Can't Get Away from It."

THE following burlesque shows are featuring our songs: Girls from Starland, Honey Girls, Crusoe Girls, the Dandy Girls, Stars of Burlesque, the Gay White Way, Robie's Big Show and Rector Girls.

COOPER AND ROBINSON, on the U. B. O., have capped the climax by using the song, "You Can't Get Away from It."

CALLOWAY AND ROBERTS are featuring "You Can't Get Away from It," and say it is the biggest hit they have ever put over, and they sure do put it over.

RABBI ISAAC LANDMAN, assisted by his brother, M. L. Landman, has written a three act melodrama, called "Come and Take Me," which will be produced for the first time on any stage at the Little Theatre on Thursday, Feb. 5. Rabbi Landman has written four other plays, which have all been successful, but "Come and Take Me" promises to be his best.

ROSTER of Cooke Players: Harry M. Cooke, manager; Cooke and Mae, James G. Moore, Wanda Waterson, Raymond H. Cooke, and the Edinger Sisters. This is the seventh season of this company in Florida, and business has been very good. The company is booked for a two weeks' engagement at the San Carlos Theatre, Key West, and will then return to the Dixie Theatre, in Miami, Fla., for two weeks.

H. DE GREAU is now connected with the Burton Hotel, Birmingham, Ala., as secretary and confidential clerk, and he would be pleased to see old friends who appear around his way.

OLGA DA COSTA will produce her tabloid musical comedy on the road.

AN ARABIAN NIGHTS BALL will be held at the Folies Marigny, New York, Feb. 19.

FRANK SHERIDAN will be seen in "Blackmail," at Hammerstein's, New York.

MOLLIE KEENE will be seen in "John Rankin's Wife," assisted by John T. Nicholson.

BEN DEELEY will open on the Orpheum time Feb. 15, at St. Paul.

MLLE. DAZIE will open at the Palace, New York, March 16.

Two famous plays by the late W. S. Gilbert, will be produced by the American Academy of Dramatic Arts this season. At the Empire Theatre, New York, Thursday afternoon, Feb. 5, the school will present the three act satirical comedy, "Engaged," and on Thursday, Feb. 26, the poetic drama, in three acts, "Broken Hearts." The latter play was produced in the old Madison Square Theatre many years ago, and has not been seen in New York for a number of years. A one act play, "The Bracelet," by Alfred Sutro, will also be given.

"FATHER AND SON," by Gustav Bauer and Henri Cramer, will be produced by the Shuberts on March 23, in Chicago.

THE APPELLATE DIVISION dismissed, Jan. 29, Oscar Hammerstein's appeal from a Supreme Court order, re-opening the default of Florencio Constantino in an injunction suit begun by Hammerstein to restrain Constantino from singing for the Boston Opera Company.

ARTHUR DENVIR's travesty on melodrama, "The Villain Still Pursued Her," began a tour of the Loew circuit on Monday afternoon, opening at the Boulevard, in the Bronx. It is one of the biggest and best acts seen on the Loew circuit. The company is headed by Mary Cross, and she has the assistance of May Gerald, Percy Walling, Harry Parent and Harry Jones.

ALFRED J. MINEHAN, who was a member of the Treasurers' Club of New York, and the F. and A. M. and Elks, of Brooklyn, died in Philadelphia, Pa., Jan. 20.

THE Lyric, at Forty-third Street and Seventh Avenue, this city, formerly Dowling's, was burned evening of Feb. 1. The hotel was pretty well gutted by the fire, but the barroom, on the corner, was open for business the following day.

GABY DESLYS has been granted an order from Judge Collaler, in Cleveland, to restrain Gertrude Hoffmann from giving imitations of her.

"ENDLICH ALLEIN" ("Alone at Last"), Franz Lehar's operetta, was performed for the first time in Vienna Jan. 20.

THE CRITERION, New York, is in the hands of the decorators. It will open as the Vitagraph, Feb. 7.

FREE dancing instruction is given at the Clermont Danse de Luxe, formerly the Clermont Rink, Brooklyn.

LINCOLN BEACHEY, the aviator, was injured at Los Angeles, Cal., by his aeroplane fouling a tree.

WM. H. CRANE will be seen as Falstaff in the coming revival of "The Merry Wives of Windsor."

MAE BUCKLEY has joined the Princess Players, New York.

HENRY B. WARNER will be seen in "Billy Black," a new comedy drama in three acts, by Charles Bradley, at the Longacre, New York, Feb. 9.

CHICAGO NEWS

ADVERTISEMENTS AND SUBSCRIPTIONS RECEIVED AT WESTERN BUREAU OF NEW YORK CLIPPER, WARREN A. PATRICK, WESTERN MANAGER, 505 ASHLAND BLOCK, RANDOLPH AND CLARK STREETS, CHICAGO.

CHICAGO, Monday, Feb. 2.

One of the most active weeks of the season in the theatres began Sunday, 1. Much of the excitement is in the vaudeville field, but this week brought two new plays and one musical show new to this centre.

Fiske O'Hara, a blithe Irish troubadour, brought to the Olympic Theatre Sunday night, 1, his new play, "In Old Dublin," a milesian romantic comedy, written by Augustus Pitou and Joseph Arthur. It has to do with yachting, and there are songs. Ethel Von Waldron, Gertrude Maitland, Marie Quinn, Lou Ripley, Augena Frasier and others help the star.

Fannie Ward will bring to Powers' Theatre Monday night, 2, a French farce, by Maurice Hennequin and Pierre Veber, called "Mme. President," in which she will impersonate a frisky soubrette who meets with adventure and becomes involved in a scandal in a provincial town. George Giddens, W. J. Ferguson, John W. Dean, Charles Laite, Elene Foster and Amy Lee will be in the cast.

The Iden Payne company offer at the Fine Arts Theatre this week, "The Swan Song," one of the short plays of the Russian dramatist, Anton Tchekoff. Whitford Kane acts the leading part. Cicely Hamilton's "Phyll" is also offered this week.

To the Auditorium Sunday afternoon, 1, came Gaby Deslys, who has commanded an amazing amount of newspaper space during the last few years. In her first appearance here she is seen the title part of "The Little Parisienne" ("Mme. Troubadour"), in which she is assisted by Forrest Huff, Fritzi Von Busing, Edgar Atchison-Ely, Louise Meyers, Charles Angelo, Harry Pilcer and others.

Eva Tanguay came to the American Music Hall Sunday afternoon, 1, and will hold forth twice daily for awhile, and is assisted by John Ford and a long list of variety acts. There is much dancing. The cabaret entertainment will be given nightly, after the show.

That inimitable Scotch artist, Harry Lauder, will begin an engagement of one week at the Garrick, Monday afternoon, 2. He will sing, in character, a number of new songs and a long list of old favorites. Entertainment will be given by Irene Berseny, a cimbalist; Alfred Latell, animal mimic; Ethel Bourne, contralto, and others.

Julia Sanderson is in the final week of her engagement in "The Sunshine Girl," at the Illinois Theatre.

"Fanny's First Play" began its sixth and last week at the Blackstone Theatre, Sunday evening, 1.

"Help Wanted," Jack Lait's play, continues at the Cort Theatre.

Saturday night, Jan. 31, Edgar Selwyn's farce, "Nearly Married," began its fourth week and final fortnight at George M. Cohan's Grand Opera House.

"The Lure," George Scarborough's drama, is in its third week at the Princess Theatre.

"The Traffic" has passed its hundredth Chicago performance in Chicago, at Howard's Theatre.

"September Morn" is in its seventh week at the La Salle Opera House.

High class pictures continue at the Ziegfeld picture playhouse.

Dwight Elmendorf gave an extra illustrated travel talk on Florence and Venice Sunday afternoon, 1, at Orchestra Hall. His regular lecture on Wednesday and Friday nights and Saturday afternoon, 5, 6 and 7, will deal with Eastern India.

Sunday night, 8, "The Pleasure Seekers," a musical comedy, by Edgar Smith, will be performed at the Garrick by Ma Rogers, Bobby North, Harry Cooper, Vera Michelena, Virginia Evans, Montgomery and Moore and others.

Monday night, 9, Victor Herbert's comic opera, "Sweethearts," will have its first local hearing at the Illinois, with the composer conducting. Christie MacDonald, Tom McNaughton, Frank Belcher, Robert O'Connor, Thomas Conkey, Ethel Dufre Houston, Eleanor Henry, Nellie McCoy and Gretchen Hartman will be seen in it.

Also on Monday night, 9, George Arliss will bring Louis Napoleon Parker's play, "Disraeli," to the Blackstone. His company will include Violet Heming, Margaret Dale, Florence Arliss, Leila Repton and Charles Harbury.

Another event on Monday night, 9, will be the return of the Gilbert and Sullivan Opera Company, this time to the Auditorium, to sing "Iolanthe" during the first week, and "The Mikado," "Pinafore" and "The Pirates of Penzance" in subsequence weeks. The company includes De Wolf Hopper, Herbert Waterous, Arthur Aldridge, Arthur Cunningham, John O. Thomas and Alice Brady.

On Tuesday, 10, Iden Payne will stage, at the Fine Arts Theatre, Shakespeare's "Measure by Measure."

On Sunday, 15, George M. Cohan's dramatization of Earl Derr Bigger's novel, "Seven Keys to Baldpate," will be acted at the Grand Opera House by a company organized for service in this city. It includes Cyril Scott, John D. O'Hara, Marie Taylor, W. L. Gibson, Helene Lackaye, Ethel Intropodi, Frank Monroe and Walter D. Greene.

On Sunday, 15, also, Charlotte Walker will bring "The Trail of the Lonesome Pine" to the Olympic. On Monday, 16, the Irish Players, from Dublin, will begin an engagement at the Fine Arts Theatre.

"The Passing Show of 1913," with Conroy and Le Maire, Molly Kind, Charles King, May Boley, Henry Norman, and many others, will come to the Garrick, Sunday, 22.

One of the most important engagements of the season will begin at the Blackstone on Monday, 23, when Ethel Barrymore, aided by Charles Cherry and Haidee Wright, will act Haddon Chambers' footlighting of the Sedwick novel, "Tante." On this date, also, Elsie Ferguson will come to Powers' Theatre, with William J. Hurlbut's play, "The Strange Woman."

Wilgelm Middelschulte, organist, will be the soloist at the Chicago Symphony Orchestra concerts this week.

Ilse Niemack, a child violinist, will make her appearance in recital Monday evening, 9, at Fine Arts Theatre, in an ambitious program. Marion Green will be the assisting artist. Miss Niemack will play, among other numbers, the Andante and Finale from Mendelssohn's Concerto.

WHEN IN CHICAGO
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THE NEW YORK CLIPPER is not conventional. It is original, aggressive, impartial, reliable, and above all, IT HAS A CERTAIN ORIGINALITY AND DISTINCTIVENESS WHICH PLACES IT IN A CLASS BY ITSELF.

Mischa Elman, the young Russian violinist, who has just returned from a concert tour through Russia, will make his first appearance this season in Chicago, Sunday afternoon, 8, at the Studebaker, under the direction of F. Wight Neumann. Mr. Elman will leave early in the Spring for an extended Australian tour.

The Misses Dorothy, Rosalind and Cynthia Fuller, opened their second season of English, Scottish and Irish folk songs at the Little Theatre on Sunday evening, 1.

FINE ARTS THEATRE (A. L. Perry, mgr.)—"The Swan Song," "Phyll."

LITTLE THEATRE (Maurice Browne, director).—The Fuller Sisters, offering English Scottish and Irish folk songs.

AMERICAN MUSIC HALL (Samuel P. Gerson, mgr.)—Beginning Sunday, 1, Eva Tanguay.

AUDITORIUM (B. Ulrich, mgr.)—Beginning Sunday, 1, Gaby Deslys, in "The Little Parisienne."

BLACKSTONE (Harry J. Powers, mgr.)—"Fanny's First Play."

CORT (U. J. Hermann, mgr.)—"Help Wanted."

GARRICK (John J. Garrity, mgr.)—Beginning Monday, 2, Harry Lauder, for a week's engagement. Coming Sunday, 15, "The Pleasure Seekers."

GEORGE M. COHAN'S GRAND OPERA HOUSE (Harry Ridings, mgr.)—"Nearly Married."

ILLINOIS (W. J. Davis, mgr.)—Julia Sanderson, in "The Sunshine Girl." Beginning Sunday, 8, "Sweethearts."

LA SALLE OPERA HOUSE (Harry Askin, mgr.)—"September Morn."

OLYMPIC (George C. Warren, mgr.)—Beginning Sunday, 1, Fiske O'Hara, in "In Old Dublin," for a two weeks' engagement. Beginning Sunday, 15, "The Trail of the Lonesome Pine."

POWERS' (Harry Powers, mgr.)—Beginning Monday, 2, Fannie Ward, in "Madam President."

PRINCESS (Wm. Singer, mgr.)—"The Lure."

JOE HOWARD'S (F. O. Peers, mgr.)—"The Traffic."

STUDEBAKER (Sam Lederer, mgr.)—Beginning Monday, 2, "The Speckled Band."

COLUMBIA (E. H. Woods, mgr.)—Golden Crooks Feb. 1, Dave Marion 8.

STAR AND GARTER (Dick Riley, mgr.)—Beauty Parade 1, Roseland Girls 8.

FOLLY (R. C. Schoenecke, mgr.)—The Watson Sisters 1, The Girls from Happyland 8.

HAYMARKET (J. P. Kirk, mgr.)—The Queen of the Follies 1, The Progressive Girls 8.

IMPERIAL (J. Pilgrim, mgr.)—"The Old Homestead."

NATIONAL (J. P. Barrett, mgr.)—"Madame X."

VICTORIA (H. C. Brolaski, mgr.)—Thurston, the magician.

PALACE MUSIC HALL (Mort H. Singer, mgr.)—Week of Feb. 2: Tim Murphy and company, Maud Lambert and Ernest Ball, Charlotte Parry company, Knox Wilson, Genaro and Bailey, Tony and Norman, Farber Sisters, Bassett and Scott, and Ketro Troupe.

MAJESTIC (Lyman B. Glover, mgr.)—Week of Feb. 2: Theodore Roberts and company, Vinie Daly, Henriette De Serres, Mack and Orth, Middleton and Spellmeyer, Milton and De Long Sisters, Jessie Keller and company, Kelli Duo and Merkle Sisters.

COLONIAL (George Harrison, mgr.)—Week of Feb. 2: Paulie, hypnotist; Mrs. Albert Gallatin Wheeler and others.

MCVICKER'S (J. G. Burch, mgr.)—Week of Feb. 2: McVicker's Theatre offers a tango week, with Maurice and Rae Cole, Warren and Francis, and Randall and Marian as the contestants for favor. The Marian Band, Loos Bros., the Balton Troupe of Aerialists, "Young Hackenschmidt," in "Sports of Old Rome," and others.

GREAT NORTHERN HIPPODROME (F. C. Eberts, mgr.)—Week of Feb. 2: Alber's Polar bears, Alva York, George Wilson, the Yaltos, society dancers, and the Bottomley Troupe of aerialists.

CROWN (E. Ettelson, mgr.)—Week of Feb. 2: "The Globe of Death," Joseph Tinkham and others.

WILSON AVENUE (M. Licalzi, mgr.)—Week of Feb. 2: Charles J. Carter, an entertaining magician and illusionist, heads the bill. A tango contest will be held Thursday night, 5.

PAT CHAT.

Enoch opened at the Lincoln, Chicago, the last half of last week, displaying a very interesting act, made up of a tank display and comedy talk. Those who saw him speak very highly of the offering.

Drexler and Fox opened for Dick Hoffman, of the Association, at the Orpheum, in Muscatine, Ia., Feb. 5.

The Grace Ayers Trio open for Dick Hoffman, of the W. V. M. A., at the Orpheum, in Fort Madison, Ia., on Feb. 8.

The Four Musical Kleises start a tour of the Association time, booked by Dick Hoffman, at Boone, Ia., next week.

Carl Rosini has been booked for a tour of the Inter-State time by the Simon Agency, opening March 9.

The Tamakins have been booked in Europe, opening in May. They have twenty-five weeks arranged by the Simon Agency.

Lottie Williams and Company are to play the Inter-State Circuit shortly.

The Willing-Levering Troupe opened for the Association the last half of this week, at the Family Theatre, at La Fayette.

Sauls and Rockwood, the artist and the singer, have been booked for seven and a half weeks on the Association time, by Nellie Pearl, Inc. They opened at Jefferson City, Mo., last Sunday.

Maglin, Eddy and Roy, just off the Sullivan & Considine time, opened for the Association last week.

Kenney and Hollis opened Feb. 16 for a tour of the Association time, arranged by the Simon Agency.

Joe Tinker has signed a contract with Johnny O'Connor, for a vaudeville act, in which he will appear next season.

Foster and Sullivan were placed in the Columbia, in St. Louis, this week, by the Simon Agency.

John E. Shanks, of Kingston, N. C., is putting out a tent show the coming season.

Hugh Ward, of Newcastle, Pa., has a cat that plays "Home, Sweet Home" on the piano. Vaudeville managers are after the feline.

T. Stanley Perry will be seen in vaudeville next season.

George S. Van, who has been in charge of the cabaret department of the W. V. M. A. for over a year, now has control also.

Bobby Carroll is still with Lew Cantor's "Choo Choo Girls," which played the Grand, in Chicago, Jan. 29-Feb. 1.

Joe Brennen, who is credited with being the big hit at the Hippodrome in St. Louis last week, had his Chicago opening Feb. 5.

The Alpha Troupe has been booked for the Talbot's Hippodrome, in Kansas City, next week, by Jack Fox.

Hilton and Hughes and Irving Roth played Joplin and Kansas City for J. C. Matthews, booked by Jack Fox.

Anthony and Ross were placed at the Miles, Minneapolis, by Jack Fox.

Edna Aug opened in St. Louis this week, playing Kings and Shenandoah Theatres.

Capt. Brunswick and Company, who have been playing the Bert Levey time for Australia, where they are to play a thirty weeks' engagement on the Brennen & Fuller time. They open Feb. 4 at the National Amphitheatre in Sydney, Australia.

"The Tango Fiends" are presenting "Tango Mania" at McVicker's Theatre this week as the feature attraction. The act has been very prettily arranged by Frank Q. Doyle, who combined three dancing acts into one big display. The three couples are: Maurice and Ray Cole, Warren and Francis, and Randall and Marion. The six appearing dance to the music of "Isle d'Amour," and make a tremendous hit.

"Consul," a monk, opened on the Harry Miller time this week, placed by the Simon Agency.

Ching Wha Four opens for the Association Feb. 16, placed by the Simon Agency.

"Dinkelspiel's Christmas" began a tour of the Association time at Peoria, Ill., this week, booked by the Simon Agency.

Mrs. Bob Fitzsimmons opened for the Western Vaudeville Managers' Association last week, and divided this week between Decatur, Ill., and Fort Wayne, Ind.

Henshaw and Avery open for the Association next week at the Majestic, at Cedar Rapids, Ia.

"Every Wife" opened a tour of the Association time at the Empress, at St. Loupis, where the act was held all week.

Harry Haw and Don F. Fungus, Chinese tango dancers, opened for the W. V. M. A. at the Logan Square, Jan. 29.

Johnny O'Connor wrote an act for Minnie Palmer which has the title "The Tango Contest."

Martin Van Bergan is at the Orpheum in Des Moines, Ia., this week, and doubles with Hazel Hickey next week.

King Cole, the baseball player, opened with a new act, by Johnny O'Connor, at the Lincoln Theatre, last Thursday night. The act looks like a frost.

Little Lord Robert and Lucilla Mulhall opened on the Butterfield time, placed by the Simon Agency.

Dave Lubin has opened up an exchange called the Universal Booking Exchange, at 172 La Salle Street. He is now booking the Columbia, at North Clark and Division Streets.

R. H. Giles, who has been playing on the Western time for several months, has been pleasing Chicago audiences recently. Mr. Giles does several remarkable imitations of bird-songs, including the wood-thrush, robin, wild-canary, cardinal and the marsh black-bird. He has made ornithology a life study and all of his imitations are taken from nature, and they are about as near to perfection as human skill and practice can make them. He also does some very clever whistling and other imitations, but appears at his best in the bird songs. The act is a very entertaining one from start to finish, and is very instructive. He scored a decided hit at the Academy last week.

The Abou Hamad Troupe of Arabs closed a very successful tour over the Jones, Linick & Schaefer time last week, appearing at the Colonial. The offering consists of an unusually rapid routine of acrobatic work with no dull stage waits. They appear to a fine advantage in pyramid building; one man supporting ten others in three different forms of pyramids. Native music is introduced, which contributes to the general value of the act. A rapid volley of cartwheels and flip-flaps closes the offering. They have accepted an extensive routing over the Gus Sun time.

The Actors' Union called a midnight meeting the latter part of last week, at the K. of P. Hall. Prominent unionists explained the future policy of the union. The cards distributed read "Positively no agents or managers admitted."

Will Schaar & Gaston Goudron will open a ten per cent. office shortly.

Mrs. Lee Kraus left last week for Miami, Fla., where she goes for her health.

Don Taylor reached Chicago last week from a tour of the Sullivan & Considine Middle West time.

Ed. Gray, "The Tell Tale Teller," left last week for the East. He goes direct to Brooklyn, N. Y., his home, spending a few weeks with his mother.

Howard McKent Barnes, the New York writer, is now located with W. B. Friedlander, of the Inter-State Producing Company, in the Majestic Theatre Building.

O. G. Murray, of Richmond, Ind., was in Chicago last week. He is now playing stock at the Murray Theatre.

Max Seamon opened at the Academy last week, with a single, and did very well.

Wolf and Lee have closed with the Bowery Burlesquers.

Al. Grossman has been on the sick list for the past week, and is not able to work.

Kolb and Dill open for a run at the American Music Hall Feb. 29.

Gus Sun is due in Chicago some time this week.

The Aubrey Theatre, Hammond Ind., has been forced to discontinue vaudeville as it could not comply with the city ordinances. The same management will have an airdome next Summer.

The Western Vaudeville Managers' Association has obtained the complete bookings of the Jefferson, Springfield, Mo. For some time the W. V. M. A. has been putting in one act and Hodkins the rest.

Martha Russell opened for D. E. Russell at the Talbot Hippodrome, in Kansas City, this week, in "The First Law of Nature." She has gotten together excellent support, and the act (seen at the Crown Theatre on Friday afternoon of last week) is one of the best dramatic offerings going.

Willard Htchinson, who is presenting that laughing comedy sketch, entitled "A Leap Year Leap," has been given a long route over the W. V. M. A. time by J. B. McKowan.

Eddie Haymna has not yet opened an office. When seen this week he was undecided whether to take offices in the Fort earborn Building or the Consumers.

Maria James is directing the Five Bonnells, who got a tour of the W. V. M. A. time following a showing at the Lincoln Theatre.

The Havilands, after a successful tour of Australia, are in Chicago.

Jeanette Adler and her Musical Entertainers are back in Chicago after twenty-four weeks in the Eastern country. She is appearing at the Colonial Theatre this week, and going very big.

Halton Powell returned from New York last week. The nature of his business while there is not known.

Sara Shepherd, prima donna of the Four Marx Brothers, was taken to the American Hospital last week, for an operation.

Hazel Hickey, of Adolf and Hickey, is in Chicago, and is planning to put on a new act.

Mrs. Robert Fitzsimmons opened for the W. V. M. A. last week, at the Orpheum Theatre, Peoria, Ill.

H. S. Maguire, who has the horse "Bonita," returned to Chicago last week, after completing the Miles circuit.

John R. Thompson, who has the Logan Square Theatre, returned from New York Saturday last.

Boyle Woolfolk left last Tuesday for New York, on special business that will keep him there for several days.

CHICAGO VAUDEVILLE.

Russell and Bergen are back in Chicago after a Western tour. They have been gone since last February.

Carl Rademacher, manager of the Orpheum Theatre, at Freeport, Ill., was a Chicago visitor last week.

Sherburne and Montgomery, who have been playing out of town for the W. V. M. A., were placed at the Academy the last half of this week, by Nellie Pearl.

The Tasmanian Van Diemans complete the tour of the Talbot theatres at Kansas City this week, and open next week for Chas. E. Hodkins, at the Orpheum Theatre, in Topeka, Kan.

"The Funny Moon" Co. laid off in Chicago the first half of last week, and opened again in Hammond, Ind., on Thursday.

Mamson and Maca opened for Frank Q. Doyle, at McVicker's, last week, and the act made so good that he gave them a route.

McIntosh and Maids opened for Frank Q. Doyle, at the Crown the last half of this week.

Snyder & Buckley cancelled the Jones, Linick & Schaefer time without notice, to open for the Association at the Walker Opera House, at Champaign, Ill. They were booked at Terre Haute, Ind. They did not notify the manager, but wired Frank Q. Doyle that they were ill. They opened on the Association time under the name of the Beardsley Brothers.

William O'Clare and his Shamrock Girls were extensively featured during their engagement at the Globe Theatre, in Kansas City, Mo. Minnie Palmer states that this act is giving excellent satisfaction everywhere.

Da Michelle Brothers are playing on Association time, and scoring a big hit.

The Kella got a showing for the Association, at the Academy, in Chicago, last week, and the act passed the critical inspection of agents and managers, and is routed up under the direction of the Beehler Brothers.

Will Stanton and Rosalind May head "Along Broadway," a seven people act, which opened last Sunday at the Arcade Theatre, in Toledo, for a tour of the Gus Sun time. Will Stanton, "the London Drunk," is featured.

Jeanette Adler and her Musical Entertainers will make their first appearance in Chicago the "last half" of this week, at the Colonial Theatre. The act has been playing East for twenty-four weeks.

Walter O. Lindsey has put out another tabloid, with the title "A Race for a Widow."

J. B. and C. A. Payne have control of that popular melodrama with music, "The Girl from the U. S. A." and the entire scenic and electrical equipment. The show will take the road with a first class cast and chorus, opening Feb. 14, playing the Middle West. E. A. Warren will handle the business end.

The Lyric Theatre, at New Orleans, applied to Sam Thall, of the Western Vaudeville Managers' Association, for a burlesque show, opening this week. As no show was available, Mr. Thall referred the matter to burlesque people.

Robert Sherman's tabloid, "Paid in Full," laid off here last week and re-opened at the American Theatre, in Davenport, Ia.

Newport and Stirk arrived in Chicago last week after completing a tour of the Association time.

Ella Galvin is to undergo an operation at Rochester, Minn. The family is so excited over her case that the "Little Miss Mix-Up" show closed last Sunday night at Keokuk, Ia. The show has been running for two weeks without Miss Galvin.

Mae Murray and partner, now at the College Inn, are under the direction of the Western Vaudeville Managers' Association.

The Marker Brothers had to leave the bill at McVicker's Theatre last week on account of illness, and were replaced by Belsebub.

"Tangomania" is the title of a novelty arranged by Messrs. Jones, Linick & Schaeffer, appearing at McVicker's Theatre this week. Three leading dancing acts are engaged. They are illustrating individually and collectively, the steps of the latest society dances. Opening with the "Hesitation Waltz," they go into the "Texas Tommy" and close with the "Argentine Tango." The three teams of dancers are: Maurice and Rae Cole, Randall and Marion, and Williams and Gilbert.

Bimm, Bomm, B-r-r-r returned to Chicago this week, opening for Jones, Linick & Schaefer, at McVicker's Theatre Feb. 9.

Delfino Pecheco will make her first appearance as a vaudeville performer at the Crown Theatre the week of Feb. 19. Mme. Pecheco will present a troupe of poseurs.

Emerson and Celeste, the male member of the act being our old friend John Emerson, the German dialect comedian, who has played Jess Dandy's part in "The Prince of Pilsen," at various stages of the rejuvenation of that comic opera, are appearing at McVicker's Theatre this week, doing remarkably well. They are presenting their laughing sketch, entitled "Don't Notice It."

Tom Nixon, who does the electrical work at the Orpheum Theatre, Chicago, has received notification that he has won a suit, which he started eleven years ago, against the Shredal Wheat Co. He was given judgment last week of $271,600. Nixon has spent his life working hard, but he will retain his position at the Orpheum Theatre and devote his new wealth to electric researches and the alleviation of suffering in the poor districts of Chicago.

La France Brothers, who were at the Indiana Theatre recently, are handled by the Beehler Brothers.

Lewis Norton opened for the Western Vaudeville Managers' Association at the Great Northern Hippodrome, having completed the Sullivan & Considine time.

Melnotte Twins are booked until March 16, by the Beehler Brothers.

Byron and Langdon opened for the Western Vaudeville Managers' Association, booked by Harry Spingold.

"When Women Rule," which has been on the W. V. M. A. time since Dec. 1, appeared at the Kedzie the "first half" of last week.

Barnes and Barron got a long route on the strength of their recent hit at the Kedzie Theatre.

Marletti's Marionettes recently played Chicago houses. Doing well.

The Mascagnis open on an Association route this week, which was arranged by Harry Spingold.

Brooke and Harris open for the W. V. M. A. this week at Topeka, Kan., placed by Harry Spingold.

Crouch and Welch opened on the Orpheum time this week, and stopped off in Chicago on their way from New York to Omaha, their first stand on that circuit.

Ed. Hickey, of the Three Hickey Brothers, was called here by the illness of his step-mother. He returned to New York last week as she is on the road to recovery.

The Sullivan & Considine Chicago office is booking three houses now at St. Louis. Commencing Feb. 9, the New Park Theatre, which splits shows with the Shenandoah, will be booked out of the Chicago office. The S. & C. road show plays the Princess Theatre starting last week. Sullivan & Considine have sixteen acts weekly at St. Louis, eleven being booked out of the Chicago office.

Warren and Francis are very successful around Chicago with their well acted playlet. They are touring the Jones, Linick & Schaefer time.

Willard Hutchinson, who just returned from Europe, where he was a tremendous success, is appearing at the Kedzie this week, where the act is a riot. He is ably assisted by Miss Lotus Robb, who is very charming, and has a pleasing personality. "A Leap Year Leap" is the title of Mr. Hutchinson's successful playlet.

Al. Jolson, star of "The Honeymoon Express," which has had a successful run at the Garrick Theatre, gave a farewell party last week at the College Inn. The guests included the entire company and Mr. Jolson's personal friends. The show left Chicago Sunday night.

Several hundred members of the Ladies' Auxiliary of the Ancient Order of Hibernians formed a theatre party this week and attended the Wednesday matinee of Fiske O'Hara, in "In Old Dublin," at the Olympic Theatre.

Brown and Jackson have received a long route from the Western Vaudeville Managers' Association through James B. McKowen, after a Chicago opening.

Tracy, Goetz and Tracy have been booked over the Pantages' circuit, beginning in March, placed by C. L. Carrell.

Palfrey, Barton and Brown were put in the Hippodrome show, at St. Louis, last week. Ed. Palfrey writes that the act "cleaned up."

Jana Stenard has been appointed a commissioner of Lincoln Park, which makes him a member of the personal staff.

Lane and O'Donnell, who have recently finished the Orpheum circuit, sail for Europe May 15, opening at Finsbury Park, London, booked by Moss & Stoll. They will appear over the entire tour, giving them a year's work.

Al. J. Roberts and Florence Lester returned from New York last week, where they had been having a successful season. They will appear for the first time in Chicago shortly.

Johnny Fink, who is now manager of the F. A. Mills offices here, replacing Lew Payton, who has gone East, is making a wonderful showing. Their latest success, "Camp Meeting Time," is a sensation in Chicago.

Lew King, the well known cabaret entertainer, is appearing at Kaufman's Cabaret, on Quincy Street, doing splendidly. Mr. King has a pleasing personality, which enables him to have a "house full" every evening. His latest songs, of which he is the author, are very catchy, and the original parodies are the best that have been heard around these parts in some time.

Sam Baerwitz is presenting one of the best "girl" acts that has ever played the Middle West. The following "telegram" states how the act went while playing the Hippodrome Theatre, Kansas City, last week: "'Dollie's Dolls,' holding down seventh position on best bill I ever played. Excellent feature act."

Ferns and Davis, in their new act, "The Black Hope," have been given a route on the Hodkins Circuit, opening Feb. 12, at Topeka, Kan.

Roy Jones, formerly in the Talbot booking offices, Chicago, is now handling little "Hip," in vaudeville.

VAUDEVILLE
PERFORMERS
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Warren and Francis are being featured at the McVicker's Theatre, in the new dance sensation, originated by Jones, Linick & Schaefer, entitled "Tangomania."

Boyd and St. Clair open for the U. B. O., at Grand Rapids, this week, booked solid over that time.

Florence Wilson appeared at the Ashland the "last half" of last week and did very big. She has been booked over the W. V. M. A. and will play the entire circuit. She has a new act by Junie McCree.

Steiner and Swayne presented a new act at the Ashland Theatre last week. They open on the Butterfield time Feb. 9.

Johnny Fogarty has produced a novelty for Chicago vaudeville, called the "Eight Tango Maniacs." They will feature the following dances: The "One-Step," "Maxixe," "Hesitation," "Espanola," "Newport Whirl," and the "Society Promenade," the original Fogarty "cake-walk." The new act opens in Chicago, Feb. 9.

The bill at the Garden, Dallas, Tex., week ending Jan. 31, is the best that has ever been presented at that house this season. It is billed as "The Greatest Vaudeville Show In Dallas." Cora Youngblood Corson, musicians and singers, headed the bill. Alice Teddy and company, Sullivan and Mason, Fitz Cooper, Campbell and Yates, and Preston complete the program. Cora Youngblood Corson is from Anardarko, Okla., and is well known here. She is being extensively entertained and her act is being highly praised by everyone.

Minnie Palmer is putting out a seven people dancing act, which will have four men and three girls in it.

When Markee Brothers were taken ill at McVicker's, last week. Jack Polk was engaged to take their place. He had his music under his arm, and was headed to rehearsal when some one steered him to the Western Vaudeville Manager's Association. He says the agents up there stalled him until too late for the first show, and then told him they could not give him work. His story is not exactly believed by Frank Q. Doyle. However the affair left McVicker's an act shy for one performance. At night Belebug was put in to fill the vacancy.

Bob Finlay and Girls is a new act to Chicago that is now *personell*. They played McVicker's last week, and made a very favorable impression. The girls are cute, and Bob Finlay is a clever comedian of a school that is too thinly populated.

Mario Munson opened a tour of the Talbot Hippodromes at Kansas City, Mo., this week.

SUCH IS LIFE IN CHICAGO.

BY GAD.

Slowly but surely there is being evolved a drastic change in the music publishing business throughout the country. The hand writing on the wall is apparent to everybody connected with it.

The publishers are experimenting with new ideas, widely different from the general lines followed for years, and their experiments thus far have been universally successful.

It has now been demonstrated that orchestra leaders will pay for their music, and every day finds another publisher tacking up in his office a *No Free Music* sign.

The articles which appeared under this heading several months ago pertaining to the professional copy evil are beginning to bear fruit. Other writers have fallen in line, and their efforts have at last aroused the music publisher from his apathy. The result is that right now it is harder for the genial grafter to grab music than ever before in the history of the m. p. game, and within a very short period of time the professional copy evil will be extinct.

Taken altogether the outlook is optimistic, and we are glad that we have helped to start things in the right direction.

TOWN TOPICS.

The Deagon Bros., dispensers of vocal harmony, are busy these days. They have made pretty good wages lately singing in some of our opera houses.

Will Rossiter, one of our town boys, is busy writing new songs. He promises some more pippins in the near future. Will is a good song writer.

Walter Wilson, of the Joe Morris office, is no relation of Woodrow Wilson, President of the United States.

Tell Taylor is in New York selling some of his music copies. Good luck, Tell.

Franklyn Batey came in on the noon train from New York. He expects to go to work very soon singing songs hereabouts.

Harry L. Webb, a well known actor-performer, passed through town this week. When he acts on the stage folks can't tell him from a real darkey.

Al. Jolson is a real comic fellow. He made everybody in the audience laugh right out loud, he made such funny antics in "The Honeymoon Express."

Mae Curtis and Myrtle Hebard have come back from the South, and will shortly be seen in the Opera House here. They say they didn't get much money, but they made up in not having to buy any Winter clothes and such.

An anti-trust drug company has been formed here in Chi. The new concern promises cheaper drugs. Good idea. Now we can afford to have sickness in our midst.

The Showmen's League of America is going to have a grand ball at the Hotel Sherman, Wednesday evening, March 4. A lot of our town boys will take their girls, as dancing will be permitted, and the affair will be strictly *de rigueur*. We don't know exactly what the last thing means, but it was tipped off to us that the ball was going to be run along that line, and you are taking the same chance we are.

"The Lion and the Mouse," in tablet form, was served to the customers at the Ashland Theatre last week. We can't be a critic as we didn't attend, having never cared much for animal shows.

Jim Rutherford and his wife have accepted a job in some of our vaudeville theatres. They will act out in one of Harry Newton's entertainments until Mister Ringling's Circus gets ready to travel again.

Dave Warfield, who has been working at Powers' Theatre for the past month, drew his wages last Saturday night and quit. Dave could have held down his job all right but he was called West to work at his trade in another theatre.

This is getting to be a regular show town. Eva Tanguay, Gaby Deslys and Harry Lauder, all here the same week.

Bill Downs, who is employed by Jerome & Schwartz, told us a funny story and gave us a seegar the other day. We forgot the story, but we'll never forget that seegar.

Quite a cute bit of vocal expression has just struck our town. It is New York's latest, they say. Whenever anybody gets off a funny remark, you say, "Whadda you mean you lost your dog?"

Ed. Benson will likely practice up on his fiddle between now and March 4, and he thinks by that time he will play good enough to get the job of fiddling for the Showmen's League ball.

Bessie Keene Doyle is going to enter the bonds of wedlock next June. Why wait, Bessie? There's many a slip between now and next June, Bessie.

Don Bestor, who used to play piano for Will Rossiter, now is running a picture show house in Kankakee. Don says he ain't coining money, but he gets to look at the pictures free of charge.

Harry Spingold is going to sell his auto and get a self starter. That's the kind we've got. When the thing balks, all we have to do is get out and start it ourselves.

Joe Hepp says nobody gets anything by kicking in this world. Maybe not, Joe, but the axle that squeaks the loudest gets the most oil.

SPECIAL WIRES TO THE CLIPPER

LINCOLN THEATRE TO CHANGE.

Chicago, Ill., Feb. 2.—There is a rumor that Allardt Brothers and Frank Thielen are to take over the Lincoln Theatre. The fact that the house is prospering now, after a long period of average success, half refutes the tale that is heard on the street. Bert Cortelyou, one of the owners of the house, said he had heard nothin of the tale, when approached.

SEBASTON AND ALLEN FOR VAUDEVILLE.

Chicago, Ill., Feb. 2.—Carlos Sebaston an Beatrice Allen, known as the foremost exponen of modern dancing and the creators of this se son's success, "The Bacarole," have been e gaged to appear for two weeks at the Pala Music Hall. They are at present dancing Rector's, this city.

EVA TANGUAY HOSTESS.

Chicago, Ill., Feb. 2.—Eva Tanguay was t hostess at a "Tango Dinner" given at the Amer can Music Hall this week, and Gaby Deslys w the principal guest. The invitation was extend to Mlle. Deslys while she was appearing at M waukee last week. Same was promptly accepte

ETHEL ROBINSON RESIGNS.

Chicago, Ill., Feb. 2.—Ethel Robinson, wh has been manager of the Fair Department of t Western Vaudeville Managers' Association f several years, has resigned her position with the concern to go into business for herself.

Miss Robinson is one of the brightest an cleverest women in the business department of the amusement world, and she has, in conjunction with her associates in the W. V. M. A. fair department, organized a corporation to be known as the "Robinson Amusement Company," of which she will be the manager.

The new concern has leased a suite of offices in the Consumers Building, corner of State and Quincy Streets (one of the finest office buildings in Chicago), and has fitted up offices which for luxuriousness and elegance in taste far surpass any office of the kind in the country.

Miss Robinson announces that the new agency will conduct a general fair business, and with her popularity and personality, and the able assistance of Felix Reich and Samuel L. Tuck, the general prediction is that the new venture can not help but be a success.

PROGRESSIVES TO LOSE SHOW.

Chicago, Ill., Feb. 2.—It is reported here that Jean Bedini and his show will not be seen on the Progressive wheel next season. The Mischief Mak ers appeared at the Haymarket last week, doin splendidly. While here Mr. Bedini added "Wal man," a well-known violinist, to the show. H has also signed several people for next season One of the first to receive a contract is Irene Meara, soubrette, with the May Howard Show.

CHILD LABOR AFTER FOY.

Chicago, Ill., Feb. 2.—Eddie Foy, who appeared at the Palace Music Hall, last week, wit his seven children, has had two suits brough against him for violation of the Child Labor Law. Harry Singer, lessee of the Palace, is said t have been made co-defendent in the suits.

This 's the first test case of this kind that has ever been brought up in the State of Illinois, and Mr. Foy intends to fight it to a finish. Preparations to fight the suits by the State officials have been started by both defendants. Attorney Geo. S. Trude, for Charles E. Kohl, was instructed by Mr. Singer to prepare an answer, as was Attorney Adolph Marks for Mr. Foy.

EDWARD MARSH IN W. V. M. A.

Chicago, Ill., Feb. 2.—Edward Marsh, for several years connected with the Theatre Booking Corporation, resigns from that concern this week to take charge of the fair department for the Western Vaudeville Managers' Association, succeeding Ethel Robinson, who is now at the head of the Robinson Amusement Corporation.

Edward Marsh founded the fair department for the Theatre Booking Corporation, and had been doing remarkably well. He was formerly connected with the F. M. Barnes Agency.

I. WEINGARDEN EAST.

Chicago, Ill., Feb. 2.—Issy Weingarden, well known as a producer and burlesque promoter, is at present in New York closing an important business deal. He will return the latter part of this week.

WALNUT, LOUISVILLE, FOR PROGRESSIVES.

Chicago, Ill., Feb. 2.—It has been rumored that the Walnut Street Theatre, Louisville, Ky., has been leased by the Progressives, and burlesque will be its policy in the near future.

VAUDEVILLE REPLACES TABLOID.

Lincoln, Neb., Feb. 2.—The Orpheum Theatr plays the Orpheum road shows the "last half" o each week, and tabloids the "first half." N tabloid was available last week, so the Wester Vaudeville Managers' Association put in a vaude ville show, headed by William O'Clare and th Shamrock Girls.

WIRE WALKER INJURED.

Chicago, Ill., Feb. 2.—Miss Stanley, of th Stanleys, wire walkers, fell on the stage at th Alhambra Theatre last week, and broke her leg She was taken to the Post Graduate Hospital.

FRANKLIN THEATRE PLAYING STOCK.

Chicago, Ill., Feb. 2.—"Ten Nights in a Ba Room" was the bill at the Franklin Theatre th early part of last week, where a stock compan is playing two shows a night and changing th bills twice a week. This is the thirteenth wee of the company, which has been quite successful Otto Geisel says the new policy beats vaudevill all to pieces.

PANTAGES' SHOWS CALLED OFF.

Chicago, Ill., Feb. 2.—The Empire, at Saska toon, Can., was to have opened last week wit Pantages' road shows, but the deal was called o by Alex Pantages, who could not see letting th acts lay off a half week to make that town. Th shows will move intact from Winnipeg to Edmon ton, without the loss of time. The new Pantages Theatre at Winnipeg, Can., will open Feb. 9 with the following bill: Arthur Rigby, Adgie' lions, Milton and Dollie Nobles, Howard Tric Richards and Montrose, and Phil La Toska.

PALMER BROS. SECURE SAVOY.

San Diego, Cal., Feb. 2.—The Palmer Brother who operate the Savoy Theatre, have purchase a lease of the Empress, now used by Sullivan Considine as a vaudeville house. After Feb. 1 this theatre will install either stock or musica comedy. Sullivan & Considine bookings will b discontinued here, but it is reported that th shows will be switched to Ogden, U.

JAKE STERNAD RESIGNS.

Chicago, Ill., Feb. 2.—Jake Sternad resigne his position at the North American Cabaret Ja 30, and installs a cabaret show at the Edelwei next week. Tables are being reserved for th opening night (next Monday), and it promises t be a gala occasion. Starting on Feb. 10 performances will be given from 3 to 5 in the afternoon and 8.30 to 10, and 11 to 1 at night. Sa Pruyn, who was with Jake Sternad for nin months at the North American, is now manage of the Edelweiss, and he is very enthusiastic ove the outlook. Jake Sternad wrote a letter to Abe Franks resigning his position at the North American and got this reply: "Yours of even date received, tendering your resignation as manager of the North American Cabaret. I regret you have taken this action, and sincerely trust you are bettering your condition very materially. You have my best wishes."

"BIGGEST" ACT IN VAUDEVILLE.

Chicago, Ill., Feb. 2.—Beehler Brothers claim to handle the "biggest" act in vaudeville. It is Catherine Hayes and Sabel Johnson. These two plump ladies are on the Finn & Heiman circuit, and as an advertising scheme the managers put a set of scales in the lobby and admit every lady free, who weighs more than one hundred and eighty pounds.

STAR REPORTED A FAILURE.

Atlanta, Ga., Feb. 2.—The Star Theatre, Miami, Fla., is reported to have failed to pay salaries. It is said that a bunch of performers were left penniless as a result. B. G. Browder, manager of the Dixie Theatre, in that city, gave a benefit performance for the stranded actors, and got enough money to move them to the next town.

BUFFALO BILL PRESIDES AT SHOWMEN'S LEAGUE MEETING HELD AT THE WELLINGTON.

Chicago, Ill., Feb. 2.—President Col. W. F. Cody presided at a regular meeting of the Showmen's League of America held at the Hotel Wellington, Wednesday night, Jan. 28, which was largely attended, and a most interesting one. President Cody greeted the members assembled with an address which sparkled with enthusiasm. Reports from the various committees having the big benefit ball to be held at the Hotel Sherman in hand, were presented, and considerable time was devoted to the discussion of same. Edward Marsh, chairman of the entertainment committee, was unable to be present at the meeting, being called out of Chicago on important business, but sent word that things were being shaped up nicely. Vice-President Charles Andress, who has charge of the official program, submitted some splendid ideas for this particular feature of the affair. Under the supervision of John B. Warren the sale of tickets for the benefit ball will be inaugurated within the next few days. As the proceeds from the ball are to be devoted to a very worthy purpose and every member of the Showmen's League of America is taking a keen interest in the affair, it is safe to predict that on Wednesday evening, March 4, at the Hotel Sherman, an event will be pulled off which will go down in the annals of amusement history as one of the most unique and successful ever attempted by show people.

PANTAGES IN CHICAGO.

Chicago, Ill., Feb. 2.—Alexander Pantages reached Chicago Thursday of last week, coming from San Francisco. He will be in Chicago about a week, going from this point to Winnipeg, where he will attend the opening of the new Pantages Theatre. Mr. Pantages has been busily occupied interviewing capitalists who desire to build a theatre in Chicago for him. This is his first visit to Chicago since J. C. Matthews became his Chicago representative. Mr. Pantages expresses himself as well pleased with the shows he has had in the last few years, and states that he is gratified with the success of his Chicago office.

ACTORS' UNION MEETING.

Chicago, Jan. 31.—A midnight meeting was held Friday night, Jan. 30, by the Chicago Local Actors' Union, branch of the I. W. W., in the K. of P. Hall, 187 W. Washington Street. Quite a large number of members of the old Union Local No. 4 were present, together with several recently admitted new members, and the gathering proved to be very enthusiastic. John Nemo, x-business agent, Local No. 4, Chicago, called the meeting to order at 11.30, and made a very stirring address, calling for new members. Mr. Spence, president of the local union, then took the chair, and was made permanent chairman of the meeting. Mr. Spence delivered a very effective speech, advocating local autonomy as the correct system of governing local orders. Other speakers, including a representative of the I. W. W., spoke of eliminating the ten per cent. agent, a minimum salary for the actor, full weeks instead of "split weeks," and a number of other topics interesting to the actor. One or two lady members present also responded with short addresses. Representative Smith, of the local union, gave a short report, showing the work that had been accomplished during the past few months. He also explained the workings of the union. At the present time the initiation fee is $1, and sixty cents per month dues, which places the benefits of the organization within the reach of all. Several new members were enrolled during the meeting.

OBSERVATIONS BY JOE HEPP

Live Tent Show News. Circus, Carnival, Wild West Gossip and Comment. Pertinent Paragraphs by our Special Correspondent.

THE BIG FISH SHOW.

The costumes worn by George Atkinson and Bill Davis in front of the Big Fish Show, at the corner of Wabash and Washington Streets are so seaman like that a number of the motormen passing the place have been overcome with mal de mer. Bill Davis remarked to Dr. Grouch, who paid the Big Show a visit the other day—"Come aft with me mate, into the captain's cabin and I'll give you a peep at the best cargo that any wind-jammer ever brought into port, and if this fair wind keeps up, shiver my timbers, but we'll make a record run."

I never thought that the Rhine, in Cincinnati, would effect Bill in this way, but laying all jokes aside, it's a pleasure to record the fact, that Bill does look as if he could scuttle any ship that ever rode the ocean waves or went down the Ohio River.

The Big Fish is attracting a lot of attention in Chicago, and they tell me that it is to be one of the leading features at the Panama-Pacific Exposition, in San Francisco.

Thousands of transients pass the door every day, and all are cordially invited to step in and view what many believe to be the greatest curiosity, of its character, ever captured and placed on public view. John B. Warren always did have the faculty of annexing himself to profitable propositions. The fact that he is the main stem with this exploitation goes a long way to explain its ever-growing success.

The following is the personnel of the crew piloting the good ship, "Giant Fish:" Captain Charles H. Thompson, master; John B. Warren, first luff; W. M. Quinn, first mate; John Miller, navigator; Bill Davis, bos'n mate; Frank L. Albert, cargo clerk; William Gilbert, storekeeper; Joseph J. Messenger, lookout; George Atkinson, captain of the cockpit; Lee King, captain of the chainlocker; H. N. Reilly, larboard watch; Chas. Warren, cabin boy; Nat Sachoner, port watch; G. H. Williamson, cook, and Jacob Smith, captain of the glory hold. The ship's papers were made out at Miami, Fla. She cleared with a clean bill of health, put in at Atlantic City for provisions last Summer, and is making this port for repairs to its coffers, and is bound for San Francisco, probably by way of the Panama Canal, for a cargo of loose gitneys. She is a full rigged ship, equipped with wireless, has a displacement of unlimited capacity, and a drawing power as strong as good publicity will make it. She is built on the Clipper model, and when all sail is set she makes a picture which is a delight to the eye.

♣

DYLLYN AND ERROL CALLERS.

Somebody must have gotten to the weather man, for on Tuesday morning, 13, a ray of sunshine illumined the Eastern horizon at break of day, and to make the occasion complete, in so far as it effected The New York Clipper, the Western Bureau of The Old Reliable was honored with a visitation by J. Bernard Dyllyn and Leon Errol, who for some weeks have contributed largely in the way of fun and merriment to the patrons of the Illinois Theatre, patronizing the Ziegfeld "Follies."

It is not an uncommon thing for the Western Bureau of The Clipper to entertain distinguished professionals, but it is only now and then that the regular routine is enlivened with the presence of members of the profession of entertainment, who in a striking way, have brought cheer and laughter to the multitudes.

Now the Tariff Bill has been passed (although it has not materially reduced the cost of living), the Currency Bill has become a law (which, happily meets with the approbation of the banking interests of America) and most of us have filled out our income tax blanks; the Mexican situation, while problematical, does not cause alarm, although Texas goes to sleep to the bugle call of "taps" and wakes with the reveille.

J. Brother Dyllyn, as he styles himself in his announcement in The Old Reliable this week, has evolved a unique idea, should the call for arms come from intervention in the Mexican imbroglio. As is well known by thousands of his acquaintances (their name is legion) Dyllyn is one of the original peace promoters. Peace at any price, when they're right, is Dyllyn's motto.

What he proposes to do in the event Uncle Sam (Scribner) calls for volunteers, is to organize a regiment of one thousand comedians under his command. Imagine a sortie in the early morning with the combined forces of Mexican Federalists and Constitutionalists, and the regiment under General J. Battle Dyllyn in martial conflict.

There is a hush, as there always is, just upon the eve of an engagement. The cry of the chille con carnie vender has been stilled for the nonce. The hot tamale man has ceased the calling of his wares, and even the reports eminating from the Federal League headquarters, from General Joe Tinker in his baseball war are put in the discard. All is quiet. All is serene. Old Sol shines benignly upon the scene of what promises to be a gory mix-up. While a martial man, General Dyllyn is really a man of peace. And in fact, for many years, has been a *confrere* of W. J. Bryan, and admirer of Gen. Sherman and his tactics.

Imagine the scene, reader. Everything is set, when General Dyllyn advances with his regiment of all-star comedians. Shot and shell hurtle through the morning air. The Mexicans advance, hoping for victory, but all of a sudden a burst of laughter resounds on the battle field. General Dyllyn, ably seconded by his aid de camp, Lieutenant-General Leon Errol, has given the order for a general bombardment of pointed puns and muscatel trenches. I have been on many a battle field, never has such a scene been unfolded as was presented when the Mexicans doubled up with laughter, fairly littered the plains, and were taken prisoners. Laugh! General Dyllyn reverberated his order through the megaphone: "Make them laugh boys, as they have never laughed before, or I'll get another bunch of merry makers." Just then Eddie Foy, a commander of one of the legions, rode up, and saluting General Dyllyn, said: "Will I spring the new family stuff? I think that will get them. I've got the Italian and the Irish to fight them."

General Dyllyn, in the meantime, had not lost his composure, although assailed on all sides by what appeared to be an overwhelming force, and leaning down from his white charger, said to Foy: "Your stuff don't seem to go here. You will have to get more of a family."

Appreciating the absolute importance of having laugh-makers to fight the bloody Mexicans, General Dyllyn had sent his *aide de Camp*, Leon Errol, to round up as much humor as possible. Suddenly there is a fanfare of trumpets. General Dyllyn's face lightens, and his nose brightens in anticipation of receiving reinforcements from his worthy henchman, Errol, but alas! he came back light, stewed to the guards, his usual custom, and what a sight it was carrying four packages besides himself. General Dyllyn, in stern tones, said: "I can't make you, Errol. I can't get your gab. The battle is off. Rehearsal Monday. Come back sober. Not even grape juice." Eggs it.

♣

MILLER IN CHICAGO.

J. B. Miller, who has had attractions at Wonderland Park, San Diego, Cal., this past Summer, and previous to that was identified with a number of America's leading carnival organizations, arrived in Chicago, and was a welcome caller at the Western Bureau of The New York Clipper, Tuesday, 20.

Mr. Miller is a seasoned showman, and has an angle on the business, which has made him successful in all of his undertakings. The season of 1914 will find him identified with the Rice & Dore Shows, with some exclusive privileges, and he looks for a big season. Leaving Chicago Tuesday night, 20, Mr. Miller returned to the Far West with the intention of stopping off a few days in Kansas City, Denver and Salt Lake City, and thence to Venice, Cal., where he will remain until the opening of the Rice & Dore Shows, at Portland, Ore., April 4.

W. H. Rice (W. G. P.) accompanied Mr. Miller upon his call at the Western Bureau, and seemed very much elated over the prospects for the Rice & Dore Shows in surrounding themselves with regular showmen who know the game.

♣

New York Clipper of Jan. 24, 1914, on page 12, column two. Observations by Joe Hepp, note on The Clipper. Having been a reader of The Clipper for the past fifty years, I'll say ditto to Mr. Hepp's article, "Truth is mighty and will prevail." Yours, Major Burk.

J. A. Darnaby will have a forty-five minute circus as one of his part attractions. In conjunction with Con T. Kennedy he will place a number of attractions at the fair for the Fall.

W. H. Rice (W. G. P.) has closed contracts to furnish amusement attractions for the Kentucky State Fair, Louisville, week Sept. 14, 1914. According to Manager Rice, Charles G. Kilpatrick will have the autodrome with the Rice & Dore Shows.

OUT OF TOWN NEWS

Baltimore, Md.—Ford's (Chas. E. Ford, mgr.) Doris Keane, in "Romance," Feb. 2-7. Raymond Hitchcock, in "The Beauty Shop," next.

Academy (Tunis Dean, mgr.)—Stratford-On-Avon Players 2-7, "Oh, Oh, Delphine!" next.

Auditorium (F. G. Reilly, mgr.)—Poli Players present "The Fortune Hunter" 2-7. "The Thief" next.

Holliday Street (Wm. Rife, mgr.)—"Mendel Beiles" 2-7. "The Cow Puncher" next.

Gayety (Wm. Ballauf, mgr.)—The Liberty Girls 2-7. Beauty, Youth and Folly next.

Colonial (F. J. Lawrence, mgr.)—"The Man From Home" 2-7. "The Dingbats" next.

Maryland (Fred Shamberger, mgr.)—Bill 2-7: Mercedes, Chris Richards, Richard and Kyle, Anna Chandler, Mary Elizabeth, Blanch Sloan, Mrs. Louis James and company, and Von Tilzer's "Honey Girls."

Victoria (Chas. E. Lewis, mgr.)—Bill 2-7: The Fentons, Perry's Petticoat Minstrels, Grant Gardner, Isabelle Miller and company, Malvern Troupe, Raymond and Leighton, and Lottie Gardner.

New (Geo. Schnider, mgr.)—Bill 2-7: Princess Doveer, Le Roy and Paul, Louise De Foggi, Jane Dara and company, and Five Alarcons, Mack and Irwin.

Palace (Chas. Sadtler, mgr.)—Bill 2-7: Princess Minnecoma and company, Bert and Bessie Draper, Treat's seals, Hamilton and Barnes, Webb and Burns, and Hubert Deveau.

South Bend, Ind.—Oliver Opera House (S. Pickering, mgr.) James K. Hackett, in "A Grain of Dust," pleased Jan. 26. Ethel Barrymore drew a capacity house 28, and was followed by Gaby Deslys 29. "Les Miserables," motion pictures, week of Feb. 2, "Fanny's First Play" 9.

Orpheum (Carl J. Allardt, mgr.)—Bill for 2-4: Lockhart and Leddy, Tracy and Rose, Glendower and Manion, Vera Berliner, Odica and motion pictures. For last half, "The Funny Moon."

Auditorium (S. Pickering, mgr.)—Photoplays week of 2.

Majestic (P. J. Clifford, mgr.)—For 2-4, the Angell Musical Comedy Co. present "The Man Behind the Gun." For last half, musical review and cabaret minstrels.

American, Pearl and Surprise, motion pictures only.

Albany, N. Y.—Harmanus Bleecker Hall (Edward M. Hart, mgr.) Lew Fields' "All Aboard" concluded a successful engagement here Jan. 31. "Damaged Goods" Feb. 2, Mischa Elman, in concert, 3.

Proctor's Grand (Howard Graham, mgr.)—The bills for week of 2-7 include: "Cavalleria Rusticana," Jater and Rogers, Dick Fitzgerald, the Shelbys, Ted McLean and company, and Rolfe's "Arcadia" and Pathe's pictures.

Empire (Jas. H. Rhodes, mgr.)—Social Maids 2-4; Behman Show 5-7.

Proctor's (Joseph P. Coyne, mgr.)—Vaudeville with moving pictures.

Majestic (Emil Delches, mgr.)—Moving pictures and vaudeville.

Proctor's Colonial (Oliver Stacy, mgr.)—Moving pictures and vaudeville.

Clinton Square, Proctor's Annex, Broadway, Star, Orpheum, Palace and White Way, moving pictures only.

Notes.—The policy of Proctor's Grand will be continuous vaudeville, commencing with Feb. 2. Howard Graham, manager is now on a several months' leave of absence, traveling South for his health. He will remain in Florida during February. ......Tango diversions have been discontinued at Harmanus Bleecker Hall.

Ithaca, N. Y.—Star (O. F. Hamer, mgr.) for Feb. 2-4: Fisher and Sauls, Adair and Nygart, and pictures. For 5-7, A. O. Duncan, and "The House that Jack Built," and photoplay.

Lyceum (M. M. Gutstadt, mgr.)—"Damaged Goods" 5, "Romance" 7.

Happy Hour (W. K. Tree, mgr.)—Feature photoplays.

Lyric (W. Hausner, mgr.)—Photoplays.

Notes.—Carletta, the human serpent, was a strong attraction at the Lyceum week of Jan. 26. ....Warner's Features are a great drawing card at the Happy Hour......The festivities of Junior Week, at Cornell University, begin Feb. 4. The musical clubs will give a concert and the Cornell Masque will present the comic opera, "The Gondoliers."

Elmira, N. Y.—Lyceum (Lee Norton, mgr.) the Dorner Players presented "The Spendthrift" Jan. 26-31, to capacity business. "The Girl from Out Yonder" Feb. 2-7, Rose Stahl 11.

Majestic (M. D. Gibson, mgr.)—Bills week of 2: Seven Mischief Makers, Myers and Hall, Clark and Edwards, Derenzo and Ladue, Imperial Comedy Four, Bernard and Harris, and A. O. Duncan.

Mozart (G. H. Ben Demark, mgr.)—Bill week of 2: "A Day's Outing," Lex Neil, Miller and Tempest, Lang and Coulter, Yorke and Adams, Emmett and Emmett, Fisher and Sauls, and Hunter and Davenport.

New Haven, Conn.—Hyperion (E. C. Eldridge, mgr.) "The Lure" Jan. 4, 5, "Too Many Cooks" 6, 7, Grace George 13.

Poli's (Oliver C. Edwards, mgr.)—Bill 2 and week: "Beauty is Only Skin Deep," Ball and West, Max and Mabel Ford, Milt Collins, Collier and Boulden, Alpine Troupe, Swain-Ostman Trio, and Little Miss Gene.

Fox's Grand (Benj. Jackson, mgr.)—Vaudeville and pictures. The week of 2 William Fox observes his third anniversary in this city.

Bijou (John J. Galvin, mgr.)—Vaudeville and pictures.

Note.—John Splain, a former newspaper man, and for twenty years associated with S. Z. Poli's theatrical enterprises, was guest of honor at a banquet given him by his friends at the Hotel Oneco, evening of Jan. 29. The speakers were Col. N. G. Osborn, Congressman Thos. Reilly, and M. J. Kennedy, postmaster, and Philip Troupe, editor of *The New Haven Union*. He was presented with a handsome clock.

Hartford, Conn.—Parsons' (H. C. Parsons, mgr.) "The Lure" Feb. 2, 3, "Stop Thief" 5-7, Nat Goodwin 13, 14.

Poli's (W. D. Ascough, mgr.)—Bill week of 2: Wilbur Mack and Nella Walker company, Three Arthurs, Kelly and Lafferty, Albert Perry and company, Asahi Troupe, Van Bros., and Ward and Cullen.

Hartford (Fred P. Dean, mgr.)—Bill week of 2: Holland and Dockrill, Holden, Foster and Fosler, and Harry Ellsworth and company. For last half: Venetian Four, May Walsh, Harry First and company, and Al. Harrington and dog.

Princess, Empire, Crown, Star and Happy Hour.—Pictures exclusively.

Notes.—Philip Dunning, of the Poli Players, has been transfered by Wm. A. Brady from the No. 1 company of "Bought and Paid For" to the stage management of "The Family Cupboard," and Mr. Dunning is portraying Mr. Minthrop, the newlywed, in the cast.

Zanesville, O.—Schultz (W. S. Canning, mgr.) Eva Tanguay played to two of the largest houses of the season here. "The Chocolate Soldier" Feb. 5, High Rollers 10, "Mutt and Jeff in Panama" 13, "The Thief" 14.

Weller (E. E. Rutter, mgr.)—"Peck's Bad Boy" 6.

Orpheum (E. R. Harris, mgr.)—Vaudeville and motion pictures.

Hippodrome (W. S. Canning, mgr.)—Motion pictures, to wonderful business.

Quimby's (W. C. Quimby, mgr.)—Motion pictures of "Les Miserables" featured 2, 3. "Two Sargeants" 10. Business is good.

Grand (James Collins, mgr.)—Warner features to big business.

American.—Motion pictures.

Note.—Messrs. Canning, Quimby and Collins, local picture house managers, attended the Motion Picture Exhibitors' Convention at Cincinnati, Jan. 27. All report progress and a good time.

Columbus, O.—Hartman (R. F. Boda, mgr.) "Seven Keys to Baldpate" Feb. 2-4.

Southern (J. F. Luft, mgr.)—"The House of Bondage," in motion pictures, 7, 8. Gaby Deslys, in "The Little Parisienne," 10, Alice Lloyd Vaudeville Co. 12-14.

Keith's (W. W. Prosser, mgr.)—Bill week of 2: Macart and Bradford, Maria Lo and company, Cantwell and Walker, Klein, Abe and Nicholson, "The Girl from the West," Levain and company, Lee Barth, Heuman Trio, and pictures.

Lyceum (Harry Brown, mgr.)—"My Friend from Kentucky" 2-4, "The High Rollers" 5-7.

Sandusky, O.—Sandusky (V. O. Woodward, mgr.) James K. Hackett, in "A Grain of Dust," Feb. 6; vaudeville and pictures 8.

Star, Theatorium, Gem and Royal.—Pictures only.

Note.—John Ressler, manager of the Star Theatre, is erecting a picture theatre, to seat 600, and expects the building to be completed by April 15.

Battle Creek, Mich.—Post (E. R. Smith, mgr.) Howe's motion pictures Feb. 1, Florence Martin, in "Peg o' My Heart," 7.

Bijou (Harry Lorch, mgr.)—Bill 2-4: Lock and Wolf, Laveen, Cross and company, Florence Modena and company, Skipper, Kennedy and Reeves, and Barnes and Robinson. For 5-7: Halton Powell's "Henpecked Henry," tabloid.

Chambersburg, Pa.—Rosedale (F. A. Shinabrook, mgr.) photoplays.

New (Wm. P. Britsch, mgr.)—Bill for week of Jan. 26 included: State Fair Girls, Musical Gracey, and Ryan and Tucker.

Thomson Hall Auditorium.—Alfred Noyes, poet, Feb. 2.

Notes.—Gracey offered a real novelty in music. ......Ryan and Tucker danced exceedingly well and were favorites.

Pensacola, Fla.—Pensacola (Sidney P. Levy, mgr.) the Smart Set did good business Jan. 23, followed by Baron Von Coboly in a musical entertainment. "Mutt and Jeff" 29, and "The Blindness of Virtue" 3.

Empress (J. A. Jones, mgr.)—Jack Amick's Pennant Winners drew excellent business all week ending 31.

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ROUTE LIST

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Routes Intended for This Column Must Reach This Office Not Later Than Saturday Before Day of Publication to Insure Insertion.

Adams Maude—Empire, New York, indefinite.
Anglin, Margaret—Boston, 2-28.
Arliss, Geo.—Blackstone, Chicago, 9-14.
"Adele"—Harris, New York, 2-14.
"Adele," B. Co.—Columbia, San Fran., Cal., 2-8, Oakland 9-11, San Jose 12, Santa Barbara 13, 14.
"At Bay"—Royal, New York, 2-7, Newark, N. J., 9-14.
"Along Came Ruth"—Waterbury, Conn., 9, Middletown 11, Providence, R. I., 12-14.
"As Ye Sow"—Plattsmouth, Neb., 4, Louisville 5, Syracuse 6, Palmyra 7.
Burke, Billie—Lyceum, New York, indefinite.
Brian, Donald—Forrest, Phila., 2-21.
Barrymore, Ethel—Broad Street, Phila., 2-14.
"Broadway Jones"—Charlotte, N. C., 4, Raleigh 5, Norfolk, Va., 6, 7, Richmond 9, 10, Annapolis, Md., 11, Reading, Pa., 12, Shenandoah 13, So. Bethlehem 14.
"Baby Mine," Co. E.—Du Bois, Pa., 4, Punxsutawney 5, Butler 6, Beaver Falls 7, Rochester 9, E. Liverpool, O., 9, Alliance 11, Youngstown 12, Meadville, O., 12, New Castle, Pa., 14.
"Bird of Paradise"—Morosco's—St. Louis 1-7, Alton, Ill., 8, Terre Haute, Ind., 9, Indianapolis 10-14.
"Beverly of Graustark" (W. G. Long, mgr.)—Fayetteville 4, Winston-Salem 5, Greensboro 6, Danville, Va., 7, Lexington 9, Lynchburg 10, Charlottesville 11.
"Bought and Paid For" (Chas. D. Wilson, mgr.)—Yankton, So. Dak., 4, Vermillion 5, Canton 6, Sioux City, Ia., 7, 8, Norfolk, Neb., 9, Fremont 10, York 11, Grand Island 12, Omaha 13, 14.
"Bought and Paid For"—Cincinnati 1-7.
Crane, Wm.—Montauk, Bkln., 2-7, Newark, N. J., 9-14.
Century Grand Opera (Milton & Sargent Aborn, mgrs.)—Century Opera House, New York, indefinite.
Carle-Williams—Star, Buffalo, 2-4, Utica 5, Rochester 6, 7, Colonial, Boston 9-March 7.
Collier, Wm.—Hudson, New York, indefinite.
Crosman, Henrietta—Columbia, S. C., 6, 7.
"Cowboy Girl, The" (Geo. O. Teed, mgr.)—Bardwell, Ky., 4, Mayfield 5, Union City, Tenn., 6, Jackson 7, Greenfield 9, Clarksville 10, Hopkinsville, Ky., 12, Russellville 14.
"Chorus Lady, The"—Denver, Col., 1-7.
"Common Law"—Denver, Col., 1-7.
Drew, John—Utica, N. Y., 4, Hamilton, Ont., Can., 5, London 6, Toledo, O., 7, Ann Arbor, Mich., 9, Jackson 10, Kalamazoo 11, Ft. Wayne, Ind., 12, Indianapolis 13, 14.
Dodge, Sanford—Larimore, No. Dak., 5, Langdon 6.
"Divorce Question, The" (Fred Douglas, mgr.)—Detroit 2-7, Columbus, O., 9-14.
"Damaged Goods"—Garrick, Phila., indefinite.
"Deadlock, The"—Maxine Elliott, New York, indefinite.
"Damaged Goods"—Jackson, Mich., 7.
Eltinge, Julian—Atlantic City 9-14.
"Everywoman"—Savage's—Ft. Worth, Tex., 2-5, Waco 6, 7, Austin 9, 10, San Antonio 11-16.
"Excuse Me"—Ann Arbor, Mich., 4, Jackson 6.
Ferguson, Elsie—Syracuse, N. Y., 4, Broadway, Bkln., 9-14.
Forbes-Robertson—Shubert, Boston, 2-7.
Fiske, Mrs.—Macon, Ga., 4, Augusta 5, Savannah 6, Charleston, S. C., 7.
Faversham, Wm.—Lyric, New York, 9-28.
"Follies of 1913"—Ziegfeld's—Chicago 2-7, Detroit 9-14.
"Firefly, The" (Geo. A. Edes, mgr.)—Clinton, Ia., 4, Muscatine 5, Moline, Ill., 6, Rock Island 7, Davenport, Ia., 8, Burlington 9, Ft. Madison 10, Keokuk 11, Quincy, Ill., 12, Jacksonville 13, Alton 14.
"Fool There Was, A"—Orpheum, Phila., 2-7.
"Fight, The"—Broadway, Bkln., 2-7.
"Fine Feathers"—All Star Co.—H. H. Frazee's—Rochester, N. Y., 4, Buffalo 5-7, Toronto, Can., 9-14.
"Fanny's First Play"—Blackstone, Chicago, 1-7.
"Fine Feathers"—Western—Brookfield, Mo., 4, Macon 5, St. Joseph 6, 7, Trenton 10, Kirksville 11, Keokuk, Ia., 12, Mt. Pleasant 13, Galesburg, Ill., 14.
Grieves, John, Mus. Com. Co.—Du Bois, Pa., 2-7.
Goodwin, Nat C.—De Kalb, Bkln., 2-7.
Gilbert & Sullivan Opera Co., De Wolf Hopper—Hamilton, Can., 6, 7, Auditorium, Chicago, 9, indefinite.
Auditorium, Chicago, 9, indefinite.
"Girl from Mumm's, The"—Muskogee, Okla., 4, Ft. Smith, Ark., 5, Hot Springs 6, Little Rock 7, Texarkana 9, Shreveport, La., 10, Vicksburg, Miss., 11, Jackson 12, Greenwood 13, Clarksdale 14.
"Girl and the Gawk" (Ed. H. Branch, mgr.)—Claremont, Ia., 4, Elgin 5, Ossian 6, Cresco 7, North McGregor 8, Calmar 9, Oelwein 10.
"Girl on the Film, The"—Forty-fourth Street, New York, indefinite.
"Graustark"—United Play Co.—Medicine Hat, Alb., Can., 5, Taber 6, Lethbridge 7, Calgary 9-11, Red Deer 12, Lacombe 13, Castor 14.
"Girl and the Tramp, The" (Fred Byers, mgr.)—Groesbeck, Tex., 4, Marlin 5, Calvert 6, Bryan 7, Rockdale 9, Giddings 10, Smithville 11, Yoakum 12, Cuero 13, Runge 14.
Harvey, Marton (F. B. O'Neill, mgr.)—Peterboro, Can., 4, 5, Kingston 6, 7, Guelph 9, Brantford 10, St. Catherines, Ont., Can., 11, Hamilton 12-14.
Hodge, Wm.—Peoria, Ill., 4, Davidson, Milwaukee, 8-14.
Hitchcock, Raymond—Washington 2-7, Baltimore 9-14.
Hilliard, Robt.—Boston indefinite.
"Hans Hanson" (N. J. Loranger, mgr.)—Greenwood, Ark., 4, Fayetteville 5, Rogers 6, Eureka Springs 7.
"Help Wanted"—Cort, Chicago, indefinite.
"Honeymoon Express"—Kansas City, Mo., 2-14.
"High Jinks"—Casino, New York, indefinite.
"Help Wanted"—Maxine Elliott, New York, 9, indefinite.
"Happy Hooligan" (Clint Wilson, mgr.)—Youngstown, O., 4, Akron 5-7.
"House of Bondage, The"—West End, New York, 2-7.
"Her Own Way"—Montreal, Can., 9-14.
"In Old Kentucky" (Dan Conerdine, mgr.)—Phila., 2-7, Paterson, N. J., 9-14.
"In Arizona"—Colma Bros.'—Hastings, Neb., 6, Sidney 7, Hamburg 9, Clarinda 10, Burlington Junction, Mo., 11, Pattonsburg 12, Blythedale 13, Bethany 14.
Jenis-Montgomery-Stone—Toronto, Can., 2-7, Cincinnati 9-14.
"Joseph and His Brethren"—Cincinnati 2-7.
"Kitty MacKay"—Comedy, New York, indefinite.
London Criterion Co.—Garrick, New York, indefinite.
Little Theatre Co.—Ann Arbor, Mich., 6.
Lewis, Dave—Chicago 2-7.
"Little Cafe, The"—New Amsterdam, New York, indefinite.
"Little Women"—Seattle, Wash., 2-7, Vancouver, B. C., 9-12, Victoria 13, 14.
"Little Lost Sister" (John Bernero, mgr.)—Trenton, N. J., 2-4, Atlantic City 5-7, Newark 9-14.
"Little Miss Brown"—Majestic, Bkln., 2-7.
"Lure, The"—Princess, Chicago, indefinite.
"Little Miss Brown"—Majestic, Bkln., 2-7.
"Leonard's Spots, The" (Thos. Dixon, mgr.)—Little Rock, Ark., 4, Hot Springs 5, Texarkana, Tex., 6, 7, Marshall 9, Shreveport, La., 10, Natchitoches 11, Alexandria 12, Monroe 13, Vicksburg, Miss., 14.
"Little Lost Sister" (Ed. Anderson, mgr.)—Americus, Ga., 4, Macon 5, Augusta 6, Savannah 7, Charleston, S. C., 9.
"Laughing Husband, The"—Knickerbocker, N. Y., indefinite.
"Lure, The"—Springfield, Mass., 6, 7, Jersey City, N. J., 9-14.
"Lion and the Mouse, The" (Geo. H. Bubb, mgr.)—Danbury, Ia., 4, Smithland 5, Onawa 6, Whiting 7, Remsen 8, Alta 9, Fonda 10, Marathon 11, Sutherland 12, Estherville 13, Armstrong 14.
Maude, Cyril—Wallack's, New York, indefinite.
Metropolitan Grand Opera—Metropolitan O. H., New York, indefinite.
Macdonald, Christie—Illinois, Chicago, 8, indefinite.
Martin, Lou, Co.—Oscaloosa, Ia., 8-14.
McIntyre & Heath—Fresno, Cal., 4, Sacramento 5, 6, San Jose 7, San Fran. 8-14.
Miller, Henry—Newark, N. J., 2-7.

(Continued on page 22.)

SAN FRANCISCO.

(Special dispatch to The New York Clipper.)

Columbia.—Sunday, Feb. 1, second and last week of "Adele."

Cort.—Monday, Feb. 2, beginning of second and last week of E. H. Sothern and company.

Savoy.—Sunday, 1, motion pictures of the undying story of Capt. Scott. An innovation begun at this theatre is that after every performance free dancing on the stage is permitted.

Gaiety.—Sunday, 1, second week of the motion pictures, "Traffic in Souls." Instead of producing "The Merry Gambol," with Marie Dressler and a new company in support, which was announced to open Jan. 26, at the last moment an arrangement was made with the management of the Savoy Theatre, which was to have shown the films, and "The Merry Gambol" may be produced in a few weeks, if at all.

Alcazar.—Monday, 2, third week of Andrew Mack, supported by the stock company of the house, when the play will be "Arrah-na-Pogue."

Orpheum.—Bill opening Sunday (matinee), 1: Willa Holt Wakefield, Eddie Leonard, assisted by Mabel Russell; Dr. Carl Herman, Claude and Fannie Usher, Goleman's European Novelty, the Four Original Perez, Walter Lawrence and Frances Cameron, Nance O'Neil, and Daylight motion pictures.

Empress.—Bill opening Sunday (matinee), 1: Williams and Warner, Frostic, Hume and Thomas, Maurice Freeman and company, Charles C. Drew and company, Big Jim, the dancing bruin, and Twilight pictures.

Pantages'.—Bill opening Sunday (matinee), 1: Roche and Crawford, Gertrude Forbes Dean company, Kreske and Fox, the De Forrests, Pollard Opera company, music publishers' contest, and Twilight pictures.

NOTES.

"The Lion and the Mouse" was the photo-play at the Tivoli Opera House for week of Jan. 25.

At the Imperial John Barrymore was shown as star in "An American Citizen," and "Absinthe" and "Tango Dances of To-Day" were the other films for week of Jan. 25.

At the Portola Theatre for week of Jan. 25, "The Inside of the White Slave Traffic" was continued. It is announced that there were 73,842 paid admissions to witness this film for one week of its exhibition. The first show starts at nine o'clock in the morning, and continues till midnight.

On Sunday, Jan. 25, Bancroft Smith, representing the Sociological Research Film Co., signed contracts for sole rights in California, Oregon, Washington and other Pacific Coast States for the film, "The Inside of the White Slave Traffic," to the Popular Amusement Co., which is said to have involved a cash transfer of $50,000.

Josef Hofmann, pianist, will give two concerts at the Columbia Theatre, Sunday afternoons, Feb. 1 and 8.

Pavlowa and her company of dancers, with orchestra, returns to the Valencia Theatre for two extra performances Sunday afternoon and evening, Feb. 1.

Max Hirsch, special representative of the Chicago Grand Opera Co., arrived here during last week to arrange for the two weeks' season of his company at the Tivoli Opera House during March next. $5 will be the maximum price for seats per performance for season holders, and $6 for the general public. "Parsifal" is promised for one performance. The season will open with "Rigoletto," in which Titta Ruffo and Florence Macbeth will have the leading roles.

Although the cry of "hard times" is heard at most any minute and thousands claim to be out of work, it could not easily be proved to a stranger if he had been around the places of amusement for last two weeks in this city, at any rate. At the Columbia, Otis Skinner has appeared in "Kismet" to overflowing houses. At the Cort, "Within the Law" has been capacity, even to removing the orchestra for seating purposes, and at the Valencia for the past week Pavlowa has crowded the place. At the first two places $2 has been the top price, while Pavlowa charged $3. Then a number of minor places not speaking of capacity at the Orpheum every night, as well as "turn them away" at the Portola all day from 9 A. M. till midnight, and at least one hundred cheap "movie" houses, besides three better class photoplay houses. Such is the record in San Francisco, and it is so nearly every week in the year when the public got what they want.

OUT OF TOWN NEWS

WASHINGTON.

Belasco (L. Stoddard Taylor, mgr.)—"Romance," with Doris Keane, pleased good sized audiences week of Jan. 26, "Marrying Mary" presented by Gilbert Miller; week of Feb. 2, "Oh, I Say," with its name changed to "The Wedding Night" follows.

Columbia (Fred G. Berger, mgr.)—Charlotte Walker, in "The Trail of the Lonesome Pine," did excellent business week of 26. Miss Walker, a great favorite here, has not lost one of her old friends, but has added many news ones, who were out in full force, and everyone enjoyed the delightful performance. "Columbia," for the benefit of "Noel House," Feb. 3 to 7 (inc.); "The Madcap Duchess," with Ann Swinburne, next. Newman's travel talks on Sunday evenings, draw large audiences.

National (W. H. Rapley, mgr.)—Donald Brian and company, in "The Marriage Market," week of 26; gave one of the best exhibitions of dances and dancing seen in this city. Good business ruled. Raymond Hitchcock, in "The Beauty Shop," week of 2. "Stop Thief" next. Dwight Elmendorf starts a series of talks Feb. 19.

Poli's (James Thatcher, mgr.)—"The World and His Wife" was given by the Poli Popular Players, and proved to be one of the best things they have done. It was excellently produced, and the work of Director Edwin H. Curtis, Richard Buhler, William D. Corbett, Frank Shannon, Stanley James, Dudley Hawley, Frances Neilson, Louise Kent, was capital. Good business ruled. "The Little Minister" 2.

Casino (A. Julian Brylawski, mgr.)—Bill week of 2: The Four Viennas, Frank J. Hurley, Sherman and Lawrence, the Aerial Fausts, Jean Weir and company, and new pictures. Sunday concerts, well featured, do well.

Cosmos (A. Julian Brylawski, mgr.)—Bill week of 2: Frances Clare, assisted by Guy Rawson and Nine Playmates; Graham and Randall, Fred and Mae, Clay Kelton, Will Davis, and new pictures. Sunday concerts, well featured with music by That Orchestra, do capacity.

Gayety (George Peck, mgr.)—The Rosey Posey Girls drew big business week of 26. Al Reeves' Big Show week of 2. The Liberty Girls next. Sunday concerts, well featured, do well.

Keith's (Roland S. Robbins, mgr.)—Bill week of 2: Olga Petrova, Robert T. Haines, James H. Cullen, John C. Rice and Sallie Cohen, Chas. Howard and Jos. Ratliff, the Paulhan Team, Three Fu-Four Boys, the Three De Vols, and Pathe's pictures. Sunday concerts, well featured, do capacity business.

NOTES.

There have always been stage frights, etc., but it was left to Frances Nelson to give the audiences frights, and she did it very successfully when she appeared in those stunning and handsome gowns worn in "The World and His Wife." It made them sit up and take notice.

There is no question about Charlotte Walker being a Washington favorite. The crowds that attended her week's engagement here settled that fact.

Change of policy.—The Cosmos, commencing week of 9, will offer its patrons a change in the weekly shows and the changes will be Monday and Thursday of each week, arrangements having been made with the Victoria, of Baltimore, to exchange acts.

Hellan Tracy will have a chance in the cast of "The Two Orphans" to show her friends what she can do.

Many a show has visited Washington, but none has been represented by a more popular manager than Ernest Shuter, of Charlotte Walker's company.

Monday night, 2, "Marrying Money," a comedy by Washington Pezet, will be given its first performance. Mr. Pezet is the son of the Minister from Peru, and he was an attache of the legation here, and on that night the diplomatic corps will attend, in honor of Mr. Pezet. The play will be produced under the management of Gilbert Miller, son of Henry Miller. The cast will include: Will Deming, William Roselle, Nan Campbell and Edward Emery.

There are a lot of "Mark Meddles" in the world who are always minding someone else's business. In this instance positive assurance has been given The Clipper representative that the continued rumors of serious illness of B. F. Keith is made out of whole cloth, as there is not one word of truth to it.

P. B. Chase and family are in Cuba.

H. Winnifred De Witt, the former popular manager of Chase's Theatre, has returned to the city.

It is stated when the Orpheum (formerly Academy) opens, that its vaudeville bookings will be those of the Sullivan & Considine circuit. This, if true, should assure the new management good acts.

Cleveland, O.—Opera House (A. F. Hartz, mgr.) "The Poor Little Rich Girl" Feb 2 and week. Ziegfeld's "Follies of 1913" next.

Colonial (F. Ray Comstock, mgr.)—"Passing Show of 1913" 2 and week. Alice Lloyd 9-11, Gaby Deslys, in "The Little Parisienne," 12-14.

Keith's Hippodrome (H. A. Daniels, mgr.)—For 2-4: Nation Opera Co., of Canada, in "Samson and Delilah," first production here, 2. Leo Slezak and Mme. Jeanne Gerville-Reache, as principals. "La Gioconda" 3, "I Pagliacci" and "La Navarraise" Wednesday matinee 4, "Lohengrin" night 4. The vaudeville bill for the last half: The Rosaires, Eva Shirley, Arthur Sullivan and company, Morris and Allen, Valeska Suratt and company, Julius Tannen, Sutton, McIntyre and Sutton, and Pathe's Weekly.

Prospect (J. W. Lyons, mgr.)—For week of 2, Thomas E. Shea, in "The Whirlpool," "Dr. Jekyll and Mr. Hyde" and "The Bells." "The Newly Weds and Their Baby" next week.

Metropolitan (Fred B. Johnson, mgr.)—Vaughn Glaser's Stock Co., in "Dorothy Vernon of Haddon Hall," 2-7, followed by "Elevating a Husband," 9-14.

Duchess (H. G. Buckley, mgr.)—For week of 2, Percy Haswell's Co. present "Father and the Boys." Moving pictures Sundays.

Cleveland (H. D. Zirker, mgr.)—Holden Players present "The Holy City" 2-7, followed by "By Right of Sword."

Miles (Frank Rayman, mgr.)—Bill week of 2: Felide and Lewis, Edith Helena, Rapoli, Walter Percival and company, Boris-Fridkin Troupe, Bowen and Bowen, and pictures. Three big diving contests will be held 10-13, by amateurs, open for both ladies and gentlemen. Silver trophies will be given.

Priscilla (P. E. Seas, mgr.)—Bill week of 2: "A Day on Court," by O. F. Buckley and company; Vina's Eight Possums, La Belle Clarke and horse, the Three Millards, Dan Harrington, Martini and Troise, Estelle Estee, and pictures.

Star (Drew & Campbell, mgrs.)—Week of 2, Mollie Williams, in "The Queen of Bohemia."

Empire (Geo. Chenet, mgr.)—High Life Girls week of 2.

Knickerbocker (E. N. Downs, mgr.)—Famous Player Films will be shown exclusively for the next few weeks, with comedy features as an added attraction. Special music, by Spitalny's Orchestra.

Alhambra (Fred Brant, mgr.)—For 2-7, Dorothy Floyd, mezzo-soprano, will render solo numbers. The feature films will include "The Battle of Shiloh," in four reels, and five other films. Music by the Alhambra Orchestra.

Olympia and Globe.—Four vaudeville acts and photoplays.

Notes.—The illness of Schumann-Heink, who was to have given a concert last week, necessitated postponement till a later date, probably in April......Mischa Elman will give a recital at Gray's Armory 11........Parker's great play, "Joseph and His Brethren," is announced for Opera House production week of 23.

Portland, Me.—Jefferson (Julius Cahn, mgr.) Neil O'Brien's Minstrels appeared here matinee and night Feb. 2. The Jefferson Stock Co., supporting Robert Conness and Justin Wayne, produce "The Daughters of Men," 3-7, with four matinee performances. Helen Strickland appears during the absence of Belle D'Arcy, who is on a vacation. Frederick Murray joined the company for this production. Wm. A. Brady's "Bunty Pulls the Strings" will show here for one performance 9.

Keith's (I. M. Mosher, mgr.)—Vaudeville and motion pictures. Bill week of 2: Madame Mary's Circus, Helen Page and company, Marty McHale, Dugan and Raymond, James Lucas, and Lumont and Milham. A reception was tendered to Marty McHale, the New York Yankee's $10,000 pitcher, on Baseball Night, 2.

New Portland (M. C. Blumenberg, mgr.)—Vaudeville and motion pictures. Bill week of 2: Harry Rouclere and company, Barns and Clifton, Lorna Doone, Ashton and Munson, Vedder and Morgan, and Dave Manley.

Greeley's (James W. Greely, mgr.)—Vaudeville and motion pictures. Bill week of 2: Mr. and Mrs. Danny Mann, Frank Gabay, Rock and Bolduc, the Fieldings, Johnny Fox, and Paul Rogler and company.

Casco (J. W. Greely, mgr.)—Motion picture features week of 2 include: "The Big Horn Massacre," "Over Niagara Falls," and Pathe's Weekly. The Bay State Ladies' Orchestra continue as a popular feature.

Big Nickel (Wm. E. Reeves, mgr.)—Motion picture headline films week of 2 include: James O'Neil, in "The Count of Monte Cristo," "The Hermit," "The Mexican Rebellion" and the Mutual Weekly.

Empire (D. D. Leader, mgr.)—Motion pictures week of 2 include: "Dear Old Girl," "The Resurrection," "The Adventures of Kathlyn" and Pathe's Weekly.

Pavilion (Barron & O'Brien, mgrs.)—Entertainment consists of the Arlington Orchestra, song numbers and dancing.

Note.—The annual Automobile Show will be held at New City Hall, 9-14, with concerts by the Bostonia Ladies' Orchestra.

Shreveport, La.—Grand (Ehrlich Bros. & Coleman, mgrs.) George Evans' "Honey Boy" Minstrels scored heavily Jan. 24, 25, followed by Edison's talking pictures, 30, 31. W. I. Swain Stock Co., with Louis Dean, opened a permanent engagement here Feb. 1, playing out-of-town dates when the one-nighters hold forth. "The Leopard's Spots" 7.

Majestic (Ehrlich Bros. & Coleman, mgrs.)—Bill week of Jan. 25: Sadie Half Trio, Kasper Welcke, Goldie and Wallace, "Inspirato," Le Roy and Lester, Harry Schmidt and company, Ivy and Ettleman, and Devere and Lewis. Valuable prizes are still being awarded at this house on Wednesdays, Fridays and Saturdays. Free matinee for the children on Saturday.

Saenger (E. V. Richards Jr., mgr.)—Association and Famous Players pictures to good business.

Queen (E. V. Richards Jr., mgr.)—Association and Independent pictures. Merchants' matinee daily is the new feature.

Palace (E. V. Richards Jr., mgr.)—Independent pictures to good business.

Dreamland (D. L. Cornelius, mgr.)—Feature pictures.

Hippodrome (D. L. Cornelius, mgr.)—Mutual program, to good business.

Rex and Museum, pictures.

Note.—The personnel of the Louis Dean Players, which company comes from Dauphine Theatre, New Orleans, for a permanent engagement at the Grand Opera House, in this city, is composed of the following: Louis Dean, Lenore Phelps, Lettie McCloud, Helen Gilliagwater, Edith Marion, Geo. McManus, Joseph Booth, Jack Barclay, Thomas O'Keefe, William Day and Arthur O'Brien. They open with "The Village Parson" for Feb. 1-4, with "Lena Rivers" for 5-7.

Reading, Pa.—Academy (Phil Levy, mgr.) the Amphions present "A Fascinating Widow" Feb. 3, Philadelphia Orchestra, under direction Leopold Stokowski; Marie La Rosa, pianist, 4; "Traffic in Souls" pictures 5-7.

Orpheum (J. W. Rusk, mgr.)—For week of 2, the Orpheum Players are seen in "Mother," with Vida Croley Sidney in the title role. Robt. Hyman and Virginia Mann also have important parts. Mary and Constance Wolf, of New York, play the children's roles in this play. Photo-booklet souvenirs of Frederick Karr, heavy man, were distributed matinee, 3. Every member of the Orpheum Players appearing in "Why Smith Left Home," last week, scored strongly. Dorothy Barrett, who sprained her foot last week, during a performance, will be out of the cast a few weeks. Nan Winters replaced her for the rest of the week. "The Rosary" next.

Grand (F. L. Callahan, mgr.)—Calsmith Stock Co. present a double bill week of 2. "Alma, Where Do You Live?" 2-4, and "The Rosary" 5-7. Photos of Harvey Miller will be given out 4, and china souvenirs matinee 6. Steven Stott and Enid Morel, of New York, have been specially engaged for the presentation of "Alma, Where Do You Live?" week of 9. Mr. Callahan may reverse this week's bill as the attraction at this house for next week.

Hippodrome (C. G. Keeney, mgr.)—Bill for 2-4: Le Marre's Parisian Models, Al. White's Song Birds, Mr. and Mrs. Wm. Morris, Cain and Newcomb, and Wilson and Blondy. For 5-7: Geo. Cheos. "The Vegetable Garden," will be the feature.

Empire, Family, Gem, Lyric, Majestic, Olivet, Palace, Pictureland, Penn, Rex, Royal, Star, Savoy, Santoy and Victor, pictures.

Notes.—"Broadway Jones" will be seen at the Academy shortly......James J. Corbett will appear at the Hippodrome this month.

San Diego, Cal.—Spreckels' (Dodge & Hayward, mgrs.) "Adele" Feb. 22, "Within the Law" 23-25, "The Bluebird" 26-28.

Gaiety.—Musical stock.

Savoy (Scott A. Palmer, mgr.)—Bill week of 2: Taylor's lions, Tony Cornetta Trio, Arnesson's "Slide for Life," Roland Carter and company, Hetty Urma, Walker Bros., and Keystone comedy pictures.

Empress (S. & C.) (Dana Hayes, mgr.)—Bill 2 and week: Joe Maxwell's "Canoe Girls," with Nina Collins and Bert Gardner; Ernest Dupille, "Phasma," Merian's canines, Bernard and Lloyd, and Aldro and Mitchell.

Princess (Fred Ruhlow, mgr.)—Vaudeville and pictures.

Majestic (Lloyd Brown, mgr.)—Player Feature films. Paul Rainey's African Hunt pictures were shown here week of Jan. 26.

Notes.—E. H. Sothern and company, in Shakespearean productions, at the Spreckels, Jan. 19, 20, was well attended, although it was a disappointment that Miss Marlowe did not appear in the cast, owing to illness....An important theatrical deal was consummated 24, by which Palmer Bros., owners and managers of the Savoy Theatre, took over the lease of the Empress, the S. & C. house here. Up to Feb. 15, the vaudeville bills will be played as booked. After that the policy may be changed.

Los Angeles, Cal.—Hamburger's Majestic (Oliver Morosco, mgr.) Emma Trentini, in "The Firefly," Feb. 1-7.

Morosco (Oliver Morosco, mgr.)—"How D'ye Do?" was the bill Jan. 26-31.

Morosco's Burbank (Oliver Morosco, mgr.)—Kitty Gordon, in "Pretty Mrs. Smith," 26-31.

Orpheum (Clarence Drown, mgr.)—Bill Feb. 2 and week: Horace Golden, Wilson and Pearson, Muller and Stanley, Lillian Herlein, Maurice and Walton, Frederick Allen and company, Five Sullys, and Lew Hawkins.

Empress (Dean Worley, mgr.)—Bill 26 and week included: Joe Maxwell, Collins and Gardener, Merian's Swiss Canine Company, "Phasma," Bernard and Lloyd, Ernest Dupille, and Aldro and Mitchell.

Pantages' (Carl Walker, mgr.)—Bill 26 and week included: Peter Taylor's, Svert. Arnesson, Tony Cornetta Trio, Roland Carter and company, Hetty Urma and Walker Brothers.

Republic (Bob Cunningham, mgr.)—Bill 26 and week included: Henry Santrey and Sherwood Sisters, La Stella Trio, Aerial Wilsons, Reouble Sims, Laurette Boyd and E. Fred Alyn and company.

Clune's Broadway and Tally's Broadway, moving pictures only.

Toronto, Can.—Princess (W. Mulholand, mgr.) Montgomery and Stone and Elsie Janis, in "The Lady of the Slipper," Feb. 2 and week. "Fine Feathers," with the all star cast, week of 9. Martin Harvey to follow.

Alexandra (L. Solomon, mgr.)—Primrose & Dockstader's Minstrels week of 2. Julia Dean, in "Her Own Money," 9 and week. Welsh Players, in "Change," follow.

Grand (J. W. Cowan, mgr.)—Robert Ober, in "Ready Money," 2 and week. "The White Slave" week of 9. "What Happened to Mary" to follow.

Shea's (J. Shea, mgr.)—Claude Gillingwater and company, "Clownland," Fred Dupres, Volant, Linton and Lawrence, Ben Deely and company, and McRae and Clegg.

Gayety (T. R. Henry, mgr.)—Bowery Burlesquers week of 2. Columbia Burlesquers next.

Star (F. W. Stair, mgr.)—Militant Maids week of 2. Mischief Makers next.

Majestic (W. G. Reeves, mgr.)—Vaudeville and moving pictures.

Strand (E. Wilde, mgr.)—Photoplays and illustrated songs.

Loew's (Ike Solomon, mgr.)—Motion pictures and vaudeville.

Milford, Mass.—Opera House (W. Lebeaque, mgr.) For Feb. 2 and week J. W. Gorman's Musical Comedy Co., with entire change of program for last half of week, in tabloid musical comedies.

Lyceum (Luby Bros., mgrs.)—Motion pictures and illustrated songs.

Ideal (W. Nelson, mgr.)—Motion pictures and illustrated songs.

Tripoli (Italian picture house).—Motion pictures and Italian soloist songs.

Notes.—Competition in motion picture theatres theatres is now a fight. Opera House, seating one thousand two hundred, with five and ten cents admission is giving seven reels and a musical tabloid, four times a day........Lyceum, seating three hundred and seventy-five, six reels and illustrated songs, continuous......Ideal, seating seven hundred, seven reels and illustrated songs. ......The Tripoli, down in the Italian quarter of the town with a population of five thousand, with six reels and a soloist. The consequence is none are making any money, and there is a smash-up due pretty soon. Managers Currier & Cutler, who had the Opera House, very wisely unloaded their lease and slipped from in under before it comes......The Ideal also has changed hands, from Norden & Perham to a Boston syndicate, who have installed Wm. Nelson, an old time performer, as resident manager......Joe Hughes, of Golden and Hughes, was brought home from New York about all in with inflammatory rheumatism, the team having to cancel about three months' engagements over the Southern circuit of vaudeville houses.

Lowell, Mass.—Keith's (Benj. Pickett, mgr.) bill Feb. 2 and week: Moneta Five, Tom Mahoney, Lancton, Lucier and company, Collins and Seymour, Myrtle and Daisy, McAleavey's Marvels, and La Verne and Allyn.

Merr. Square (F. J. Carroll, mgr.)—Bill for 2-4: Exposition Four, Gordon and Rose, Ellen Tate, and "Roundy Rease." For 5-7: "The Flying Horse," Musical Laslys, Lizzie B. Raymond, and pictures.

Opera House (Will Howe, mgr.)—Motion pictures, and Bernard Horan, in songs.

Owl (S. Arbach, mgr.)—Mutual motion pictures, and illustrated songs.

Colonial (S. Knopf, mgr.)—Motion pictures, and Margaret McDonough, in songs.

Academy (Will White, mgr.)—Universal pictures, and Jack Sprague, in songs.

Voyons (T. F. Hennessey, mgr.)—General Film motion pictures, and Bob Fournier, in songs.

Alhambra, Scenic, and Pastime.—Pictures only.

Lincoln, Neb.—Oliver (F. C. Zehrung, mgr.) the patrons of this house showed their appreciation of "Peg o' My Heart" by capacity houses at four performances Jan. 26-28, and Sarah Padden, in "Lavender and Old Lace," two performances, 31. University Cadet Band Feb. 2, "The Red Rose" 4, Lyman H. Howe Travel Festival 6, 7; Y. M. C. A. Course 9, Harry Lauder 11, "The Garden of Allah" 12-14.

Lyric (L. M. Garman, mgr.)—Bill week of 2: Four Musical Kriesels, Those Three Entertainers, Rose and Williams, Charles' Hawaiians, and photoplays.

Orpheum (L. M. Garman, mgr.)—Bill week of 2: Cecil Lean and Three Creole Mayfields, Belle Ashlyn and company, John R. Hopper, Mabelle Adams and company, the Brads, Muriel and Frances, and Lenette and Wilson.

Fall River, Mass.—Savoy (J. Fred Miller, mgr.) the Malley-Denison Stock Co. presents "Three Twins" week of Feb. 2.

Bijou (Chas. E. Cook, mgr.)—The Bayliss-Hicks Co. presents "The Fatal Wedding" week of 2.

Academy (L. M. Boas, mgr.)—Loew's vaudeville and motion pictures.

Premier (Chas. L. Benson, mgr.)—Bill 2-4: Montana Williams and company, Trent and Trent, Harry Latoy, Ouden and Clifford, and the Anvil Duo.

Palace, Lyric, Star, Globe, Scenic and Nickelodeon, motion pictures

ROUTE LIST

VAUDEVILLE

NOTICE—When no date is given, the week of Feb. 2-7 is represented.

"Act Beautiful," Orpheum, Jacksonville, Fla.
Adas Troupe, Empress, Tacoma, Wash.
Addison & Livingston, New Empress, Chattanooga, Tenn.
Adelman, Mr. & Mrs., Colonial, Phila.
Adair & Henry, Orpheum, Altoona, Pa., 5-7.
Ahearn Bros., Majestic, Bloomington, Ill.; Lyric, Hanville, Ill., 9-11.
Aker, Nan, & Co., Orpheum, Milwaukee.
Aldro & Mitchell, Empress, San Diego, Cal.
Alexander, Bob, Ideal, Dorchester, Mass., indefinite.
Alvin, Peter H., Shubert, Utica, N. Y.
Alpine Troupe, Poli's, New Haven, Conn.
Allmon, Grant, "Tracked By a Tramp" Co.
Alpha Sextette, Pantages', Los Angeles, Cal.
Allegro, Pantages', Oakland, Cal.
Alexander Bros., Keith's, Louisville.
Alex Three, Orpheum, Montreal, Can.
Aloha Twins, Keith's, Fall River, Mass.
Allen, Frederick, & Co., Orpheum, Los Angeles, Cal.
American Comedy Four, Empress, Tacoma, Wash.
American Dancers, Six, Keith's, Phila.
Anson, Capt., Grand, Syracuse, N. Y.
Anderson & Goines, Shubert, Bkln., 5-7.
Antrim, Harry, Colonial, Phila.
Ankar Bros., Majestic, Milwaukee.
Apdale's Circus, Colonial, Richmond, Va.
Arnold, Rena, Pantages', Los Angeles, Cal.
Arnessons, Great, Savoy, San Diego, Cal.
Ardath, Fred, & Co., Pl's, Scranton, Pa.
Armstrong & Clark, Orpheum, Omaha.
Arcaldi & Stone, National, Boston.
Arganta, Orpheum, Milwaukee.
Asahi Troupe, Poli's, Hartford, Conn.
"As It May Be," Toronto, Can.
Ash & Shaw, Fulton, Bkln., 5-7.
Ashlyn, Belle, & Co., Orpheum, Lincoln, Neb.
Astaire, Fred & Adele, Allegheny, Phila.
Ashley & Canfield, Grand, Syracuse, N. Y.
Athletas (4), Orpheum, Omaha.
Avery, Van & Carrie, Majestic, Ft. Worth, Tex.
Avolos (4), Proctor's, Newark, N. J.
Avon Comedy Four, Grand O. H. Pittsburgh.
Avling & Lloyd, Keith's, Fall River, Mass.
Axtell, Lola, & Co., Wm. Penn, Phila.
Ayers, Grace & Rose, Orpheum, Peoria, Ill.
Azard, Paul, Trio, Empress, Ft. Wayne, Ind.
Azard, Trio, Temple, Detroit.
Ballo Bros., Empress, Kansas City, Mo.
Barton & Lovera, Empress, Portland, Ore.
"Batchelor's Dream, A," Majestic, San Antonio, Tex.
Balton Troupe, McVicker's, Chicago.
Barbery Coast Dancers, Hammerstein's, N. Y. C.
Bell & West, Poli's, New Haven, Conn.
Bard Bros. (4), Colonial, Norfolk, Va.
Bartos (3), Grand O. H., Pittsburgh.
Barker, Ethel Mae, Poli's, Springfield, Mass.
Bankoff & Girlie, Shubert, Utica, N. Y.
Barnes, Stuart, Orpheum, Kansas City, Mo.
Barron, Jean, National, Boston.
Ball, Rae Elinore, Wm. Penn, Phila.
Bateman, Tom, Lyric, Buffalo.
Bennett, Murry, Empress, Butte, Mont.
Berry & Berry, Empress, Cincinnati.
Bernard, Dick, & Co., Empress, Milwaukee.
Bernard & Lloyd, Empress, San Diego, Cal.
Berke & Korae, Empress, Spokane, Wash.

EDGAR BERGER
PHENOMENAL HAND BALANCER
This Week, Dominion, Ottawa, Can.
Direction HARRY J. FITZGERALD.

Berg Bros., Tovatcal Orpheum, Budapest, Hungary, 2-28.
Berends, The, Carrington, N. D.
Benway & Dayton, Asheville, N. C.
Berlin Madcaps (6), Pantages', Los Angeles, Cal.
Bernard, Finnerty & Mitchell, Empire, Saskatoon, Sask., Can.
Bell Family, Majestic, Dallas, Tex.
Bergere, Valerie, & Co., Keith's, Cincinnati.
"Beauty Is Only Skin Deep," Poli's, New Haven, Conn.
BeAno's, The, Keith's, Toledo.
Bennett & Kooper, Loew's, Hoboken, N. J., 5-7.
Beatry, Harry, Shubert, Bkln., 5-7.
"Beaux Arts," Orpheum, Kansas City, Mo.
Bennett Sisters (5), Colonial, Phila.
Bernard & Scarth, Orpheum, Peria, Ill., 5-7.
Bell Boy Trio, Majestic, Cedar Rapids, Ia., 5-7.
Beasy, Jack, & Co., Majestic, Cedar Rapids, Ia., 5-7.
Bell Hops, The, Lyric, Newark, N. J., 5-7.
"Big Jim," Empress, San Fran., Cal.
Big City Four, Poli's, Scranton, Pa.; Bronx, N. Y., 9-14.
Bimberg & Day, Proctor's, Newark, N. J.
Bison City Four, Hammerstein's, N. Y. C.
Bishop, Marie, Orpheum, Portland, Ore.
Binns, Binns & Binns, Orpheum, Spokane, Wash.
Blanche, Belle, Forsythe, Atlanta, Ga.
Blank Family, Orpheum, Omaha.
Blessings, The, Orpheum, Duluth.
Blockman, James, Crystal, Milwaukee.
"Bower of Melody," Empress, Kansas City, Mo.
Boises, Four, Palladium, London; Lewisham, London, 9-14; Ilford, London, 16-21.
Bowman Bros., Keith's, Boston.
Bobbe & Dale, American, N. Y. C., 5-7.
Bollinger & Reynolds, Orpheum, St. Paul.
Bowers, Fred, V., & Co., Wm. Penn, Phila.
Bond, Wm., & Co., Grand, Phila.
Bowen & Bowen, Miles, Cleveland.
Brooks & Harris, Empress, Denver.
Bruce, Duffet & Co., Empress, Denver.
Brown & Blyler, Orpheum, Vancouver, Can.
Browning, Bessie, Empress, Winnipeg, Can.
Bragg & Bragg, Toronto, Can.
Brown's, Bothwell, "In Laughland," Pantages', Spokane, Wash.
Brighton Quartette, Pantages', Vancouver, Can.
Brunettes, Cycling, Majestic, Houston, Tex.

FRED & MINITA BRAD
ORPHEUM TOUR
Mgt. C. A. POUCHOT, Palace Bldg., N. Y.

Brice & Gonne, Majestic, Houston, Tex.
Bradna & Derrick, Forsythe, Atlanta, Ga.
Breen, Grace, Proctor's, Albany, N. Y.
Brack Bros. (7), Hammerstein's, N. Y. C.
Bronson & Baldwin, Palace, N. Y. C.
Bryan, Sumner Co., Proctor's, Newark, N. J.
Brads, The, Orpheum, Lincoln, Neb.
Brown, Wallace, Broadway, Phila.
Bremens, Crystal, Milwaukee.
Brisham & Cooley, Orpheum, Milwaukee.
Burke & McDonald, Empress, Victoria, Can.
Burke, John P., Folly, Detroit, indefinite.
Burns & Fulton, Keith's, Boston.
Burnham & Irwin, Bushwick, Bkln.
Burly & Burly, Keith's, Phila.
Burke, John & Mae, Colonial, Richmond, Va.
Burke & Harris, Orpheum, Boston, 5-7.
Burton, Maher & Cantwell, 7th Ave., N. Y. C., 5-7.
Burns, Kilmer & Grady Orpheum, Minneapolis.
Buckley's Animals, Orpheum, Memphis, Tenn.
Burke & Homer, Lyric, Hamilton, Can.
Canfield & Carlton, Unique, Minneapolis.
"Canoe Girls," Empress, San Diego, Cal.
Castellan, Riding, Pantages', Oakland, Cal.
Carter, Roland, & Co., Savoy, San Diego, Cal.
Carter, Chas. J., & Co., Wilson Ave., Chicago, 5-7.
Cantwell & Walker, Keith's, Columbus.
Caupolican, Chief, Palace, N. Y. C.
Cabaret Trio, Alhambra, N. Y. C.
Carrera, Liane, & Co., Alhambra, N. Y. C.
Canfield & Ashley, Grand, Syracuse, N. Y.
Canaris & Cleo, Loew's, Toronto, Can.
Calts Bros., Salem, Salem, Mass., 5-7.
Castellane, National, N. Y. C., 5-7.
Cameron, Devitt & Co., Lincoln Sq., N. Y. C., 5-7.
Caron & Herbert, Bijou, Bkln., 5-7.
Capitaine, Alcida, Orpheum, Spokane, Wash.
Cavana Duo, National, Boston.
"California," Grand, Phila.
Carson Bros., Majestic, Cedar Rapids, Ia., 5-7.
Carleton, Al, Temple, Hamilton, Can.
Cartmell & Harris, Shea's, Buffalo.
Carson & Willard, Colonial, Norfolk, Va.
Cecil, Eldred & Carr, Empress, Chicago.
Cecil, La Petite, Schindler's, Chicago, 5-7.
Chung Hwa Four, Orpheum, Omaha.
Channa (4), Touring Europe.
Choate, Mattie, & Co., Proctor's, Albany, N. Y.
Chandler, Anna, Maryland, Baltimore.
Cheebert Chinese Troupe, Orpheum, St. Paul.
Chip & Marble, Orpheum, St. Louis.
Cheraldo Bros., Orpheum, Seattle, Wash.
Clark & Ward, Empress, Butte.
Clark & Owen, Melbourne, Australia.
Clark & Turner, Rose Sydell Co.
Clemo, Great, & Johnson, Barkoot's Show.
Clinton & Rogers, Pantages's, Edmonton, Can.
Clark & Lewis, Pantages', Seattle, Wash.
Clark & Verdi, Keith's, Louisville.
Cliff, Laddie, Hammerstein's, N. Y. C.
Clayton, Bessie, Orpheum, Seattle, Wash.
Clark & Bergman, Keith's, Phila.
Clare & Rawson, Cosmos, Washington.
Corcoran & Lloyd, Nickel, Lawrence, Mass., 5-7.
Cotton, Lola, San Diego, Cal.
Colborn, Jennie, Billy "Swede" Hall & Co.
Collins, Milt., Poli's, New Haven, Conn.
Cornetta, Tony, Trio, Savoy, San Diego, Cal.
Conners & Edna, Colonial, Chicago, 5-7.
Cook, Joe, Orpheum, Harrisburg, Pa.
Cooper, Joe & Lew, Orpheum, Jacksonville, Fla.
Consul & Betty, Bronx, N. Y. C.
"Colonial Cavaliers, The," Fulton, Bkln., 5-7.
Coviere, "Billy," Orpheum, Boston, 5-7.
Collegians (3), Orpheum, Des Moines.
Conlin, Steele & Carr, Orpheum, St. Paul.
Coughlin, Rosalind, & Co., Majestic, Milwaukee.
Conchas, Paul, Orpheum, Oakland, Cal.
Conroy's Models, Orpheum, Salt Lake City, U.
Countess, Catherine, Orpheum, Salt Lake City, U.
Comrades, Four, Olympia, Boston.
Coe & Boyd, Howard, Boston.
Conway & Leland, Wm. Penn, Phila.
"Court By Girls," Orpheum, Peoria, Ill., 5-7.
Cornelia, Sherman & Leslie, Lyric, Newark, N. J., 5-7.
Cooper & Eshell, Lyric, Newark, N. J.
Collins & Seymour, Keith's, Lowell, Mass.
Creasy & Dayne, Keith's, Louisville.
Cross & Josephine, Keith's, Phila.
Creighton Girls (3), Columbia, Bkln., 5-7.
"Criminal, The," Shubert, Bkln., 5-7.
Creighton Bro. & Belmont, Orpheum, Boston, 5-7.
Crouch & Welch, Orpheum, Omaha.
Creighton, Bertha, & Co., Colonial, Norfolk, Va.
Cullen, Jas. H., Keith's, Washington.
Cuttys, The, Orpheum, Sioux City, Ia.
Cummings & Gladying, Orpheum, Oakland, Cal.
D'Arville, Jeannette, Montreal, Can.
Davis, Edwards & Co., Orpheum, Montreal, Can.
"Day at the Circus, A," Empress, Portland, Ore.
Davett & Duval, Empire, Saskatoon, Sask., Can.
Davis, Hal, & Co., Pantages', Vancouver, Can.
"Darling of Paris," Orpheum, Harrisburg, Pa.
Davenport, Eva., & Co., Alhambra, N. Y. C.
Daily, Robt. L., & Co., Grand, Syracuse, N. Y.
Darts, Daring, Lincoln Sq., N. Y. C., 5-7.
"Dance Dream, The," Orpheum, St. Louis.
Damerel, Geo., Orpheum, Portland, Ore.
Dazie, Mlle., Orpheum, Kansas City, Mo.
Dave, Eldora, Bijou, Boston.
Day, Carita, Bijou, Jackson, Mich., 5-7.
Davis, Will, Cosmos, Washington.
Dennis Bros., Empress, Butte, Mont.
De Groote & Langtry, Casino, Charlotte, N. C., indefinite.
De Forrests, Pantages', San Fran., Cal.
De Leon & Davis, Majestic, Ft. Worth, Tex.
Deaves, Harry, & Co., Star, Chicago, 5-7.
De Schelle, Dorothy, & Co., Shea's, Buffalo.
De Coe, Harry, Bushwick, Bkln.
Devine & Williams, Orpheum, Jacksonville, Fla.
Demilo's Living Statues, Hammerstein's, N. Y. C.
De Mar, Grace, Union Sq., N. Y. C.
Deagon, Arthur, Temple, Rochester, N. Y.
Deeley, Ben, & Co., Shea's, Toronto, Can.
Deltorelli & Glissando, Shubert, Bkln., 5-7.
Demascus Troupe, National, N. Y. C., 5-7.
Della, Rosa, & Marcella, Orpheum, New Orleans.
Delmore & Light, Orpheum, St. Louis.
Deming, Joe, & Co., Gordon's Olympia, Boston.
De Kos, Joe, & Co., Wm. Penn, Phila.
De Forrest, Sherman, & Co., Orpheum, Jersey City, N. J.
De Vole Trio, Keith's, Washington.
Diving Nymphs, Empress, Los Angeles, Cal.
Diamond & Brennan, Shubert, Utica, N. Y.; Proctor's, Newark, N. J., 9-14.
Dickinson, "Rube," Temple, Detroit.
Dixon, Belle, Loew', Paterson, N. J., 5-7.
Dixon, Musical, Orpheum, N. Y. C., 5-7.
"Dining Car Minstrels," Crystal, Milwaukee.
Dorsch & Russell, Empress, Chicago.
Doyle, Patsy, Empire, Calgary, Can.
Don Fulano, Majestic, Ft. Worth, Tex.
Donavan & Arnold, Majestic, Little Rock, Ark., 5-7.
Dolly & Mack, Majestic, San Antonio, Tex.
Dooley, Jed & Ethel, Temple, Hamilton, Can.
Dooley & Sales, Orpheum, Seattle, Wash.
"Double Cross, The," Orpheum, Stockton, Cal., 5-7.
Dolce Sisters, Orpheum, Salt Lake City, U.
Dora, Lillian, Bijou, Boston.
Doyle, Major, Gordon's Olympia, Boston.
Dooley, Wm. T., & Co., Keith's, Cincinnati.
Dooley & Evelyn, New York, N. Y. C., 5-7.
Drew, Chas. C., & Co., Empress, San Fran., Cal.
Draper & Draper, Pantages', Tacoma, Wash.
Drew, "Frankie," St. Joe, Mo., 5-7; Wichita, Kan., 9-11.
Drew, Lowell & Esther, 5th Ave., N. Y. C.
Dupille, Ernest, Empress, San Diego, Cal.
Dudley & Parson, Jeffers, Saginaw, Mich.
Duncan, Dan H., Majestic, Tulsa, Okla.
Durands, Musical (5), Pastime, Plymouth, Mass., 5-7; Portland, Portland, Me., 9-11.
Duttons, Riding, Empire, Calgary, Can.
Dunson & Holt, Empire, Calgary, Can.
Dupree, Minnie, & Co., Orpheum, Bkln.
Dunfee, Josephine, Keith's, Louisville.
Dupres, Fred, Shea's, Toronto, Can.
Du-For Boys, (3), Keith's, Washington.
Dyer, Hubert, & Co., Shubert, Utica, N. Y.
Edwards, Tom, Touring England.
Edinger Sisters, San Carlos, Key West, Fla., 2-14; Dixie, Miami, Fla., 16-21.
Eddy Trio, Keystone, Phila.
Edna, Ruth, Empress, Joplin, Mo., 5-7; Novelty, Topeka, Kan., 9-11.
Egan, Joe M., Palace, Sydney, N. S.
Elins, Harry, Stetson's "U. T. C.," Eastern Co.
Elliott & Mullan, Pantages', Spokane, Wash.
Electra, Gordon's Olympia, Boston.
Eldridge & Barlow, Fairmount, Phila.
Ellsworth & Linden, Orpheum, Altoona, Pa., 5-7.
Emersons (3), Empress, Kansas City, Mo.
Emmett, Hugh J., Empire, Fairburg Park, London, Feb. 16-21.
Empress Quartette, Colonial, Chicago, 5-7.
Emmett, J. K., & Co., Loew's, Newburgh, N. Y., 5-7.
Emmett, Gracie, & Co., Gordon's Olympia, Boston.
Entertainers, Four, Keith's, Indianapolis.
English, Harry, & Co., Seventh Ave., N. Y. C., 5-7.
Ergotti & Co., Majestic, Little Rock, Ark., 5-7.
Ernie & Ernie, Colonial, N. Y. C.
Errol, Bert, Keith's, Providence.
Escardos (3), 7th Ave., N. Y. C., 5-7.

AL ESPE & PAUL
JUGGLER OF ARTILLERY AND COMEDIAN
TOURING LOEW TIME

Espe & Paul, Grand St., N. Y. C., 5-7.
Evans, Billy & Clara, New Era Boat Show.
Evans & Alden, Keystone, Phila.
"Fair Co-Eds, The," Majestic, Houston, Tex.
Fatima, Orpheum, Montreal, Can.
Fay & Miller, Grand O. H., Minot, N. D., 5-7; Orpheum, Fargo, N. D., 9-11.
Fagan, "Noodles," Fairmount, Phila.
Fausts, Aerial, Casino, Washington.
Fagan & Bijou, New York, N. Y. C., 5-7.
Ferguson, Dave, Empress, Sacramento, Cal.
Ferguson, Dick, Loew's, Toronto, Can.
Felix & Barry Sisters, Orpheum, New Orleans.
Fern, Harry & Ray, Keystone, Phila.
Fells, O. C., & Co., Lyric, Hamilton, Can.
Fisher, Mr. & Mrs. Perkins, Empress, Sacramento, Cal.
Fink's Mules, McVicker's, Chicago.
Fisher, Sallie, Orpheum, Bkln.
Fisher & Green, Temple, Detroit.
Fisher, Bud, Hammerstein's, N. Y. C.
Fisher, Sallie, Colonial, N. Y. C.
Fields & Hanson, Terrace, Belleville, N. J., 2-14.
"Fixing the Furnace," Orpheum, Des Moines.
Fitzgibbon, Bert, Orpheum, Stockton, Cal., 5-7.
Fields & Brown, Bijou, Jackson, Mich., 5-7.
Fields & Lewis, Miles, Cleveland.
Flanagan & Edwards, Majestic, Ft. Worth, Tex.
Flynn, Kitty, Salem, Salem, Mass., 5-7.
Flynn & McLaughlin, Orpheum, N. Y. C., 5-7.
Flint, Douglass, & Co., Nickel, Lawrence, Mass., 5-7.
Forbes, Gertrude Dean, & Co., Pantages', San Fran., Cal.
Fox, Will H., Majestic, Houston, Tex.
Fonda, Mabelle, Troupe, Grand, Escanaba, Mich., 5-8; O. H., Marquette, Mich., 9-11.
Fossatti, Delancey St., N. Y. C., 5-7.
Foyer, Eddie, Grand St., N. Y. C., 5-7.
Fox & Dolly, Orpheum, Omaha.
Foy, Eddie, & Family, Majestic, Milwaukee.
Foster & Lovett, Orpheum, Spokane, Wash.
Fostell & Emmett, Coatesville, Pa.
Ford & Mitchell, Bijou, Boston.
Foley & Kelly, Bowdoin Sq., Boston.
Ford, Max & Mabel, Poli's, New Haven, Conn.
Frostick, Hume & Thomas, Empress, San Fran., Cal.

DO YOU COMPOSE

Songs or Instrumental Music? If so, be SURE to have same arranged by an EXPERT! An artistic arrangement means SUCCESS! I have done HUNDREDS of BIG HITS! Write or call afternoons 3-6

EUGENE PLATZMANN

Care Shapiro. 1416 Broadway, N. Y. C.

Freeman, Maurice, & Co., Empress, San Fran., Cal.
Francelias, Great, & Co., Wilson Ave., Chicago, 5-7.
Frawley & Hunt, Shea's, Buffalo.

THE TWO FRANKS

EQUILIBRISTS. IN VAUDEVILLE

Frigansa, Trixie, Orpheum, Bkln.
Franklin & Green, Orpheum, Montreal, Can.
Frankfords, The, Loew's, Fall River, Mass.
Frey, Henry, Loew's, New Rochelle, N. Y., 5-7.
Frozini, Orpheum, Memphis, Tenn.
Francis, Mae, Frankford, Phila.
Frescotts, The, Allegheny, Phila.
Francis, Kitty, & Co., Orpheum, Altoona, Pa., 5-7.

HENRY FREY

THE GERMAN SOUSE

Now touring with big success over the Loew Circuit

"Frontier Days," Bijou, Jackson, Mich., 5-7.
Fred & Mae, Cosmos, Washington.
"Fun on the Briny," Nickel, Lawrence, Mass., 5-7.
Gardner Trio, Colonial, Erie, Pa.
Galvin, Wallace, Keith's, Toledo.
Garden Four, Boulevard, N. Y. C., 5-7.
Gabriel, Master, Orpheum, Duluth.
Gannon, Helen, Orpheum, Seattle, Wash.
Gallagher & Carlin, Orpheum, Salt Lake City, U.
Gardner & Revere, Broadway, Phila.
Galando, Orpheum, Altoona, Pa., 5-7.
Geraldo, Musical, Majestic, Hot Springs, Ark., 5-7.
Geiger, John, Orpheum, Montreal, Can.
Georgette, Proctor's, Newark, N. J.
George, Edwin, Temple, Rochester, N. Y.
Genaro & Bailey, Majestic, Milwaukee.
Gee Jays, Lyric, Hamilton, Can.
Girdeller, Earl, & Dogs, Empress, Victoria, Can.
"Girl Aboard, The," Majestic, Ft. Worth, Tex.
"Girl from Milwaukee," Keith's, Columbus.
Gillingwater, Claude, & Co., Shea's, Toronto, Can.
Gillen, Eddie, Panama Canal Show, White City, Chicago.
Gill, Wm., & Co., Nixon, Phila.
Goodall, Archie, Empress, Sacramento, Cal.
Gordon's, Bounding, Empress, Seattle, Wash.
Gordon, John R., & Co., Empire, Tacoma, Wash.

SINGLE SINGLE

GORDON MURPHY

EATING REGULAR

Signed with Burlesque next Season.

Gormans (5), Keith's, Indianapolis.
Golden, Claude, Shubert, Utica, N. Y.
Gordon & Marx, Boulevard, N. Y. C., 5-7.
Golden & West, St. James, Boston, 5-7.
Goslar, Irving, Lincoln Sq., N. Y. C., 5-7.
Gordon & Murphy, Greeley Sq., N. Y. C., 5-7.
Gordon Bros. & Kangaroo, Orpheum, St. Louis.
Coleman's Animals, Orpheum, San Fran., Cal.
Golden, Horace, Orpheum, Los Angeles, Cal.
Goldsmith & Hoppe, Grand, Phila.
Graham & Randall, Cosmos, Washington.
Green, McHenry & Deane, Empress, Ft. Wayne, Ind.
Granat, Louis, Princess, St. Louis.
Granville & Mack, Empire, Edmonton, Can.
Gregoire & Elmina, Empire, Saskatoon, Sask., Can.
Grapwin, Chas., & Co., Columbia, Grand Rapids, Mich.
Gray Trio, Keith's, Louisville.
Green, Ethel, Hammerstein's, N. Y. C.
Grasers, The, Bronx, N. Y. C.
Gravette, Lavondre, & Co., Bijou, Bkln., 5-7.
Granville, Pierpont, & Co., Orpheum, Denver.
Grady, James, & Co., Washington, Newark, N. J., 5-7.
Gwynn & Gossett, Empress, Winnipeg, Can.
"Happiness," Empress, Denver.
Harris, Sam, Empress, Kansas City, Mo.
Hall, Bob, Princess, St. Louis.
Halligan & Sykes, Majestic, Houston, Tex.
Hardman, Joe, Majestic, Hot Springs, Ark., 5-7.
Hampton, Ira., & Co., Majestic, Hot Springs, Ark., 5-7.

EFFIE AND BILLY HALL

WITH YALE STOCK CO.

Hayes, Edmund, & Co., Forsythe, Atlanta, Ga.
Hanlon & Clifton, Keith's, Cincinnati.
Hassmans, The, Temple, Hamilton, Can.
Harveys, Four, Proctor's, Newark, N. J.
Hall & Francis, 5th Ave., N. Y. C.
Harris, Boland & Holtz, Grand O. H., Pittsburgh.
Halley & Noble, Keith's, Phila.
Haines, Robt. T., & Co., Keith's, Washington.
Harrison, West Trio, Elk, Bluefield, W. Va.; Trent, Lynchburg, Va., 9-14.
Hanson, Harry L., Defiance, O., 5-7.
Hart, Annie, "McFadden's Flats" Co.
Hanson, Alice, Loew's, Toronto, Can.
Hall, Geo. F., Delancey St., N. Y. C., 5-7.
Hayes & Alpoint, St. James, Boston.
Hanlon & Hanlon, Orpheum, Sioux City, Ia.

BOB HARDAWAY

"OH, EFFIE."

LOEW TIME.

Hal & Francis, Orpheum, Memphis, Tenn.
Farnard, Jack, Orpheum, Lincoln, Neb.
Hardi, Louis, Orpheum, Portland, Ore.
Hawkins, Lew, Orpheum, Los Angeles, Cal.
Hartley's Wonders, Orpheum, Winnipeg, Can.
Hammond & Forrester, Keystone, Phila.
Hale & Paterson, Majestic, Milwaukee.
Happy & Jo, Orpheum, Peoria, Ill., 5-7.
Harringtons, The, New York, N. Y. C., 5-7.
Herman, Al., Lyric, Indianapolis.
Herman & Shirley, Empress, Los Angeles, Cal.
Held, Anna, Keith's, Indianapolis.
Hedders (3), Keith's, Louisville.
Heath & Millership, Proctor's, Newark, N. J.
Hennings, John & Winnie, Colonial, Norfolk, Va.
Herbert's Dogs, Union Sq., N. Y. C.
Herzog's Horses, Temple, Rochester, N. Y.
Henry & Francis, Keith's, Toledo.
Heuman Trio, Keith's, Columbus, O.; Grand O. H., Pittsburgh, 9-1.
Hedge, John, Sidney, Australia.
Heron, Eddie, & Co., St. James, Boston, 5-7.
Herman, Dr., Orpheum, San Fran., Cal.
Herlein, Lillian, Orpheum, Los Angeles, Cal.
Helena, Edith, Miles, Detroit.
Hill, Murray K., Pantages', Vancouver, Can.
Hines & Fox, Temple, Hamilton, Can.
Hill & Ackerman, Moss Tour, England.
Hill & Adams, Fulton, Bkln., 5-7.
Hildabrand, Bowdoin Sq., Boston.
Hill & Hill, Fairmount, Phila.
"Honor Among Thieves," Empress, Ft Wayne, Ind.
Hong Fong, Empress, St. Paul.
"Honey Girls," Maryland, Baltimore.
Howard & McCane, Bronx, N. Y. C.
Howard's, Ponies, Alhambra, N. Y. C.
Holmes & Buchanan, Temple, Rochester, N. Y.
Howard, Great, Grand, Syracuse, N. Y.
Hogan, Gus, Ernie Marks Co.
Howard Bros., Touring England.
Hoyt's Minstrels, Lincoln Sq., N. Y. C., 5-7.
Hoey & Lee, Orpheum, New Orleans.
Hockney & Co., Orpheum, Spokane, Wash.
Hooper Homan, Allegheny, Phila.
Howard Bros., Crystal, Milwaukee.
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Icelandic Troupe, Temple, Rochester, N. Y.
Ideal, Keith's, Providence.
"I Died," Boulevard, N. Y. C., 5-7.
Imperial Pekinese Troupe, Unique, Minneapolis.
Imhoff, Conn & Coreene, Poli's, Springfield, Mass.
"In Old New York," Empress, Chicago.
Inglis & Reading, 7th Ave., N. Y. C., 5-7.
Inge, Clara, Orpheum, Duluth.
Ioleen Sisters, Orpheum, Oakland, Cal.
Irving, Margaret, Temple, Hamilton, Can.
Iamed, Grand, Syracuse, N. Y.
"I've Got It," Empress, Winnipeg, Can.
Jack, Capt., & Bears, Empire, Saskatoon, Sask., Can.
Jackson, Thos., & Co., Poli's, Scranton, Pa.
Jarvis & Harrison, Delancy St., N. Y. C., 5-7.
Jack & Foris, Bowdoin Sq., Boston.
Jarvis & Dare, Orpheum, Jersey City, N. J.
Jessica Troupe, Orpheum, Vancouver, Can.
Jennings & Dorman, Orpheum, Vancouver, Can.
Jefferson, Joseph, & Co., Temple, Rochester, N. Y.
Jewette, Bob, Academy, Haverhill, Mass.
Johns (3), Pantages', Portland, Ore.
Johnston, Lawrence, Empire, Saskatoon, Sask., Can.
Jonleys (2), Poli's, Scranton, Pa.
Johnstons, Musical, Palace, Warrington, England; Empire, Newcastle, 9-14; Palace, Leicester, 16-21; Middlesex, London, 23-28.
Jones & Brown, Delancy St., N. Y. C., 5-7.
Jones & Johnson, St. James, Boston, 5-7.
Johnson, Martin, Orpheum, Stockton, Cal.
Kaufman, Reba & Ines, Paris, France, indefinite.
Karroll, Dot, "Little Millionaire" Co.
Kay, Kathlyn, St. James, Boston, 5-7.
Kartelli, Orpheum, Des Moines.
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Kelly & Mack, Virginia, Chicago.
Kenny & Stroselle, Liberty, Bkln., 5-7.
Keeley Bros., St. James, Boston, 5-7.
Kemps, The, Bijou, Bkln., 5-7.
Kennedy & Rooney, Orpheum, Sioux City, Ia.
Kennedy, Jack, & Co., Orpheum, Memphis, Tenn.
Kent, S. Miller, & Co., Orpheum, Duluth.
Keenan, Frank, & Co., Orpheum, Oakland, Cal.
Keatons (3), Shea's, Buffalo.
Kelton, Cissy, Cosmos, Washington.
Kiernan, Walters & Kiernan, Empress, Spokane, Wash.
Kimberly & Mohr, Orpheum, Harrisburg, Pa.
Kirksmith Sisters, Temple, Hamilton, Can.
Kidder, Kathryn & Co., Orpheum, New Orleans.
Kingston & Ebner, Orpheum, Winnipeg, Can.
King, Grace, Fairmount, Phila.
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Kratons, The, Howard, Boston.
Kumry, Boesch & Robinson, Oak Park, Chicago, 5-7.
Kuma Japs, Allegheny, Phila.
La Della Comiques, Empress, Tacoma, Wash.
Lawlor, Chas., & Daughters, Empress, Victoria, Can.
La France & McNabb, Pantages', Los Angeles, Cal.
La Fayattes, Aerial, Pantages', Los Angeles, Cal.
"Lawn Party, The," Keith's, Cincinnati.
Lavier, Colonial, Erie, Pa.
La Grandall, Temple, Hamilton, Can.
Laskey's "Red Heads," Palace, N. Y. C.
Lai Mon Kim, Keith's, Toledo.
La Count, Bessie, Shubert, Utica, N. Y.
La Fleur, Joe, & Dogs, Bijou, Phila.
La Toy Bros., Orpheum, Omaha; Orpheum, Sioux City, Ia., 9-14.
La Booth, Louise, Empress, Tulsa, Okla., 5-7; Empress, Joplin, Mo., 8-11.
La Roy, H., Minerva, O.; New Philadelphia, O., 9-14.
La Bergere, Elsie, & Dogs, Shubert, Bkln., 5-7.
Laurense, Bert, Alvin, Mansfield, O.
Lawrence & Cameron, Orpheum, San Fran., Cal.
Landry Bros., Bijou, Boston.
Lanigan, Joe, Grand, Phila.
Lampe, Wm., & Co., Broadway, Phila.
Langdons, The, Majestic, Cedar Rapids, Ia., 5-7.
Lang & May, New York, N. Y. C., 5-7.
Lancton, Lucier & Co., Keith's, Lowell, Mass.
La Verne & Allyn, Keith's, Lowell, Mass.
Leslie, Bert, & Co., Orpheum, Vancouver, Can.
Le Roy & Lytton, Pantages', Portland, Ore.
Lewis, Al., & Co., Majestic, San Antonio, Tex.
Lelands, The, Oak Park, Chicago, 5-7.
Les Yosts, Forsythe, Atlanta, Ga.
Le Van Trio, Keith's, Columbus.
Lewis & Chapman, Orpheum, Harrisburg, Pa.
Le Groha, Poli's, Hartford, Conn.
Lester, Harry B., Palace, N. Y. C.
Le Roy & Harvey, Proctor's, Newark, N. J.
Leonard & Russell, Orpheum, San Fran., Cal., 2-14.
Les Frimini, & Co., Seattle, Wash.
Lee & Bonetn, Liberty, Bkln., 5-7.
Les Arados, Columbia, Bkln., 5-7.
Leffel Trio, Delancy St., N. Y. C., 5-7.
Lewis & McCarty, Orpheum, Des Moines.
Lennett & Wilson, Orpheum, Lincoln, Neb.
Lelizel & Jeannette, Majestic, Milwaukee.
Lehr, Anna, & Co., Orpheum, Portland, Ore.
Leon, Dazie, Orpheum, Denver.
Levy, Bert, Orpheum, Denver.
Leo, Great, & Co., Gordon's Olympia, Boston.
Lewis, Caprice, Howard, Boston.
Leon, Great, & Co., Keystone, Phila.
Lewis, Harry, Orpheum, Montreal, Can.
Lee, Mabel, Lyric, Hamilton, Can.
Leslies, Musical, Lyric, Newark, N. J., 5-7.
Livingston Trio, Empress, Denver.

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Loos, Lily, Keith's, Cincinnati.
Lo, Maria, & Co., Keith's, Columbus.
Loughlin's Dogs, Orpheum, Harrisburg, Pa.
Lockett & Waldron, Poli's, Springfield, Mass.
Los Durbrelle, Orpheum, Des Moines.
Loyal, Sylvia, & Co., Orpheum, Seattle, Wash.
Lombardian Duo, Bowdoin Sq., Boston.
Lorraine, Dudley, & Co., Nixon, Phila.
Lyons & Cullum, Pantages', Oakland, Cal.
Lynch & Zeller, Majestic, Milwaukee.
Lyons & Yosco, Orpheum, Denver.
Mayo & Allman, Empress, Denver.
Mayo, Louise, Empress, Kansas City, Mo.
Martini & Maxmillian, Empress, Kansas City, Mo.
Marshall, Edward, Unique, Minneapolis.
Maxwell's Dancing Girls, Empress, Spokane, Wash.
Magnini Family, Empire, Edmonton, Can.
Manne & Belle, Pantages', Seattle, Wash.
Marina Band, McVicker's, Chicago.
Macart & Bradford, Keith's, Columbus.
Mareena & Delton Boys, Keith's, Indianapolis.
Mang & Snyder, 5th Ave., N. Y. C.
Mann, Louis, & Co., Colonial, N. Y. C.
Marie, Dainty, Colonial, N. Y. C.
Martins, Flying, Palace, N. Y. C.
Martin & Fabrini, Colonial, Norfolk, Va.
Mann, Sam, & Co., Bronx, N. Y. C.
Madden & Fitzpatrick, Grand O. H., Pittsburgh.
Marvel & Delite, Keith's, Providence.
Mack, Chas., & Co., Keith's, Toledo.
Marco Twins, Ronacher's, Vienna, Austria, 1-28.
Manley & George, Cohoes, N. Y., 5-7.
Martinettis (3), Loew's, Newburgh, N. Y., 5-7.
Mario & Trevette, American, N. Y. C., 5-7.
Magleys, The, American, N. Y. C., 5-7.
"Mayor and the Manicure, The," Orpheum, N. Y. C., 5-7.
Martin, H. B., Majestic, Milwaukee.
Martinetti & Sylvester, Orpheum, Seattle, Wash
Maurice & Walton, Orpheum, Los Angeles, Cal.
Mario Duo, Orpheum, Salt Lake City, U.
Ma Belle & Ballet, Orpheum, Winnipeg, Can.
Marion & Moore, Howard, Boston.
Mason & Murray, National, Boston.
Marten, Cecil, National, Boston.
Marceau & Co., Grand, Phila.
Marsion & Rose, & Co., Lyric, Newark, N. J., 5-7.
Mack & Stillwell, Lyric, Buffalo.
Mahoney, Tom, Keith's, Lowell, Mass.
McDonald, James, Empress, Los Angeles, Cal.
McMahon & Chapelle, Empress, Seattle, Wash.
McNutts, Cycling, Majestic, Hot Springs, Ark., 5-7.
McConnell & Simpson, Keith's, Indianapolis.
McKinley, Nell, Hammerstein's, N. Y. C.
McKay & Ardine, Colonial, N. Y. C.
McLellan & Carson, Palace, N. Y. C.
McRae & Clegg, Shea's, Toronto, Can.; Temple, Detroit, 9-14.
McAvoy, Dan F., Hagenbeck & Wallace Circus.
McAnallinn & Otto, Jefferson, Charlottesville, Va.
McFarland, Marie & Mary, Orpheum, Lincoln, Neb.
McCormack, & Irwin, Orpheum, Oakland, Cal.
McDevitt, Kelly & Lucy, Orpheum, Kansas City, Mo.
McPherson, Jock, Nixon, Phila.
McCarthy, Miles, & Co., Frankford, Phila.
McMillan, Violet, Majestic, Cedar Rapids, Ia., 5-7.
McAleavey Marvels, Keith's, Lowell, Mass.
"Mein Leibschen," Lyric, Indianapolis.
Merian's Dogs, Empress, San Diego, Cal.
"Mermaid and the Man, The," Princess, St. Louis.
Merrill, Sebastian, & Co., Orpheum, Vancouver, Can.
Melnotte, La Nole Troupe, Pantages', Vancouver, Can.
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Milloy Richard, & Co., Empress, Portland, Ore.
Millard, Kennedy & Christie, Pantages', Tacoma, Wash.
Millman, Bird, Trio, Orpheum, Bkln.
Milares, Temple, Detroit.
Miles, Homer, & Co., Shubert, Utica, N. Y.
Minstrel Four, Crystal, St. Joe, Mo., 5-7.
Miller & Vincent, Bijou, Bkln., 5-7.
Mint & Werts, Lyric, Hamilton, Can.
Morrissey & Hackett, Empress, Cincinnati.

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Morris, Will, Empress, Milwaukee.
Moffatt, Clare Trio, Empress, St. Paul.
Morette Sisters, Empire, Saskatoon, Sask., Can.
Monahan, Pantages', Tacoma, Wash.
Morton, Ed., Shea's, Buffalo.
Morton & Glass, Keith's, Cincinnati.
Morris & Allen, Keith's, Cleveland.
Mori Bros. (3), Alhambra, N. Y. C.
Mowatts, Juggling, Poli's, Scranton, Pa.
Morris, Mike, Rowland, Wilkinsburg, Pa., 5-7; Dixie, Uniontown, Pa., 9-12.
Monroe & Pusey, Loew's, Toronto, Can.
Mosher, Hayes & Mosher, Orpheum, Duluth.
Montgomery, Marshall, Orpheum, Denver.
Moore & Young, Wm. Penn, Phila.
Morse & Hill, Keystone, Phila.
Morris, Mike, Alhambra, Beaver Falls, Pa., 5-7.
Moneta (5), Keith's, Lowell, Mass.
Mullane, Frank, Unique, Minneapolis.
Musketeers (3), Empress, Sacramento, Cal.
Murray Sisters, Keith's, Boston.
Muriel & Frances, Orpheum, Lincoln, Neb.
Muller & Stanley, Orpheum, Los Angeles, Cal.
Munsey, Edna, Orpheum, Kansas City, Mo.
"Myrtle Clayton," Keith's, Phila.
Myrtle & Daisey, Keith's, Lowell, Mass.
Napoleon, Prince, Nickel, Lawrence, Mass., 5-7.
Nestor & Delberg, Empress, Tacoma, Wash.
Newsboys Quartette, Pantages', Oakland, Cal.
Nevins & Gordon, Majestic, San Antonio, Tex.
"Neptune's Garden," Shea's, Buffalo.
Newmans (3), Loew's, Toronto, Can.
Nelson, Juggling, Fulton, Bkln.
Nelusco & Hurley, Grand St., N. Y. C., 5-7.
Nelson, Margaret, & Co., Grand St., N. Y. C., 5-7.
Nelson & Nelson, Orpheum, Oakland, Cal.
Neff & Starr, Lyric, Buffalo.
"Night in Chinatown, A," Pantages', Tacoma, Wash.
Nick's Skating Girls, Columbia, Grand Rapids, Mich.
Nichols, Don, Bijou, Greenville, S. C., indefinite.
Nibio's Birds, Loew's, Newburgh, N. Y., 5-7.
Kip & Tuck, Orpheum, N. Y. C., 5-7.
Nichols, Nellie, Orpheum, St. Louis.
Nonette, Orpheum, Salt Lake City, U.
Norris' Baboons, Majestic, Cedar Rapids, Ia., 5-7.
Nosses, Musical (4), Lyric, Hamilton, Can.
Nugent, J. C., & Co., Majestic, Dallas, Tex.
Oakland, Will, & Co., Colonial, Norfolk, Va.
O'Donnell, C. H., & Co., Colonial, Richmond, Va.
O'Dell, Maud, & Co., Orpheum, Minneapolis.
O'Farrells, The, Ringling Bros.' Circus.
"Oh, Effie," American, N. Y. C., 5-7.
Olivetti Troubadours, Empress, St. Paul.
Olio Trio, Proctor's, Albany, N. Y.
Olympic Trio, Poli's, Scranton, Pa.
Oliver & Armando Troupe, American, N. Y. C., 5-7.
Old Soldier Fiddlers, Orpheum, Peoria, Ill., 5-7.
O'Mearas, Gliding, 5th Ave., N. Y. C.
O'Neal & Walmsley, Poli's, Scranton, Pa.
Omri, Archie, Orpheum, Memphis, Tenn.
O'Neill, Nance, & Co., Orpheum, San Fran., Cal.

O'Neill Sisters, Grand, Phila.
O'Neil, Doc, Allegheny, Phila.
Orford's Elephants, Grand O. H., Pittsburgh.
Orr, Marie, & Co., Orpheum, N. Y. C., 5-7.
Ott, Sadie, Fulton, Bkln., 5-7.
Petrick, Francisco & Warren, Empress, Spokane, Wash.
Palace Quartette, Majestic, San Antonio, Tex.
Pauline, Colonial, Chicago.
Paulham Team, Keith's, Washington.
Parillo & Frabito, Orpheum, Duluth.
Panser Duo, Orpheum, Portland, Ore.
Paltee's Diving Girls, Orpheum, Jersey City, N. J.
Peers, The, Proctor's, Albany, N. Y.
Perry, Albert, & Co., Poli's, Hartford, Conn.
Petrova, Olga, Keith's, Washington.
Pepper, H. L., Majestic, Tulsa, Okla., indefinite.
"Peep at the Future," Liberty, Bkln., 5-7.
Perez Four, Orpheum, San Fran., Cal.
Perry, Frank L., O. H., Lorain, O.
Percival, Walter, & Co., Miles, Cleveland.
Phillips & White, Orpheum, Portland, Ore.
Piechiani Troupe, Empress, Cincinnati.
Pierce & Maizee, Nixon, Phila.
Pollard Opera Co., Pantages', San Fran., Cal.
Pollard, Keith's, Phila.
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Quaint Qs, Empress, Milwaukee.
Queer & Quaint, Marble, Cleveland; Happy Hour, Erie, Pa., 9-14.
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Raymond, Eugene, Orpheum, New Orleans.
Ray & Hilliard, Orpheum, New Orleans.
Ray, John & Emma, Orpheum, St. Paul.
Randall, Geo., & Co., City, N. Y.
Rapoli, Miles, Cleveland.
Reeder, Orville, Empress, Los Angeles, Cal.
Reiff Bros. & Murray, Majestic, Little Rock, Ark., 5-7.
Reynard, Ed. F., Colonial, Erie, Pa.
Reno, Geo. B., & Co., Proctor's, Newark, N. J.
Renello & Sister, Proctor's, N. Y. C.
Reisner & Gores, Temple, Rochester, N. Y.
Remington, Joseph, & Co., National, Detroit; Gaiety, Kankakee, Ill., 9-11.
Reanos (4), Orpheum, Memphis, Tenn.
"Rest Cure, The," National, Boston.
Resch & McCurdy, Nixon, Phila.
Rhoda & Crampton, Empire, Calgary, Can.
Rheinold, Bernard, & Co., Orpheum, Montreal, Can.
Rich & Lenore, Empress, Victoria, Can.
Rice & Franklyn, Pantages', Portland, Ore.
Richardson's Posing Dogs, Majestic, San Antonio, Tex.
Richards, Chris, Maryland, Baltimore.
Richards & Kyle, Maryland, Baltimore.
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Rice & Cohen, Keith's, Washington.
Rio Bros (4), Touring Europe.
Rice, Sully & Scott, Orpheum, New Orleans.
Rives, Shirll & Co., Orpheum, Winnipeg, Can.
Rivers (4), Lyric, Newark, N. J., 5-7.
Rose, Harry, Empress, Chicago.
Rossow Midgets, Empress, Butte, Mont.
Rose, Julian, Empress, Ft. Wayne, Ind.
Roche & Crawford, Pantages', San Fran., Cal.
Rogee, Leon, Pantages', Spokane, Wash.
Royal, Rhoda, & Horses, Columbia, Davenport, Ia., 5-7; Orpheum, Peoria, Ill., 9-11.
Rosine, Carl, & Co., Forsythe, Atlanta, Ga.
Rosaries, The, Keith's, Cleveland; Temple, Hamilton, Can., 9-14.
Ross, Clark, Empress, Chicago; Empress, Milwaukee, 9-14.
Roy & Arthur, Loew's, Paterson, N. J., 5-7.
Romaine & Orr, Orpheum, N. Y. C., 5-7.
Rosnahara, Orpheum, St. Louis.
Roberts, Hans, Orpheum, Seattle, Wash.
Rogers, Billy, Orpheum, Spokane, Wash.
Roy, Ruth, Orpheum, Kansas City, Mo.
Roberts, Little Lord, Bijou, Jackson, Mich., 5-7.
Rowe & Clinton, Orpheum, S. Omaha, 5-7; Nicholson; Council Bluffs, Ia., 8-11.
Ruegger, Elsa, Majestic, Ft. Worth, Tex.
Runton, Prince, & Co., 5th Ave., N. Y. C.
Ruggles, Helen, Orpheum, Winnipeg, Can.
Ryan Bros., Lyric, Indianapolis.
Ryan & Lee, Palace, N. Y. C.
"Salvation Sue," Empress, Cincinnati.
Santley & Norton, Majestic, Little Rock, Ark., 5-7.
Sampsel & Reilly, Maryland, Baltimore.
Saharet, Keith's, Cincinnati.
Santell, Great, Touring England.
Sampson & Douglass, National, N. Y. C., 5-7.
Samuels, Maurice, & Co., National, N. Y. C., 5-7.
Sale, Chick, Orpheum, Portland, Ore.
Samarns (6), Orpheum, Denver.
Sauber, Harry, Broadway, Phila.
Samaras, New York, N. Y. C., 5-7.
Schrode & Mulvey, Pantages', Seattle, Wash.
Scheff, Fritzie, Orpheum, Minneapolis.
Scott & Keane, Orpheum, St. Paul.
Schriner & Richards, Orpheum, Denver.
Scott, Mike, Howard, Boston.
Scott & Wilson, Lyric, Hamilton, Can.
Sears, Zelda, & Co., Colonial, N. Y. C.
Seaton, "Billie," Grand St., N. Y. C., 5-7.
Seaquicks, Cyril, Empress, Milwaukee.
Shirley, Eva, Keith's, Cleveland.
Sharp & Turek, Orpheum, Stockton, Cal., 5-7.
Showalter, Edna, Orpheum, Oakland, Cal.
Sherman & Lawrence, Casino, Washington.
Simms, Willard, & Co., 5th Ave., N. Y. C.
Simpson & Deane, Boulevard, N. Y. C., 5-7.
Simpson, Cora, & Co., Crystal, Milwaukee.
Skelly, James, Majestic, Kalamazoo, Mich.; Bijou, Flint, Mich., 8-11.
Silvers, Majestic, Dallas, Tex.
Sloan & Field, Hamerstein's, N. Y. C.
Siemons, Fredrika, & Co., Bronx, N. Y. C.
Smith, Ed., & Jack, Empress, Winnipeg, Can.
Smith, Gunboat, Empire, Edmonton, Can.
Smith, Frank, Pantages', Spokane, Wash.
Smith's, Aerial, Touring Europe.
Smith, Cook & Brandon, Orpheum, Oakland, Cal.
Smedley, George, Colonial, Phila.
Small, Johnny, & Small Sisters, Majestic, Cedar Rapids, Ia., 5-7.
Snow, Ray, Liberty, Bkln., 5-7.
Southwick & Darr, Majestic, Little Rock, Ark., 5-7.
Spissel Bros. & Mack, Empress, Seattle, Wash.
Sprague & McNeece, Proctor's, Newark, N. J.
"Stick-Up Man, The," Empress, Butte, Mont.
Stamm, Orville, Empress, Milwaukee.
St. Onge, Fred., Troupe, Empress, Winnipeg, Can.
Stevens, Clara, & Co., Empire, Calgary, Can.
Standard Bros., Majestic, Ft. Worth, Tex.
Stevens, Edwin, & Co., Keith's, Boston.
Stone & Kalisz, Bushwick, Bkln.
Stan Stanley Trio, Poli's, Springfield, Mass.
Starrett, Howard, Jr., Ziegfeld's Follies Co.
Stembler, Sallie, & Bro., Loew's, Toronto, Can.
"State Fair Girls, The," Frankfort, Phila.
Stafford, Frank, & Co., New York, N. Y. C.
Sullivan, Jas. T., & Co., Empress, St. Paul.
Suratt, Valeska, & Co., Keith's, Cleveland.
Sullivan, Arthur, & Co., Keith's, Cleveland.
Sutton, McIntyre & Sutton, Keith's, Cleveland.
Sutton, Larry, Lyndon's Big Show.
Sutton & Caprice, Liberty Girls Co.
Sullys (5), Orpheum, Los Angeles, Cal.
Swain, Ostman Trio, Poli's, New Haven, Conn.
Swor & Mack, Orpheum, St. Louis; Orpheum, Memphis, Tenn., 9-14.
Sylphons, The, Pantages', Portland, Ore.
Taylor's Lions, Savoy, San Diego, Cal.

THE ORIGINAL TALKERS

Norman W. TAYLOR AND HOWARD Idah

Presenting a Vaudeville Absurdity with class.
Direction BERT B. PERKINS.

Taonen, Julius, Keith's, Cleveland.
Tabors, Throwing, Sherman Grand, Calgary, Can.
Tambo & Tambo, Touring England.
"Tuner, The," Bijou, Bkln., 5-7.
Taylor, Eva, Orpheum, Spokane, Wash.
Temple, Vera, Columbia, St. Louis.
Terri, Walter, & Girls, Pantages', Oakland, Cal.
Tempest, Florence, & Co., Bronx, N. Y. C.
"Telephone Tangle," Keith's, Providence.

Thornton & Corlew, Empress, Milwaukee.
"Thro' the Skylight," Loew's, New Rochelle, N. Y., 5-7.

THURBER & THURBER

MOST UP-TO-DATE COMEDY ACT.

European Tour.

Thomas & Hall, Empress, Cincinnati.
Tiffany, Rose, & Co., Empress, Seattle, Wash.
Tina, Mme., Keith's, Indianapolis.
Timberg, Herman, Orpheum, Duluth.
Top o' the World Dancers, Empress, St. Paul.
Todesca & Todesca, Hammerstein's, N. Y. C.
Tom Boys (2), Alhambra, N. Y. C.
Torley, Florence, Bowdoin Sq., Boston.
Torcat's Roosters, Bowdoin Sq., Boston.
Travato, Dominion, Ottawa, Can.
"Trained Nurses, The," Keith's, Phila.
Trueheart & Burke, Folly, Detroit.
Tuscano Bros., Orpheum, Jacksonville, Fla.
Tucker, Sophie, Keith's, Cincinnati.
Types (3), Hammerstein's, N. Y. C.
Tyron's Dogs, Orpheum, Minneapolis.
Tyler & Crollus, Bijou, Boston.
Upton & Ingraham, Webster, Fosher & Levey Circuits.
Ural & Dog, Colonial, Chicago, 5-7.
Urma, Hetty, Savoy, San Diego, Cal.
Usher Trio, Empress, Chicago.
Usher, Claude & Fannie, Orpheum, San Fran., Cal.
Uyeno Japs, Pantages', Tacoma, Wash.
Van, Chas. & Fannie, Shea's, Buffalo.
Vagrants (3), Colonial, Erie, Pa.
Vandinoff & Louie, Poli's, Hartford, Conn.
Van Bros., Poli's, Hartford, Conn.
Van & Schenck, Hammerstein's, N. Y. C.
Van Itnat, Walter, Colonial, Richmond, Va.
Vardaman, Sydney, Australia.
Vallecita's Leopards, Tivoli, Sydney, Australia.
Van Gofre & Cotrely, Joyo, Churdan, Ia.
Versatile Trio, 5th Ave., N. Y. C., 9-14.
"Village Choir," Majestic, Hot Springs, Ark., 5-7.
Vivians, The, Colonial, N. Y. C.
Violinsky, Keith's, Providence.
Vivian & Alton, Rickards' Circuit, Australia.
Vilmas (4), Casino, Washington.
Vollmer, Zilla, Star, Chicago, 5-7.
Vogt, Ed., Duchess, Poughkeepsie, N. Y.
Von Tilzer, Albert, Orpheum, Stockton, Cal., 5-7.
Warren & Blanchard, Empress, Spokane, Wash.
Walber's "Happy Girls," Pantages', Edmonton, Can.
Walters, Selma, & Co., Proctor's 125th St., N. Y. C., 5-8.
Watson, Lillian, Pantages', Tacoma, Wash.
Warren & Conley, Colonial, Erie, Pa.

MILDRED WARREN & ARDIZONI JOHN

ON THE ROAD

Perm. Add., 20 Bayview Av., New Rochelle, N. Y.

Warren, Percy, & Co., Orpheum, Harrisburg, Pa.
Ward & Cullen, Poli's, Hartford, Conn.
Watson & Santos, Keith's, Indianapolis.
Ward & Curran, Hammerstein's, N. Y. C.
Walsh, Blanche, & Co., Palace, N. Y. C.
Washer Bros., Touring England.
Waite, Kenneth R., Gus Sun Circuit.
Ward, Marty, Taxi Girls Co.
Ward & West, Liberty, Bkln., 5-7.
Wakefield, Willa Holt, Orpheum, San Fran., Cal.
Watson's Farmyard, Allegheny, Phila.
Walters, David, & Co., Empress, Cincinnati.
Warner & White, Empress, Cincinnati.
West, Moe, Colonial, Norfolk, Va.
Wells, Billy & Nellie, Iris, Sedalia, Mo., 5-7; Iris, Webb City, Mo., 8-11.
Welch, Joe, Orpheum, Sioux City, Ia.
Webb, Austin, & Co., Orpheum, Omaha.
Weiss, Quinn & Casper, National, Boston.
Weir, Jean, & Co., Casino, Washington.
Whittier's "Barefoot Boy," Empress, Cincinnati.
Whyte, Pelzer & Whyte, Empress, Los Angeles, Cal.
Whitehead, Joe, Empress, Portland, Ore.
Wheeler, Claudia Carlstadt, Colonial, Chicago, 5-7.
Wheeler, Bert, & Co., Dominion, Ottawa, Can.
White Hussars (9), Grand, Syracuse, N. Y.
"Who Was He?" Orpheum, Boston, 5-7.
Whitefield & Ireland, Orpheum, St. Paul.
White's Circus, Fairmount, Phila.
White, Porter J., & Co., Lyric, Buffalo.
Williams & Segal, Lyric, Indianapolis.

JAS. WILSON & AUBREY AL.

"World's Almost Greatest Wrestlers." Playing United Time. Direction MAX E. HAYES.

Williams & Warner, Empress, San Fran., Cal.
Wilbur, Gladys, Empress, Seattle, Wash.
Winslow & Duffy, Majestic, Dallas, Tex.
Williams, Thompson & Copeland, Houston, Tex.
Williams & Gilbert, McVicker's, Chicago.
Williams & Wolfus, Shea's, Buffalo.
Willard & Bond, Bushwick, Bkln.
Wilson, Grace, Orpheum, Montreal, Can.
Williams, Bert, 5th Ave., N. Y. C.
Wilson, Doris, Trio, 5th Ave., N. Y. C.
Winler, Winona, Grand O. H., Pittsburgh.
Wilson, Jack, Trio, Keith's, Toledo.
Winkler, Jack, Trio, Majestic, Sioux Falls, S. Dak.
"Winning Widows," Loew's, Toronto, Can.
Wilson, Knox, Majestic, Milwaukee.
Wilson & Pearson, Orpheum, Los Angeles, Cal.
Winn & Ware, Frankfort, Phila.
Williams, Clara, & Co., Bijou, Jackson, Mich., 5-7.
Wood, Britt, Keith's, Providence.
Wormwood's Animals, Greeley Sq., N. Y. C., 5-7.
"Wonder Kettle, The," Orpheum, Jersey City, N. J.
"Woman Proposes," Poli's, Scranton, Pa.
Yaw, Ellen Beach, Orphum, Memphis, Tenn.
Yoscarys (3), Empress, Los Angeles, Cal.
"Zora in Jungleland," Orpheum, Boston, 5-7.
Zanelle, H. M., & Co., Orpheum, Minneapolis.
Zeraldina, Princess, St. Louis.
Zeno & Mandell, McVicker's, Chicago.
Zeno & Cook, Frankfort, Phila.
Zick, Tillie, Majestic, Houston, Tex.
Zimmerman, Willie, American, N. Y. C., 5-7.

OUT OF TOWN NEWS

Louisville, Ky.—Macauley's (J. T. Macauley, mgr.) "The Fight" played to excellent business Jan. 26-28, followed by "The Winning of Barbara Worth," received by large audiences 29-31. "Stop Thief" Feb. 2-4, "Peg o' My Heart" week of 9.

SHUBERT'S (J. Love, mgr.)—Maurice Morrison and players 8, "The House of Bondage," in motion pictures, week of 8.

GAYETY (E. O. Taylor, mgr.)—"The Spendthrift" week of 1, "Officer 666" week of 8.

BUCKINGHAM (Horace McCrocklin, mgr.)—Roseland Girls enjoyed a good business week of Jan. 25. Follies of the Day week of Feb. 1.

NATIONAL (Lee Goldberg, mgr.)—Bill week of 2: Four Marx Bros., Fondeller, Pollock and Anglin, "Mr. Green's Reception," Harris Bros, Four Baldwins.

KEITH'S (J. L. Weed, mgr.)—Bill week of 1: Cressy and Dayne, Donahue and Stewart, W. H. St. James and company, Josephine Dunfee, the Three Hedders, Alexander Bros., the Gray Trio, and Clark and Verdi.

HOPKINS' (H. Bilger, mgr.)—Vaudeville and pictures.

NOVELTY (S. Levenson, mgr.)—"The Father to Son" is the feature film week of 2.

COLUMBIA (A. Kenney, mgr.)—"When Billy Proposed" features week of 2.

ORPHEUM (A. Kenny, mgr.)—"The Paleface Brave" features week of 2.

MAJESTIC (L. Dittmar, mgr.)—Cecelia Loftus, in "A Lady of Quality," in motion pictures, week of 1.

CASINO (A. Kenny, mgr.)—"The Temple of the Lion" features week of 2.

Syracuse, N. Y.—Empire (Frederick Gage, mgr.) "Fine Feathers" Feb. 2, Elsie Ferguson, in "The Strange Woman," 3, 4; Rose Stahl, in "Maggie Pepper," 5-7.

WIETING (Francis P. Martin, mgr.)—"Joseph in the Land of Egypt," photodrama, week of 2.

BASTABLE (Stephen Bastable, mgr.) — Gaiety Girls 2-4, "Little Lost Sister" 5.

GRAND (Charles H. Plummer, mgr.)—Bill week of 2: Robert L. Dailey and company, Pop Anson, Nine White Hussars, Ismed, Great Howard, Ashley and Canfield, Helene and Canfield, and the Randalls.

F. RAY COMSTOCK acquired stock in the Tyson Co.

MEYER'S MAKE-UP GUARANTEED BEST MADE
You must make-up—so make-up with the MEYER'S
Two Sizes, 10c. & 25c. a Stick BEST MAKE-UP
EXORA Powder, Rouge Cream, Cerate, Balm, Brillantine, Shampoo, etc., 50c.
CHAS. MEYER, 103 W. 13th St., New York. Above sent prepaid on receipt of price.

ROUTE LIST—DRAMATIC AND MUSICAL

(Continued from page 19.)

Morton Opera Co.—Scranton, Pa., indefinite.
Macdonald, Christie—Nixon, Pittsburgh, 2-7.
"Mendel Bellis"—Baltimore 2-7.
"Marrying Money"—Washington 2-7.
"Mrs. Wiggs of the Cabbage Patch"—Bellefonte, Pa., 4, Huntingdon 5, Tyrone 6, Hanover 9, Coatesville 10, Lebanon 11, Norristown 12, Phoenixville 13, Reading 14.
"Misleading Lady, The"—Fulton, New York, indefinite.
"Madcap Duchess, The"—Indianapolis 2-4, Washington 9-14.
"Modern Eve, A"—St. Augustine, Fla., 4, Daytona 5, Tampa 6, 7, St. Petersburg 9, Ocala 10, Gainesville 11, Tallahassee 12, Albany, Ga., 13, Macon 14.
"Mutt and Jeff in Panama" (B. M. Garfield, mgr.)—Salt Lake City, U., 6, 7, Ogden 8, Brigham 9, Logan 10, Pocatello, Ida., 11, Nampa 12, Boise 13-15.
"Madame X"—National, Chicago, 2-7, Indianapolis 9-14.
"Mutt and Jeff in Panama"—Archie Mackenzie, mgr.)—Charleston, O., 4, Huntington 5, Wellston 6, Chillicothe 7.
"Mutt and Jeff in Panama" (Chas. A. Williams, mgr.)—Vallejo, Cal., 4, Woodland 5, Auburn 6, Sacramento 7, Reno, Nev., 8, Nevada City, Cal., 9, Grass Valley 10, Marysville 11, Orrville 12, Chico 13, Red Bluff 14.
"Man on the Box" (C. A. Corbin, mgr.)—Findlay, Ill., 7, Newman 12, Bethany 14.
"Mutt and Jeff in Panama" (Chas. H. Yale, mgr.)—Providence, R. I., 2-7.
"Maid and the Minister, The" (W. J. Gilman, mgr.)—Sigourney, Ia., 4, Arlington 6, West Union 7, Maynard 9, Monticello 10.
"Mutt and Jeff in Panama" (Joe Pettingill, mgr.)—Minneapolis 2-7, St. Paul 9-14.
"Maria Rosa"—Longacre, New York, indefinite.
"Man from Home"—Baltimore 2-7.
Nazimova, Mme.—Nashville, Tenn., 4, 5, Montgomery, Ala., 6, Mobile 7, New Orleans, La., 9-14.
"Nearly Married"—G. O. H., Chicago, 2-14, Philadelphia 16-21.
Olcott, Chauncey—Grand Opera House, New York, 2-21.
O'Hara, Fiske—Olympic, Chicago, 1-14.
"Oh! Oh! Delphine"—Colonial, Boston, 2-7, Baltimore 9-14.
"Our Village Postmaster" (Wally Stephens, mgr.)—Ponca, Neb., 4, Mondaman, Ia., 5, Logan 6, Pacific Junction 7, Glenwood 9, Decatur, Neb., 10, Walthill 11, Bancroft 12, Oakland 13, Pender 14.
"Oscar and Adolf"—Indianapolis 2-7, Cincinnati 8-14.
"Officer 666"—Southern—Atlanta, Ga., 4, Louisville, Ky., 8-14.
"Officer 666" (Frank Holland, mgr.)—St. Joseph, Mo., 5-7, Kansas City 8-14.
"Old Homestead"—Imperial, Chicago, 2-7.
Patton, W. B. (Frank B. Smith, mgr.)—Victoria, Tex., 6, Beeville 7, Yorktown 8, Cuero 9, Yoakum 10, Bastrop 12, Smithville 13, San Marcos 14.
Post, Guy Bates—Lyric, New York, 2-7, Booth, New York, 9, indefinite.
Padden, Sarah, Co.—Tecumseh, Neb., 4, Hastings 5, McCook 6, Norton, Kan., 7, Denver, Col., 8-14.
Philadelphia-Chicago Grand Opera—Phila. 2, indefinite.
"Pleasure Seekers, The" (Fields & Lowe, mgrs.)—Milwaukee 1-7, Garrick, Chicago, 8-28.
"Potash & Perlmutter"—Cohan's—New York, indefinite.
"Prunella"—Majestic, Boston, 2-14.
"Philanderer, The"—Little, New York, indefinite.
"Peg o' My Heart," Morosco's, A Co.—Columbus, O., 2-7, Louisville, Ky., 9-14.
"Peg o' My Heart," B Co.—Memphis, Tenn., 4-8, Hot Springs, Ark., 9, Little Rock 10, 11, Pine Bluff 12, Greenville, Miss., 13, Natchez 14.
"Peg o' My Heart," C Co.—Kansas City, Mo., 1-7, Omaha, Neb., 8-11, Sioux City, Ia., 12-13, Mankato, Minn., 14.
"Peg o' My Heart," D Co.—Flint, Mich., 4, Lansing 5, Coldwater 6, Battle Creek 7, Kalamazoo 9, 10, Benton Harbor 11, Michigan City, Ind., 12, La Porte 13, So. Bend 14.
"Peg o' My Heart," E Co.—Rochester, Pa., 4, Greenville 5, Niles, O., 6, Alliance 7, Salem 9, Tiffin 10, Elyria 11, Norwalk 12, Ashtabula 13, Erie, Pa., 14.
"Printer of Udell's, That" (Gaskell & MacVitty, mgrs.)—Algona, Ia., 4, Humboldt 5, Emmetsburg 6, Spencer 7, Worthington, Minn., 9, Sibley, Ia., 10, Rock Rapids 11, Luverne, Minn., 12, Dell Rapids 13, Madison 14.
"Price She Paid, The"—Dubinsky Bros.' Northern—Iola, Kan., 5, Parsons 7, Carthage, Mo., 8, West Plains 12, Springfield 15.
"Price She Paid," Eastern—Francesville, Ind., 4, Brookston 5, Rensselaer 7, Fowler 9, Frankfort 10, Elwood 11, Anderson 12, Kankakee, Ill., 15.
"Price She Paid," Southern—Lexington, Miss., 4, Starkville 5, Macon 6, Aberdeen 7.
"Price She Paid," Central—Artesia, N. Mex., 4, Carlsbad 5, Pecos, Tex., 7, El Paso, Tex., 8, 9, Silver City, N. Mex., 11, Deming 12, Bisbee, Ariz., 14.
"Prince of To-night"—Le Comte & Flesher's—Starkville, Miss., 6, Columbus 7, Tuscaloosa, Ala., 9, Aberdeen, Miss., 10, Tupelo 11, Holly Springs 12, Jackson 13, Water Valley 14.
"Paid in Full"—Elly O'Connor—Thomasville, Ga., 4, Tallahassee, Fla., 5, Appalachicola 6, Quincy 7, Bainbridge, Ga., 9, Shellman 10, Richland 11, Americus 12, Columbus 13.
"Polly of the Circus" (Weis & Moxon, mgrs.)—Greensboro, N. C., 4.
"Queen of the Movies" (T. J. Ryley, mgr.)—Globe, New York, indefinite.
Russell, Annie—Hollis Street, Boston, 2-14.
Robson, May—Montreal, Can., 2-7.
Ring, Blanche—Thirty-ninth Street, New York, indefinite.
"Romance"—Baltimore 2-7, Majestic, Bkln., 9-14.
"Rose Maid, The" (Frank C. Payne, mgr.)—Yoakum, Tex., 4, Victoria 5, Bay City 6, Houston 7, 8, Galveston 9, Pt. Arthur 10, Beaumont 11, Lake Charles, La., 12, New Iberia 13, Lafayette 14.
"Rebecca of Sunnybrook Farm"—Cincinnati 2-7.
"Ready Money"—Toronto, Can., 2-7.
"Red Widow, The" (P. H. Niven, mgr.)—Winston-Salem, N. C., 4, Durham 5, Salisbury 6, Charlotte 7, Greenville, S. C., 9, Augusta, Ga., 10, Orangeburg, S. C., 11, Columbia 12, Sumter 13, Charleston 14.
"Round-Up, The"—Davenport, Ia., 4, Peoria, Ill., 5-7.
"Red Rose, The" (W. J. Derihick, mgr.)—Lincoln, Neb., 4, Beatrice 5, Manhattan, Kan., 6, Lawrence 7, Kansas City, Mo., 8-14.
"Rosary, The"—Clinton, Ia., 7.
Starr, Frances—Belasco, New York, indefinite.
Sanderson, Julia—Illinois, Chicago, 2-7, Olympic, St. Louis, 8-14.
Sothern, E. H. (Claxton Wilstach, mgr.)—San Francisco, Cal., 1-7, Portland, Ore., 9-14.
Shea, Thos. E.—Cleveland 2-7, Detroit 8-14.
Stahl, Rose—Albany, N. Y., 4, Syracuse 5-7, Binghamton 9, Ithaca 10, Elmira 11, Rochester 12-14.
Sidney, Geo.—Washington, D. C., 2-7, Elizabeth, N. J., 9-11, Freehold 12, Somerville 13, Plainfield 14.
"Seven Keys to Baldpate"—Astor, New York, indefinite.
"Stop Thief," Eastern—Springfield, Mass., 2-4, Hartford, Conn., 5-7 Washington 9-14.
"Stop Thief," Western—New Orleans 1-7, Mobile, Ala., 9, 10, Pensacola, Fla., 11, Montgomery, Ala., 12, Birmingham 13, 14.
"Stop Thief," Central—Louisville, Ky., 2-4, Indianapolis, Ind., 5-7, Springfield, O., 9, Dayton 10, 11, Toledo 12, Battle Creek, Mich., 13, Flint 14.
"Stop Thief," Southern—Huron, S. Dak., 4, Watertown 5, Aberdeen 6, Wahpeton, No. Dak., 7, Winnipeg, Man., 9-14.
"Seven Keys to Baldpate," No. 2 Co.—Columbus, O., 2-4, Dayton 5, 6, Springfield 7, Buffalo, N. Y., 9-14.
"Sunny South" (J. C. Rockwell, mgr.)—Angola, Ind., 4, Reading, Mich., 5, Butler, Ind., 6, Bryan, O., 7, Paulding 9, Van Wert 10, Decatur, Ind., 11, Bluffton 12, Hartford City 13, St. Marys, O., 14.
"Sari"—Savage's—Liberty, New York, indefinite.
"Shepherd of the Hills, The" (Gaskill & McVitty, Inc., mgrs.)Jersey City, N. J., 2-7, Philadelphia 9-14.
"Sunbonnet Sue" (Ray Bankson, mgr.)—Elk City, Okla., 4, Granite 5, Sentinel 6, Cordell 7, Clinton 9, Custer City 10, Thomas 11, Weatherford 12, Geary 13, Okeene 14.
"Shepherd of the Hills, The"—Watertown, So. Dak., 4, Brookings 5, Huron 6, Miller 7, Pierre 9, Rapids City 10, Sturgis 11, Spearfish 12, Deadwood 13, Belle Fourche 14.
"Shepherd of the Hills, The"—Meyersdale, Pa., 4, Grafton 5, Clarksburg 6, Cumberland, Md., 7, Morgantown, W. Va., 10, Mt. Pleasant, Pa., 11, Latrobe 12, Greensburg 13, Beaver Falls 14.
"Sis Perkins," Western (Tom Roe, mgr.)—Baresford, So. Dak., 6, Alcester 7, Salem 9, Spencer 11, Paxton 12, Tripp 13, Belmont 14.
"Shepherd of the Hills, The"—New Decatur, Ala. 4, Cullman 5, Gadsden 6, Anniston 7, Talladega 9, Cedartown, Ga., 10, Carrollton 11, Chattanooga, Tenn., 13, Middlesboro, Ky., 16.
"Spendthrift, The"—Wee & Lambert's—White River Junction, Vt., 4, Newport 5, St. Johnsburg 6, Barre 7.
"Shepherd of the Hills, The"—Childress, Tex., 4, Quanah 5, Wichita Falls 6, Dallas 7, Temple 9, Brenham 10, Galveston 11, Houston 12, Pt Arthur 13, Beaumont 14.
"Spendthrift, The" (M. F. Hoefs, mgr.)—Louisville, Ky., 1-7, Nashville, Tenn., 9-10, Birmingham, Ala., 11, 12, Mobile 13, 14, New Orleans, La., 15-21.
"Speckled Band, The"—Studebaker, Chicago, indefinite.
Talliaferro, Mabel and Edith—Gaiety, New York, indefinite.
Taylor, Laurette—Cort, N. Y. C., indefinite.
Turner, Clara (W. F. Barry, mgr.)—Yonkers, N. Y., indefinite.
Thurston, Howard (Jack Jones, mgr.)—Chicago 1-21.
Terris, Tom—Montreal, Can., 2-7.
Trentini, Emma—San Diego, Cal., 8-10.
"Things That Count, The"—Playhouse, New York, indefinite.
"To-Day"—Manuscript Prod. Co.—Forty-eighth Street, New York, indefinite.
"Thousand Years Ago, A"—Shubert, New York, indefinite.
"Thief, The"—Primrose & McGillan's—Portsmouth, O., 4, Waverly 5, Chillicothe 6, Newark 7, Glouster 9, Jackson 10, Ironton 11, Gallipolis 12, Pomeroy 13, Nelsonville 14.
"Thelma" (Henry W. Link, mgr.)—Warrensburg, Mo., 6, Pleasant Hill 9, Olathe, Kan., 13, Valley Falls 16, Holton 17, Blue Rapids 19.
"Trail of the Lonesome Pine" (Isabelle Lowe).—Kansas City, Mo., 2-7.
"Town Fool, The" (Harry Green, mgr.)—Elkport, Ia., 4, West Union 5, Fayette 6, Allison 9, Dike 10, Dysart 11, Jessup 12, Marshall 13, Toledo 14.
"Traffic, The"—Howard's, Chicago, indefinite.
"Traffic, The" (Harry De Muth, mgr.)—Michigan City, Ind., 4.
"Third Degree, The" (L. A. Edwards, mgr.)—Marshfield, Wis., 4, Stanley 5, Spring Valley 6, Baldwin 7, Ellsworth 9, River Falls 10, Mankato, Minn., 11, Plainview 12, Stewartville 13, New Hampton, Ia., 14.
"Uncle Tom's Cabin" (Wm. Kibble, mgr.)—Trenton, N. J., 5-7, Allentown, Pa., 9, 10, Reading 11, 12, Scranton 13, 14.
"Uncle Tom's Cabin," Terry's (E. C. Jones, mgr.)—Jamaica, Ia., 4, Adel 5, Redfield 6, Bayard 7.
"Uncle Tom's Cabin" (Leon Washburn, mgr.)—Gallipolis, O., 5, Huntington, W. Va., 6, Ironton, O., 7, Portsmouth 9, Chillicothe 10, Washington C. H. 11, Newark 12, 13.
"Under Cover"—Plymouth, Boston, indefinite.
Welsh Players—Booth, New York, indefinite.
Ward Fannie—Powers, Chicago, indefinite.
Walker Charlotte—Bronx O. H., New York, 2-7.
"Whip, The"—Boston, Boston, 2-28.
"Whirl of the World"—Winter Garden, New York, indefinite.
"Wedding Night, The"—Lyric, Phila., 2-7, Washington 9-14.
"Within the Law"—Jane Cowl—Manhattan, New York, 2-7, De Kalb, Bkln., 9-14.
"Within the Law"—Haymarket, London, Eng., indefinite.
"Within the Law"—Margaret Illington—Oakland, Cal., 1-7, Fresno 8, Los Angeles 9-22.
"Within the Law"—Helen Ware—Adelphi, Phila., 2-14.
"Within the Law"—Special—Newark, N. J., 2-7, Royal, New York, 9-21.
"Within the Law," Eastern—Faribault, Minn., 4, Mason City, Ia., 6, La Crosse, Wis., 7, Dubuque, Ia., 9, Clinton, Ill., 10, Rock Island 12-14.
"Within the Law," Western—Washington, N. C., 4, New Bern 5, Rocky Mount 6, Weldon 7, Henderson 9, Goldsboro 10, Fayetteville 11, Florence, S. C., 12, Darlington 13, Sumter 14.
"Within the Law," Southern—Athens, Ga., 4, Columbus 5, Albany 6, Bainbridge 7, Tallahassee, Fla., 9, Pensacola 10, Mobile, Ala., 11, 12, Selma 13, Montgomery 14.
"'Way Down East"—Boston, Boston, indefinite.
"Within the Law," Central—Marion, Ill., 4, Du Quoin 5, Mt. Vernon 6, Vandalia 9, Effingham 10, Robinson 11, Charleston 12.
"Within the Law," Northern—E. Jordan, Mich., 4, Cheboygan 6, Alpena 7, Sault Ste. Marie, Ont., Can., 9, Sault Ste. Marie, Mich., 10, Manistique 11, Escanaba 12, Iron Mountain 13, Crystal Falls 14
"Where the Trail Divides"—Klimt & Gazzolo's—Majestic, Newark, N. J., 2-7.
"Where the Trail Divides" (Primrose & McGillan, mgrs.)—Rock Island, Ill., 4, Joliet 5, Michigan City, Ind., 6, So. Chicago, Ill., 7, 8, Logansport, Ind., 9, Terre Haute 10, Peru 12, Jackson, Mich., 14.
"What Happened to Mary"—Kalamazoo, Mich., 7.
"When Bunty Pulls the Strings" (Wm. Cranston, mgr.)—Prince Albert, Sask., Can., 2-4, Regina 5-7, Moose Jaw 9, 10 Weyburn 11, Minot, No. Dak., 12, Thief River Falls, Minn., 13, Grand Forks, No. Dak., 14.
"'Way Down East"—Greensburg, Pa., 5, Phila., 9-14.
"What a Girl Can Do"—Bath, N. Y., 4, Campbell 6, Savannah 7.
"When Dreams Come True"—Cort, Boston, indefinite.
"Whip, The"—Indianapolis 2-7.
"Yellow Ticket, The"—Eltinge, New York, indefinite.
"Years of Discretion"—Tremont, Boston, indefinite.
"Zabern"—Fifty-seventh Street, New York, indefinite.

STOCK AND MUSICAL COMEDIES.

Permanent and Traveling.

Alcazar Stock—San Fran., Cal., indefinite.
Auditorium Stock—Lynn, Mass., indefinite.
Angell Stock (Joe Angell, mgr.)—Mt. Vernon, O., 2-14.
Alvord Stock—Wooster, O., 2-7.
Academy of Music Stock—Wm. Fox's—Academy, New York, indefinite.
American Stock—Phila., indefinite.
Auditorium Stock—Kansas City, Mo., indefinite.
American Stock—Omaha, Neb., indefinite.
Bryan, Blanche, & Associate Players (M. B. Streeter, mgr.)—Indianapolis, indefinite.
Brown, Kirk, Stock (J. T. Macauley, mgr.)—Harrisburg, Pa., 2-7.
Bailey & Mitchell Stock—Seattle, Wash., indefinite.
Bishop Players (H. W. Bishop, mgr.)—Oakland, Cal., indefinite.
Bryant, Billy, Stock (Sam Bryant, mgr.)—Hopkinsville, Ky., 2-7.
Bessey, Jack, Co.—Mason City, Ia., 2-May 2.
Baldwin-Melville Stock—Buffalo, indefinite.
Bayliss-Hicks Stock—Fall River, Mass., indefinite.
Broadway Stock—Bayonne, N. J., indefinite.
Brownell-Stork Stock—Newark, N. J., indefinite.
Baker Stock—Portland, Ore., indefinite.
Blondin Stock—Temple, Tex., indefinite.
Broadway Stock—Springfield, Mass., indefinite.
Bunting, Emma, Co.—Memphis, Tenn., indefinite.
Barrett Players—Paducah, Ky., indefinite.
Bisbee Players—Jamestown, N. J., indefinite.
Chase-Lister Co., Southern—Corpus Christi, Tex., 2-7, Beeville 9-14.
Calsmith Stock—Readin, Pa., indefinite.
Crescent Players—B. F. Keith's—Brooklyn, N. Y., indefinite.
Colonial Stock—Reading, Pa., indefinite.
Cornell-Price Players—Lehighton, Pa., 2-7, Bangor 9-14.
Craig Stock—Boston, indefinite.
Conness Players—Wilmington, Del., indefinite.
Cummings Stock (Forrest H. Cummings, mgr.)—New Castle, Pa., indefinite.
Chauncey-Keiffer Co.—Walden, N. Y., 2-7, Saugerties 9-14.
Dorner Players—Elmira, N. Y., indefinite.
Davis Stock (Harry Davis, mgr.)—Pittsburgh, Pa., indefinite.
De Gafferelly, Marie, Stock—Starke, Fla., indefinite.
Dowell Stock—San Diego, Cal., indefinite.
Drama Players (Edward Keane, mgr.)—Westbrook, Me., indefinite.
Duquesne Stock—Pittsburgh, Pa., indefinite.
Empire Stock—Providence, R. I., indefinite.
Edwards-Wilson Co.—Sycamore, O., 2-7, Agosta 9-14.
Earle Stock (L. A. Earle, mgr.)—Elyria, O., 2-7, Fremont 9-14.
Eddings, Georgianna, Co.—Lansing, Ia., 2-7.
Empire Stock—Keystone, W. Va., 2-4, Middleport, O., 5-7.
Franklyn Pierson Comedy—Carrington, No. Dak., 2-7.
Fane Gorrell Stock—Cedar Rapids, Ia., 9-14.
Franklin Stock (H. L. Case, mgr.)—Anderson, Ind., indefinite.
Fine Arts Repertoire Co.—Chicago, indefinite.
Glaser, Vaughan, Stock—Cleveland, indefinite.
Greenpoint Players—B. F. Keith's—Brooklyn, N. Y., indefinite.
Gayety Stock—Hoboken, N. J., indefinite.
Grand Opera House Stock—Brooklyn, indefinite.
German Stock—Milwaukee, indefinite.
German Stock—Cincinnati, indefinite.
Gagnon-Pollock Stock (Bert C. Gagnon, mgr.)—New Orleans, indefinite.
Gordinier Bros.' Co.—Burlington Junction, Mo., 2-7, King City 9-14.
Gibney, Sarah, Stock (Walter Wilson, mgr.)—Chatham, Ont., Can., indefinite.
Graham Stock—Battle Creek, Mich., 2-7.
Harrison Theatre Co.—Crockett, Tex., 1-14.
Huntington, Wright, Stock—St. Paul, Minn., indefinite.
Harlem O. H. Stock—B. F. Keith's—New York, 2-7.
Horne Stock—Akron, O., indefinite.
Haswell, Percy, Stock—Cleveland, indefinite.
Harrington, Beatrice, Stock—Denison, Tex., indefinite.
Henderson Stock—North English, Ia., 2-7.
Holden & Edwards' Colonial Stock—Indianapolis, Ind., indefinite.
Hawk, Earl, Stock—Biloxi, Miss., indefinite.
Jefferson Theatre Stock (Julius Cahn, mgr.)—Portland, Me., indefinite.
Keystone Dramatic (T. H. Williams, mgr.)—Burdon, Ark., 2-7.
Keyes Sisters' Stock (Chester Keyes, mgr.)—Wichita, Kan., indefinite.
Klimt & Gazzolo Stock—Baltimore, Md., indefinite.
Kinsey Komedy Ko. (Frank Miller, mgr.)—Port Huron, Mich., indefinite
Knickerbocker Stock—Brantford, Can., 2-7.
Long, Frank E., Stock—Antigo, Wis., 2-7, Stevens Point 9-14.
Lyceum Stock (Jack Simmons, mgr.)—Benedict, Neb., 2-7, Stromsburg 9-14.
Little Theatre Stock—Phila., indefinite.
Lyceum Stock—New Britain, Conn., indefinite.
Luttringer Stock (Al. Luttringer, mgr.)—Scenic, Westbrook, Me., indefinite.
Leonard Players—Mt. Ayr, Ia., 2-7, Cumberland 9-11, Massena 12-14.

LAST CALL

FOR THE ANNIVERSARY NUMBER

ALL COPY MUST REACH US BY FEB. 7

Lynn, Jack, Stock (Jack Lynn, mgr.)—Rockland, Mass., 2-7, Webster 9-14.
La Roy Stock (Harry La Roy, mgr.)—Salineville, O., 2-4, Minerva 5-7, Carrollton 9-11, Dellroy 12-14.
Lytell-Vaughan Stock—Troy, N. Y., 2-7.
Maher, Phil, Co.—Bloomsburg, Pa., 2-7, Lewistown 9-14.
MacCurdy Players—Gotham, Bkln., indefinite.
Murat Stock—Indianapolis, indefinite.
Morosco Stock (Oliver Morosco, mgr.)—Los Angeles, Cal., indefinite.
Murphy's Comedians (Horace Murphy, mgr.)—Shreveport, La., indefinite.
Merrimac Square Players—Lowell, Mass., indefinite.
Mayer Stock—Haverhill, Mass., indefinite.
Mott, Addison, & Associate Players (Leslie E. Smith, mgr.)—Watertown, N. Y., indefinite.
Malley & Denison Stock—Fall River, Mass., indefinite.
Murphy Yoder Co.—Brantford, Can., 2-7, St. Thomas 9-14.
Majestic Stock (Fred K. Lanham, mgr.)—Erie, Pa., indefinite.
Myrkle-Harder Stock—Glens Falls, N. Y., 2-7.
Metropolitan Stock—Cleveland, indefinite.
Manhattan Players—Hillis & Charter's—Barnesboro, Pa., 2-7, Clearfield 9-14.
Marks, Ernie, Stock—Orillia, Ont., Can., 2-7, North Bay 9-14.
National Stock—Philadelphia, indefinite.
New Theatre Stock—Philadelphia, indefinite.
National Stock—Sault Ste. Marie, Mich., indefinite.
Neville, Julia, Stock—Chattanooga, Tenn., indefinite.
Nicol-Troy Stock—Memphis, Mo., 5-7, Wyaconda 9-11, La Plata 12-14.
Orpheum Players—Cincinnati, indefinite.
Orpheum Players—Wilmington, Del., indefinite.
Orpheum Players—Chestnut Street, Phila., indefinite.
Playgoers Co., The—Lynn, Mass., indefinite.
Pitt Players—Pittsburgh, indefinite.
Poli Stock (Gordon Wrighter, mgr.)—Springfield, Mass., indefinite.
Pringle, Della, & Stock (C. K. Van Auken, mgr.)—Empire, Butte, Mont., indefinite.
Poli Players (James Thatcher, mgr.)—Washington, D. C., indefinite.
Poli Stock—Waterbury, Conn., indefinite.
Permanent Players—Edmonton, Can., indefinite.
Pearl Stock—Roanoke, Va., indefinite.
Pritchard's Select Players—Grayling, Mich., 2-4, Gaylord 5-7, E. Jordan 9-14.
Pickert Stock—Melbourne, Fla., 2-7.
Penn Players—Phila., indefinite.
Poli Players—Baltimore, indefinite.
Perry, Augusta, Stock (Walter Downing, mgr.)—So. Framingham, Mass., indefinite.
Princess Stock—Rockford, Ill., indefinite.
Poynter, Beulah, Stock—Birmingham, Ala., indefinite.
Rentfrow's Jolly Pathfinders—Longview, Tex., 1-7.
Rusk-Biebee Stock—Erie, Pa., indefinite.
Roller Clayton Stock—New Orleans, La., indefinite.
Robins Miss Bobby (F. E. Clayton, mgr.)—Greensburg, Ind., indefinite.
Savidge, Walter, Co.—Pilger, Neb., 5-7, Beemer 9-11, Stanton 12-14.
Sayles, Francis, Co.—So. Bend, Ind., indefinite.
Shubert Stock—Milwaukee indefinite.
Spooner Dramatic Co.—Texarkana, Tex., 2-7.
Sherman Stock—Milwaukee indefinite.
Sherman-Woods Stock—St. John, N. B., Can., indefinite.
Stanford Players—Philadelphia indefinite.
Stork-Brownell Stock—Newark, N. J., indefinite.
Stratford Players—Baltimore 2-7.
Shannon Stock—Bluffton, Ind., 2-7, Huntington 9-14.
Triplett-Owens Stock—Madison, Ind., 2-7, Louisville, Ky., 8, indefinite.
Torbett & White Stock—Brownwood, Tex., indefinite.
Thompson & Woods Stock—St. John, N. B., Can., indefinite.
Tivoli Stock—San Francisco, Cal., indefinite.
Temple Stock—Camden, N. J., indefinite.
Van Dyke & Eaton Stock (F. Mack, mgr.)—La Crosse, Wis., indefinite.
Wells Stock—Nashville, Tenn., indefinite.
Whitney Stock Co.—Petroskey, Mich., 2-7, Cheboygan 9-14.
Wolford Stock (E. L. Paul, mgr.)—Pine Bluff, Ark., 9-14.
Washington Stock—Detroit indefinite.
Wadsworth Players—Washington Heights, New York, indefinite.

COMPANIES IN TABLOID PLAYS.

Amick's Pennant Winners—Mobile, Ala., 2-7.
"Deep Purple, The"—Joliet, Ill., 6, 7, Ottawa 8-10.
Hap Ward's "Trouble Makers"—Brockton, Mass., 9-11, Lowell 12-14.
Hap Ward's Pinafore Kiddies — Northampton, Mass., 2-4, Greenfield 5-7.
Mortimer, Lillian—Quincy, Ill., 2-5.
Ott, Bob (J. W. Gorman, mgr.)—Lebanon, Pa., 5-7, Hanover 12-14.
Toy's Mus. Com. Co.—Poughkeepsie, N. Y., 2-7, Greenfield, Mass., 9-14.

VAUDEVILLE SHOWS.

Deslys, Gaby—Auditorium, Chicago, 1-7.
Lauder, Harry, & Co.—Garrick, Chicago, 2-7, Davenport, Ia., 9.
Lloyd, Alice, Co.—Jackson, Mich., 4, Ann Arbor 7.
Tanguay, Eva — American Music Hall, Chicago, 1-21.
Thaw, Evelyn Nesbit—Knoxville, Ten., 4.

BURLESQUE SHOWS.

Columbia Wheel.

American Beauties (Dave Guran, mgr.)—Lay off 2-4, Park, Bridgeport, 5-7, Westminster, Providence, 9-14.
Beauty Parade (E. Schaefer, mgr.)—Star & Garter, Chicago, 2-7, Gayety, Cincinnati, 9-14.
Behman Show (Jack Singer, mgr.) — Gilmore, Springfield, 2-4, Empire, Albany, 5-7, Bronx, New York, 9-14.
Ben Welch Burlesquers (Jake Lieberman, mgr.)—Star, Bkln., 2-7, Empire, Bkln., 9-14.
Belles of Beauty Row (Henry P. Dixon, mgr.)—Empire, Bkln., 2-7, People's, New York, 9-14.
Beauty, Youth and Folly (Wm. V. Jennings, mgr.)—Casino, Philadelphia, 2-7, Gayety, Baltimore, 9-14.
Big Jubilee (James Weedon, mgr.)—Grand, St. Paul, 2-7, Gayety, Milwaukee, 9-14.
Billy Watson's Big Show (Dan Guggenheim, mgr.)—St. Joseph, Mo., 1-4, Sioux City, Ia., 5, 6, Mankato, Minn., 7, Gayety, Minneapolis, 9-14.
Bon Ton Girls (Frank McAleer, mgr.)—Empire, Hoboken, 2-7, Casino, Philadelphia, 9-14.
Broadway Girls (Louie Oberworth, mgr.)—Gaiety, Boston, 2-7, Columbia, New York, 9-11.
Bowery Burlesquers (Geo. Harris, mgr.)—Gayety, Toronto, 2-7, Gayety, Buffalo, 9-14.
College Girls (Henry Hedges, mgr.)—Gayety, Cincinnati, 2-7, Buckingham, Louisville, 9-14.
Columbia Burlesquers (J. C. McFarlan, mgr.)—Gayety, Detroit, 2-7, Gayety, Toronto, 9-14.
Crackerjacks (Chas. B. Arnold, mgr.)—Gayety, Omaha, 2-7, lay off 9-14.
Dreamlands (Dick Patten, mgr.)—Gayety, Minneapolis, 2-7, Grand, St. Paul, 9-14.
Follies of the Day (Jack McNamara, mgr.)—Buckingham, Louisville, 2-7, Columbia, Indianapolis, 9-14.
Gay New Yorkers (Jake Goldenberg, mgr.)—Casino, Bkln., 2-7, Orpheum, Paterson, 9-14.
Girls of the Gay White Way (Dave Gordon, mgr.)—Murray Hill, New York, 2-7, lay off 9-11, Park, Bridgeport, 12-14.
Girls from Happyland (E. W. Chipman, mgr.)—Gayety, Milwaukee, 2-7, Folly, Chicago, 9-14.
Golden Crook (James Fulton, mgr.) — Columbia, Chicago, 2-7, Standard, St. Louis, 9-14.
Girls from Starland (Charles Donahue, mgr.)—Casino, Boston, 2-7, Gilmore, Springfield, 9-11, Empire, Albany, 12-17.
Ginger Girls (E. Rosenthal, mgr.)—People's, New York, 2-7, Hurtig & Seamon's, New York, 9-14.
Gayety Girls (Bob Simons, mgr.)—Bastable, Syracuse, 2-4, Lumberg, Utica, 5-7, Gayety, Montreal, 9-14.
Happy Widows (Wm. Fennessy, mgr.)—Standard, St. Louis, 2-7, Gayety, Kansas City, 9-14.
Honeymoon Girls (Dave Guran, mgr.)—Gayety, Buffalo, 2-7, Corinthian, Rochester, 9-14.
Hastings' Big Show (Jack Levy, mgr.)—Hurtig & Seamon's, New York, 2-7, Empire, Hoboken, 9-14.
Liberty Girls (Alex. Gorman, mgr.)—Gayety, Baltimore, 2-7, Gayety, Washington, 9-14.
Love Makers (Ira Miller, mgr.)—Empire, Philadelphia, 2-7, Murray Hill, New York, 9-14.
Marion's Own Show (Bob Travers, mgr.)—Empire, Toledo, 2-7, Columbia, Chicago, 9-14.
Miner's Big Frolic (Al. Lubin, mgr.)—Bronx, New York, 2-7, Casino, Bkln., 9-14.
Mollie Williams' Show (Phil Isaacs, mgr.)—Star, Cleveland, 2-7, Empire, Toledo, 9-14.
Queens of Paris (Joe Howard, mgr.)—Columbia, New York, 2-7, Star, Bkln, 9-14.
Reeves' Big Show (Al. Reeves, mgr)—Gayety, Washington, 2-7, Gayety, Pittsburgh, 9-14.
Robie's Big Show (Joe Robie, mgr.)—Orpheum, Paterson, 2-7, Empire, Newark, 9-14.
Roseland Girls (Walter Greaves, mgr.)—Columbia, Indianapolis, 2-7, Star and Garter, Chicago, 9-14.
Rose Sydell's London Belles (Harry Thompson, mgr.) — Corinthian, Rochester, 2-7, Bastable, Syracuse, 9-11, Lumberg, Utica, 12-14.
Rosey Posey Girls (Louis Livingston, mgr.)—Gaiety, Pittsburgh, 2-7, Star, Cleveland, 9-14.
Star and Garter (Harry Rose, mgr.)—Westminster, Providence, 2-7, Casino, Boston, 9-14.
Social Maids (Bob Cohen, mgr.)—Empire, Albany, 2-4, Franklin Square, Worcester, 5-7, Gaiety, Boston, 9-14.
Taxi Girls (Louis Hurtig, mgr.)—Gayety, Montreal, 2-7, Empire, Albany, 9-11, Franklin, Square, Worcester, 12-14.
Trocaderos (Frank Pierce, mgr.)—Empire, Newark, 2-7, Empire, Philadelphia, 9-14.
Vanity Fair (Wm. Clark, mgr.)—Gayety, Kansas City, 2-7, Gayety, Omaha, 9-14.
Watson Sisters' Show (Geo. Belfrage, mgr.)—Folly, Chicago, 2-7, Gayety, Detroit, 9-14.

Progressive Wheel.

Blanche Baird's Big Show (Dunn & Levy, mgrs.)—Willis Wood, Kansas City, 2-7, lay off 9-14.
Broadway Belles (Jos. Oppenheimer, mgr.)—Olympic, Cincinnati, 2-7, Majestic, Indianapolis, 9-14.
Crusoe Girls (Sam Robinson, mgr.)—Empire, Pittsfield, 2-4, Empire, Holyoke, 5-7, Howard, Boston, 9-14.
Dandy Girls (Max Armstrong, mgr.) — Broad Street, Trenton, 2-7, People's, Philadelphia, 9-14.
Eva Mull's Big Beauty Show (Lewis Talbot, mgr.)—Olympic, New York, 2-7, Trocadero, Phila., 9-14.
Follies of Pleasure (Stair & Bernstein, mgrs.)—Armory, Binghamton, 2-4, Van Curler, Schenectady, 5-7, Empire, Pittsfield 9-11, Empire, Holyoke 12-14.
Girls of the Follies (Harry M. Strouse, mgr.)—Gayety, St. Louis, 2-7, Willis Wood, Kansas City, 9-14.
Girls from Joyland (Lou Stark, mgr.)—Majestic, Indianapolis, 2-7, Gayety, St. Louis 9-14.
High Life Girls (Frank Calder, mgr.)—Empire, Cleveland, 2-7, Olympic, Cincinnati, 9-14.
Honey Girls (Hughie Bernard, mgr.)—G. O. H., Boston, 2-7, Gotham, New York, 9-14.
Jack Reid's Progressive Girls (Fred Rider, mgr.)—New Englewood, Chicago, 2-7, Haymarket, Chicago, 9-14.
Monte Carlo Girls (Tom D. Sullivan, mgr.)—Lay off 2-7, New Englewood, Chicago, 9-14.
Mischief Makers (Jean Bedini, mgr.)—Cadillac, Detroit, 2-7, Star, Toronto, 9-14.
Mirth Makers (Hatch & Beatty, mgrs.)—Star, Toronto, 2-7, Garden, Buffalo, 9-14.
May Howard's Girls of All Nations (Sol Myers, mgr.)—Garden, Buffalo, 2-7, Armory, Binghamton, 9-11, Van Curler, Schenectady, 12-14.
Parisian Beauties (Sim Williams, mgr.)—Gotham, New York, 2-7, Olympic, New York, 9-14.
Queens of the Cabaret (Sutter & Leavitt, mgrs.)—Haymarket, Chicago, 2-7, Cadillac, Detroit, 9-14.
Rector Girls (Morris Wainstock, mgr.)—Trocadero, Phila., 2-7, Broad Street, Trenton, 9-14.
Stars of Burlesque (W. J. Bentley, mgr.)—People's, Phila., 2-7, Victoria, Pittsburgh, 9-14.
Tango Girls (Chas. E. Taylor, mgr.)—Victoria, Pittsburg, 2-7, Empire, Cleveland, 9-14.
Trip to Paris (Harry C. Lake, mgr.)—Howard, Boston, 2-7, G. O. H., Boston, 9-14.

MINSTRELS.

Alabama Minstrels—Bedford City, Va., 4, Lynchburg 6, 7, Covington 8, Lexington 9, Staunton 10, 11, Charlottesville 12, 13, Waynesboro 14.
Coburn's, J. A.—Fernandina, Fla., 4, Brunswick, Ga., 5, Waycross 6, Douglas 7, Fitzgerald 8, 9, Thomasville 10, Quitman 11, Dothan, Ala., 12, Blakely 13, Floralla 14.
Dumont's—Phila., indefinite.
Field's, A. G.—Poughkeepsie, N. Y., 4, Hudson 5, Pittsfield, Mass., 6, Troy, N. Y., 7, Glens Falls 9, Bennington, Vt., 10, Albany, N. Y., 11, Amsterdam 12, Schenectady 13, Oneonta 14.
Hi Henry's—Fishkill, N. Y., 4, Peekskill 5, Ossining 6.
O'Brien's, Neil (O. F. Hodge, mgr.)—Bath, Me., 4, Brunswick 5, Augusta 6, Bangor 7, Worcester, Mass., 9, Greenfield 10, Holyoke 11, Springfield 12, Syracuse, N. Y., 13, 14.
Primrose & Dockstader's (Earl Burgess, mgr.)—Toronto, Can., 2-7, Peterboro 9, Belleville 10, Kingston 11, Brockville 12, Ottawa 13, 14.
Vogel's—Hinton, W. Va., 4, Beckley 5, Glen Jean 6, Charleston 7, Ashland, Ky., 9, Williamson, W. Va., 10, Welch 11, North Fork 12, Pocahontas, Va., 13, Bluefield, W. Va., 14.

BANDS AND ORCHESTRAS.

Chicago Symphony Orchestra—Toronto, Can., 2-5.
Fischer's Orchestra—Lansing, Mich., 6, Ypsilanti 7, Kalamazoo 8, Dowagiac 9, Lansing 10, Albion 12, Olivett 14.
Page's Versatile Musicians—Payson, U., indefinite.
Vessela's Band—Steel Pier, Atlantic City, N. J., indefinite.

FILM SHOWS.

Howe's Travel Pictures—Greensburg, Pa., 5, Altoona 6, 7.
"House of Bondage, The"—Bijou, New York, indefinite.
"Lion and the Mouse, The"—Ziegfeld, Chicago, 2-7.
Thompson's Moving Pictures—Deer Creek, Ill., 9-11, Carlock 12-15.
"Traffic in Souls"—Republic, New York, indefinite.
"Traffic in Souls"—San Fran., Cal., 1-7.
"Traffic in Souls"—St. Paul, Minn., 1-7.
"Traffic in Souls"—Union Square, New York, indefinite.

CARNIVALS.

American Carnival Co. (Don C. Stevenson, mgr.)—Taylor, Tex., 2-7.
Great Southern Shows—Tifton, Ga., 2-7.
Lachman's Exposition Show (David Lachman, mgr.)—Pearsall, Tex., 2-7.
Tropical Amuse. Co.—Anderson, S. C., 2-7.

MISCELLANEOUS.

Griffith, Great, Show—Sheboygan, Wis., 2-7, Racine 8-14.
"Modern Asia" Co.—Wichita Falls, Tex., indefinite.
Murdock Bros.' Show—Elkland, Pa., 2-7.
Poland's, Jay, Co.—Dewitt, Mo., 2-7, Norborne 9-14.
Ricton Show—Middletown, Ind., 2-7, Swanee 9-14.
Rhoda Royal Circus—Cedar Rapids, Ia., 5-7, Davenport 10-15.
Smith, Mysterious—McIntosh, So. Dak., 4, Mobridge 5, Selby 6, Ipswich 9, Roscoe 10, Forbes, No. Dak., 11, Ellendale 12, Oakes 13, Windmere 14.
Walden, Dana—Bunker Hill, Ill., 4, Troy 5, Breese 6, Sumner 9, Rushville 11, Roseville 12, London Mills 13, Castleton 14.

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OUT OF TOWN NEWS

Ottawa, Can.—Russell (Peter Gorman, mgr.) for week of Jan. 26: Martin Harvey and company, in "The Only Way;" "A Cigarette Maker's Romance" and "The Breed of the Treshams."

Dominion (J. F. Clancy, mgr.)—Bill week of 26 included: Dainty La Crandall, Halley and Noble, Mr. and Mrs. Erwin Connelly, Hufford and Chain, Cleo Gascoigne, Provost and Brown, and Ingram and Lasche.

Family (Ken B. Finlay, mgr.)—Motion pictures and singing. Vaudeville has been supplanted at this house by high class singing acts.

Francais (Ken B. Finlay, mgr.)—Vaudeville and motion pictures.

Note.—Harry Ingram and Elfreda Lasche are local stock favorites, and were given a splendid reception at the Dominion. Their act, which is out of the ordinary, contains many of those little surprises that are so essential, yet omitted, in one-act plays.

St. John, Can.—Opera House (Walter Woods, mgr.) the Thompson-Woods Company opened their eighteenth week Feb. 12, with "David Harum" as the attraction.

Imperial.—Mudge-Morton Trio and Gertrude Ashe, in songs and moving pictures, drew well week ending Jan. 31.

Lyric.—Kennedy and Burt and the Flying Mitchells, and moving pictures week of 26.

Gem.—Songs and moving pictures.

Star, Empress and Unique, moving pictures only.

Note.—Owing to local amateurs, under the management of the I. L. & B. Society, producing "When We Were Twenty-one," at the Opera House, 29-31, the Thompson-Wood Company went out of town for those dates.

Denver, Col.—Denham (Woodward & Homan, mgrs.) "The Chorus Lady" Feb. 1 and week.

Orpheum (A. C. Carson, mgr.)—Bill 2 and week: Granville, Pierpont and company, Bert Levy, Six Samarins, Lyons and Yosco, Marshall Montgomery, Daisy Leon, Schriner and Richards, and moving pictures

Tabor (Peter McCourt, mgr.)—"The Common Law" 1 and week.

Empress (George A. Bovyer, mgr.)—Bill 31 and week: Bruce, Duffett and company, Mayo and Allman, Brooks and Harris, "Happiness," and moving pictures.

Pantages (Nat Darling, mgr.)—Bill 2 and week: White Duo, Sol and Leslie Berns, Pickard's seals, Blanche Gordon, Howe, Northlane and company, and moving pictures.

Baker (Nettie Wilson Ward, mgr.)—Joe and Loraine Keough in burlesque, and moving pictures.

Keokuk, Ia.—Grand (Chas. H. Dodge, mgr.) "The Firefly" Feb. 11, "Fine Feathers" 12, "Within the Law" 17.

Hippodrome (Mark Angell, mgr.)—Bill week of 2: Cliff Bailey, Petite Sisters, Newall and Most, Musicale Conservatory, and "The Girl Question," a tabloid.

Colonial, Orpheum and Grand, pictures only.

Muscatine, Ia.—Grand (Chas. Salisbury, mgr.) A. S. Stern's Co. presented "Officer 666" Jan. 28.

Orpheum (Harvey D. Orr, mgr.)—"Brother Against Brother" was presented 23, followed by "A Romance of the South" 26.

Quincy, Ill.—Bijou (W. N. McConnell, mgr.) bill Feb. 2-4, Lillian Mortimer, in "Betsy Bobbina," musical tabloid.

Empire-Hippodrome (W. L. Busby, mgr.)—St. Louis German Theatre Co., in "Protea," motion pictures, Feb. 2, 3.

Note.—Owing to the critical illness of Ella Galvin, of John and Ella Galvin's "Little Miss Mix-Up" tabloid, in Chicago, Manager McConnell, of the Bijou Theatre, here, was advised to fill the company's date.

Eau Claire, Wis.—Grand (C. D. Moon, mgr.) "Bought and Paid For," Jan. 26, did splendid business. "Mutt and Jeff in Panama" followed 30. "The Fire Fly" Feb. 1, "Within the Law" 2.

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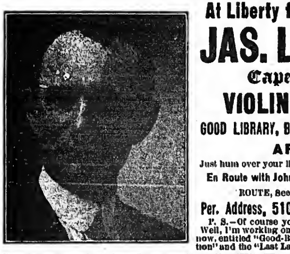

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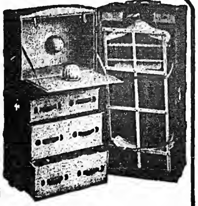

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WEB & LAMBERT'S "The Spendthrift" company, with Louise Price in the title role, will continue in the East the rest of the season. In Miss Price's support are: John Blake, Herbert Light, Robert Carey, Sam Black, Laura Tintle and Sarah Gallagher. M. C. Jenkins is the manager, and W. F. Crocher, business manager.

NOTES FROM HIMMELEIN'S ASSOCIATE PLAYERS.—Ira E. Earle, manager, writes from Asbury Park, N. J., where they are playing the Savoy Theatre: "Besse Dainty, who has been the feature with this attraction, is still at its head and winning new friends each season. This season Miss Dainty is surrounded by a company of artists, and a car load of scenery, and presenting New York plays that have never been produced in repertoire. Miss Dainty has many friends in Asbury Park, and a return engagement is probable. The roster of the company this season is: Besse Dainty, leading lady; Georgia Titus, Ida Courtney, Lulu Sutton, Ethel Rolter, Marion Fields, Ira E. Earle, Ralf Belmont, Harry B. Castle, Berkley Hoswell, Hughie Wright, Alfred Killian, Jack Gates, Geo. Page. The company is playing the same territory it played last season, and good business prevails. Charles Kurtz is still the pilot of the company."

RALEIGH DENT AND HAZEL FLINT are with Jones & Crane's "The Virginian" Co. (Southern). Miss Flint is playing the lead.

BESSIE THORNE wishes us to state that the report as to herself and Virginia Reid closing with the Amick Show without notice and in debt to the company is not true.

JACK LESLIE is at present in Seattle rehearsing with the Boston Opera Co., which takes the road Feb. 1.

F. C. Campbell, manager of the Opera House, Knoxville, Pa., writes: "'What a Girl Can Do,' one of the Henry & Thornton attractions, owing to an open date, played my house on Saturday, Jan. 24. I can truthfully say that this play and cast of players is the best that I have ever had the pleasure of presenting to the people of Knoxville."

THE LA REANE TRIO, Harry, Eva and Mina, have joined the Starnes-Lawrence Stock Co., as vaudeville features, and are making a big hit everywhere the company plays. They are playing responsible parts. Mina is playing soubrettes.

MANAGER PASCOE, of Clarksburg, W. Va., writes: "After numerous requests from patrons of my theatre, I induced the Aubrey Stock Company to cancel bookings and return here for an indefinite run. Their opening night they received a rousing reception, and floral tributes greeted the favorites. The company has but two new faces since their thirty weeks' run here last year. The Christmas tree was placed in the same room as the previous year at "Mother Empey's," and the gifts ranged from boobies to most costly ones. All drank to the health of Santa Claus, who was impersonated by Manager Hilner, and the prevailing wish was that next Yuletide might find the same old company with the same old members in the same old place."

LOTTIE EMMONS, who has been playing the Countess De Champagne, in "The Man From Home" Company this season, touring the Stair & Havlin circuit, was called home suddenly Tuesday, Jan. 20, to be at the bedside of a dying father. Elle Fontainbleau (in private life Mrs. Schiller), who has not appeared on any stage in some time, volunteered to play the part, and went on for a Wednesday matinee at the Majestic Theatre, Jersey City, N. J., and did the part in splendid style. Miss Fontainbleau will play the role until the return of Miss Emmons to the cast.

THE LEONARD PLAYERS opened the new theatre at Ridgeway, Mo., Jan. 19 and week. Big business prevailed all the week.

THE HATHAWAYS, Frank and Lettie, are in their eighteenth week with "The Girl of the Streets" company. Lettie playing the leading role, and Frank the heavy. This makes their fourth season under the same management, New York Amusement Co. We secured this engagement through THE CLIPPER. THE CLIPPER reaches us every Saturday. Wouldn't be without it.

LON B. RAMSCHELL closed Saturday, Jan. 23, at Sioux City, Ia., ahead of "Sis Perkins," and jumped out the following Monday, ahead of the Bostonians Opera Co. (Princess, Chicago).

"IN OLD KENTUCKY" closed the Academy of Music, Washington, as a melodramatic house. It is dark, and will open with pictures and vaudeville, Feb. 9.

CAL M. DALTON writes: "My last 'ad.' in your paper brought me so many replies that I could not answer them all."

GLADYS MOORE, a toe dancer, late of the Russian Symphony Orchestra, recently jumped from New York to Denver for a week's engagement as premier danseuse in the Denham Theatre production of "Cinderella." Her success was phenomenal, and she was prevailed upon by her Denver admirers to open a school of Russian toe and ballet dancing, which she did, and at the present time large afternoon and night classes are held daily in the Hotel Adams' ballroom.

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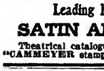

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THAT $10,000 BEAUTY
IN THE HEART OF THE CITY THAT HAS NO HEART
Words by THOS. S. ALLEN, Music by JOSEPH M. DALY.
These same writers, who wrote that big novelty sensation, "WHAT D'YE MEAN YOU LOST YER DOG," have now turned around and written what is going to be the greatest and most sensational ballad hit in the last twenty years. Absolutely away from anything ever been written. Read the lyric and see for yourself.

FIRST VERSE.
She wanted to roam so she left the old home,
The old people's hearts were sore,
She longed for the sights and the bright city lights,
Where hundreds had gone before.
She went to the heart of the city
And mingled with strangers there,
But nobody said "You are being misled,"
For what did the stranger care.

ORCHESTRATIONS IN ANY KEY

CHORUS.
In the heart of the city that has no heart,
That's where they meet, and that's where they part,
The current of vice had proved too strong
So the poor little girlie just drifted along,
Nobody cared if she lived or died,
Nobody cared if she laughed or cried,
She's just a lost sister and nobody's missed her.
She's there in the city, where there's no pity,
In the city that has no heart.

SLIDES BY SCOTT & VAN ALTENA

SECOND VERSE.
A year passes by, there's a tear in her eye,
And sorrow is on her brow,
Oh! what would she do if the old people knew,
She couldn't go back home now.
Her dear mother said when they parted
"Remember your good old name,"
Then her daddy said "Rather we'd see you dead
Than bring us disgrace and shame."

Ready Next Week: "WITHIN THE LAW." The greatest novelty song ever written. Don't believe us. Ask Charley King, Geo. Whiting, Harry Lo Van or anybody that has heard it. NOTE. We have a New York Office at 145 W. 45th St. Harry Collins, Manager. He will be pleased to see all his friends. Formerly with F. B. Haviland Co.
New York Office: EXCHANGE BLDG., 145 West 45th St. Harry Collins, Mgr.
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OUT OF TOWN NEWS

Newark, N. J.—Newark (Geo. W. Robbins, mgr.) Henry Miller, in "The Rainbow," Feb. 2-7. Chauncey Olcott played to fine business last week. W. H. Crane and Douglas Fairbanks, in "The New Henrietta," 9-14.

Shubert (Lee Ottolengui, mgr.)—A quick return of "Within the Law" insures another week of big business, here, 2-7. "At Bay" next.

Proctor's (R. C. Stuart, mgr.)—Bill 2-7: Four Harveys, Heath and Millership, Sprague and McNeece, Renello and Sister, Four Avollos, Bryan, Summer company, Leroy and Harvy, Dick and Fitzgerald, Bimberg and Day, Georgette and Geo. E. Reno and company.

Orpheum (M. S. Schlesinger, mgr.) — Mabel Brownell and Clifford Stork and their stock company, in "The Little Minister," 2-7. "The Five Frankfurters" is a special feature for 9-14.

Miner's Empire (Tom Miner, mgr.)—The Trocaderos are here 2-7, in Frank Finney's "Legend of the Ring," with Finney, Sam J. Adams, Florence Mills, Minnie Burke, Rita Lorraine, Leslie Harcourt, John P. Griffith, Helen Russell, Lillian English and George Brennan. Great preparations were made for Miner's fiftieth anniversary this week, with a feature at every performance, and a big tango and novelty dancing contest, open all the week, with prizes of $50, $30 and $20 in gold. Roble's Beauty Show next.

Washington (O. R. Neu, mgr.)—Vaudeville and pictures. Bill 2-4: Onaip, Hope Dale and company, Jack Corrella and company, Reed and Tuttle, Wilbur Sweatman, and O'Dell and Long. For 5-7: Jas. Grady and company is to be featured in "The Toll Gate."

Keeney's (John McNally, mgr.)—Vaudeville and pictures. Bill 2-4: Western Trio, Ryan and Richfield, and others.

Lyric (R. C. Stuart, mgr.)—Vaudeville and pictures. For 2-4: Malcom, Gertrude De Milt, Musical Coates, Powers and West, Helen Pingree and company, Clipper Comedy Four, and Holland and Dockrell. For 5-7: Musical Leslies, Cornelia Sherman and Leslie, Rose Marston and company, Cooper and Eshell, the Bell Hops, Howard and Mason, and the Rivers Four.

Odeon.—The Odeon Stock Co. in, "Dr. Jekyll and Mr. Hyde," 2-7.

Hoboken, N. J.—Gayety (Thos. L. Sheeley, mgr.) "Graustark," with Enid May Jackson and the Gayety Players, week of Feb. 2. "The Traveling Salesman" will follow 6.

Empire (Wm. F. Fitzgerald, mgr.)—The Bon Ton Girls, with the Barbary Coast Tango Dancers strongly featured; Bert Baker and that wonderful "child," Babe La Tour, are the attraction 2 and week. Harry Hasting's big show follows.

Lyric (G. S. Biggs, mgr.) — Bill for 2-4: Tommy Hayes, Kenny and Stroselle, Roland West's company, in "A Peep at the Future;" Winford and Martin, Lee and Bennett, and the photoplays, "The Man from the West," "The Necklace of Ramadies" and "Pale Face Brave." For 5-7: Harry Rose, the Holden Twins, Bennett and Kooper, Housely and Nichols, Mabel Avery and Irene Such, and the photoplays, "Too Late," "A Modern Vendetta" and "The Hand Print Mystery."

Notes.—Florence Hill closed with the Gayety Players 31, and will join the New York Metropolis Stock Co. Miss Hill makes a valuable acquisition to any company......Carl Daintree will join a stock in Denver, Col......Florence Burroughs and Cecil Kirke go to the Whitney Stock Co., in Brooklyn, N. Y......The Loesch Amusement Co., of Passaic, now controlling the Gayety, in this city, have a new house at Passaic which will open with a stock company in about six weeks. Cecil Fay (Mrs. Loesch) will be leading woman...... Harry Frey and Gladys Vance were two strong cards at the Lyric Jan. 26-28......At the anniversary dance of Hoboken Lodge, B. P. O. E., 29, the tango dance was prohibited.

Jersey City, N. J.—Majestic (F. E. Henderson, mgr.) "The Shepherd of the Hills" week of Feb. 2. "The Lure" to follow.

Academy (F. E. Henderson, mgr.) — Besides offering strong variety features with mid-week changes, special attention is given to the latest in photoplays here. "Shiloh" 2-4, "When the Earth Trembles" 5-7, and "The Third Degree" 9-11.

Bon Ton (Ed. U. Cadagan, mgr.)—Variety, photoplays and songs.

Orpheum (Anthony Michel, mgr.)—For week of 2: Pattee's Diving Girls, Sherman-De Forrest and company, "The Wonder Kettle," Sidney Jarvis and Virginia Dare, others, and photoplays.

Monticello.—This popular resort is now under the lease and management of Harry de G. Robinson and Edward H. Burns. The special photoplays week of 2 are "New York Society Life and Underworld" and "Fedora."

Notes.—Director Frank G. Soule will present "San Toy," by local talent, at the Bergen Lyceum, Feb. 19, 20......Another new moving picture house will be erected at 492 Ocean Avenue, by Mrs. Eugene Meyers. The ground space is 49 by 100. The building will cost $25,000...... The Prosecutor of Hudson County removed the embargo on "Traffic in Souls," under the proviso that all children under sixteen will not be allowed to enter picture houses unless accompanied by parents......The Orpheum was turned into the hands of a receiver by the stockholders, but the matter was quickly settled by one of the wealthiest stockholders assuming all obligations. The former policy will be continued under the able management of Anthony Michel.

Peoria, Ill.—Majestic (Henry Sandmeyer Jr., mgr.)—Rodney Ranous and Marie Nelson, in "The Warning," Feb. 1-3; William Hodge 4, "The Round-Up" 5-7.

Orpheum (Nathan & Greenberg, mgrs.)—Bill for 1-4: The Travilas, Pealson and Goldie, "Louis' Christmas," Laurie Ordway, and the Danedins. For 5-7: Grace and Rose Ayers, Happy and Joe, Old Soldier Fiddlers, Bernard and Scarth, and "Court by Girls."

Hippodrome (Seaver Amuse. Co., mgrs.)—Headliners for week of 2: "Richard III and "Ferris Wheel Girls."

Columbia, Cort, Crystal, De Luxe, Duchess, Elysium, Empress, Garden, Illinois, Imperial, Liberty, Lyceum, Palace, Sangamo and Star, pictures only.

Rockford, Ill. — Grand (H. W. Grampp, mgr.) Howe's moving pictures drew fine business Jan. 24-25. Mutual movies 26-29, Fiske O'Hara 30.

Majestic.—"The Lady From Alaska" was the bill 26-28 followed by "The Price She Paid," 29-31. Pictures on Sundays.

Orpheum.—"Bright Eyes," tabloid, with Guy Voyer, 26-28. Bill first half included: Norris' baboons, Rhea Keene and company, Tracey and Rose, Downs and Gomez, Carson Brothers. Pictures on Sunday.

Notes.—The Lyric is closed, undergoing repairs......Miss De Follart was hostess at a pink tea matinee at the Majestic 27.

Elgin, Ill.—Grand (W. B. Newman, mgr.) vaudeville bill Jan. 25-28 included: Reba Ann Parquet, sensational dances; Happy and Joe, Barrows, Lancaster and company, Bell and Jones, and Rhoda Royal's Miniature Circus. "Deep Purple" 29-31, to good business.

Coliseum.—A Capella Choir 27, drew the largest audience in the history of Elgin to a musicale concert, and greatly pleased with Chas. E. Lutkin and Edith M. Jones, soloists, and Miss Bianca Marvin, violinist. Laurant and company Feb. 2, Strickland W. Gillilan 3, all under direction of Redpath Lyceum Bureau.

Star Course.—Music Makers Quartette 12.

Temple, Orpheum and Star, motion pictures.

Aurora, Ill.—Grand (J. T. Henderson, mgr.) Alice Lloyd, in "Dance Mad," Jan. 29, with Frank Fogarty, Cowboy Minstrels and others. Second number of musical course 30, with Jean Gerardy, 'cellist; William Hinshaw, baritone, and Yolando Mero, pianist. "Kentucky Sue" Feb. 1.

Fox (J. J. Reubens, mgr.)—Vaudeville Jan. 29-31 included: Rhoda Royal's Miniature Circus. "The Deep Purple" Feb. 1-4.

Aurora, Palm, Bee, Palace and Star.—Pictures only.

Note.—"Damaged Good," "The Traffic" and Dave Lewis, in "September Morn," are scheduled for appearance at the Grand during February.

Milwaukee, Wis. — Davidson (Sherman Brown, mgr.) "The Pleasure Seekers" is the attraction for week of Feb. 1. "The Road to Happiness" next.

Majestic (J. A. Higler, mgr.)—Bill week of 2: Eddie Foy and the Foys, Hale and Patterson, Rosalind Coghlan and company, Swor and Mack, Miss Leitzel and Jeanette, H. B. Martin, Lynch and Zeller, and Anker Bros.

Pabst (Ludwig Kreiss, mgr.) — The German Stock Co presented "Die Foerster Christl" 1.

Shubert (O. A. Newton, mgr.)—The Shubert Stock Co. present "The Man Who Owns Broadway" week of 2. "The Country Boy" next.

Gayety (J. A. Whitehead, mgr.)—The Girls from Happyland 1-7. Big Jubilee next.

Crystal (Wm. Gray, mgr.)—Bill week 2: Cora Simpson and company, Dining Car Minstrels, Howard Brothers, Bremens, and James Blockman.

Empress (Wm. Raynor, mgr.)—Bill week 1: Dick Bernard, Will Morris, Four Quaint Qs, Thornton and Corlew, Orville Stamm and Cyril Slapnicka.

Orpheum (Wm. Gray, mgr.)—Bill week of 1: Enoch, Nan Aker and company, Arganta, and Bushman and Cooley.

Note.—Gaby Deslys and her company entertained Milwaukee audiences royally Jan. 28 at both the afternoon and evening performances at the Auditorium.

Evansville, Ind. — Wells' Bijou (Chas. Sweeton, mgr.) for Feb. 2, 3, "The Winning of Barbara Worth."

New Grand (Wm. McGown, mgr.)—Bill 2-4: Joe Kennedy, Melnotte Twins, Sager Midgeley and company, Victoria Twins, and Emma Francis and her Arabian Whirlwinds. For 5-8: McClure and Dolly, Lewis and Norton, Adams and Guhl, Bernivici Bros., and Eight Society Dancers.

Majestic (Chas Sweeton, mgr.) — Roseland Girls 1, Follies of the Day 8.

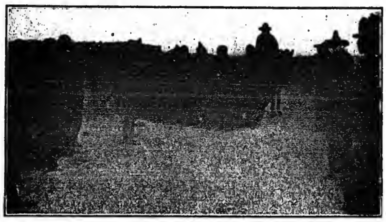
Orpheum and Northside (Chas. Sweeton, mgr.)—Amateur vaudeville and motion pictures.

Savoy, Colonial, Princess, Riverside, Novelty, Virginia, Alhambra, Governor, Valada, Stadium, Columbia, Fulton, Franklin and Colonial.—Motion pictures only.

Meridian, Miss. — Grand (W. E. Jones, mgr.) "The Shepherd of the Hills" drew excellent houses, matinee and night, Jan. 23. House was dark week of 26. New York Artists' Concert Co. Feb. 4, Le Comte & Flesher present "Prince of To-night," 5.

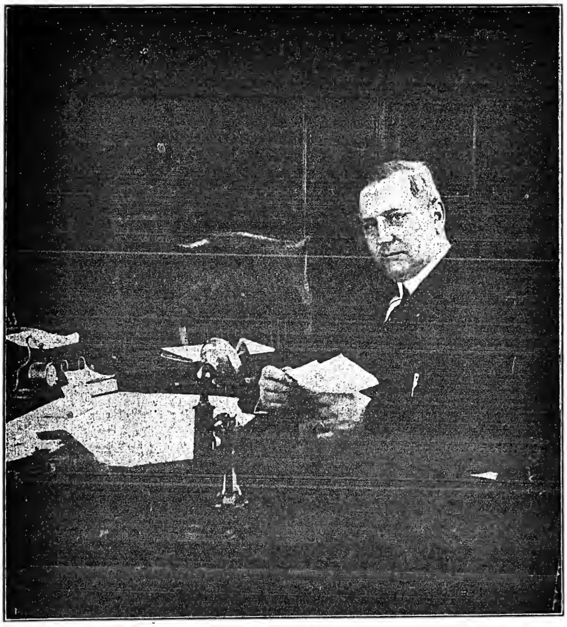
Majestic (E. B. Coleman, mgr.)—Izzy Weingarden's Company did good business week of 20. For week of 2, Allis & Myers' "College Boys and Girls."

Columbia, S. C. — New Columbia (F. L. Brown, mgr.) "Bought and Paid For" drew a filled house Jan 24, and "A Modern Eve" taxed capacity 26. "Polly of the Circus" 30, "Broadway Jones" 31, "Within the Law" (return) Feb. 2, Henrietta Crosman 6, 7.



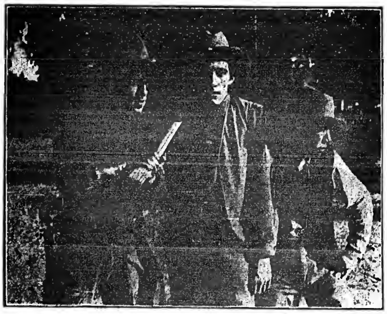
CAPTURED FEDERALS AWAITING DEATH SENTENCE AT OJINAJA, MEXICO.
This photo is one of a series of motion pictures now being made of the Mexican War by the Mutual Film Corporation.

Scene from Essanay's Two-Reel Dramatic Subject, "THE OTHER GIRL."
(Released Feb. 20.)



C. LANG COBB.

Meet him face to face, those of you who are interested in the fortunes of the film game. The accompanying photograph depicts the earnest and pleasant countenance of none other than C. Lang Cobb, the irrepressible, industrious, indefatigable Publicity Promoter and Sales Agent of Ramo Films, Inc. The picture was taken in the executive offices of the Ramo Film Co., in the Columbia Theatre Building, New York.



SCENE OF INTEREST FROM "FOR HIS MASTER,"
A Reliance Feature Photoplay in Two Parts. Released Feb. 7.

CARNIVAL CONVERSATION.

By WILLIAM JUDKINS HEWITT,
("Red Onion.")

And the toll bell rang.

J. B. Odua is operating a small carnival in the saw-mill country through Louisiana, and is reported to be quite successful, which we are pleased to hear. J. B. has been in the game as a riding device operator for a number of seasons.

Tony Spring, who had his eye cut with a piece of steel while erecting a shooting gallery in Brownsville, Tex., was compelled to have the optic removed. This was done upon the advice of the attending specialist, Dr. A. Sachs, of San Antonio, who performed the operation at the Physicians and Surgeons' Hospital, that city, Monday, Jan. 26. Latest reports Tony was resting easily. Tony is a well known concessionaire who has many friends in the business who are sorry to learn that he met with such an accident, which was indeed very unfortunate.

L. S. Marshfield, H. B. Danville, T. H. Gaither, Eugene P. McKenna, J. H. Johnson, David Lachman, Larry Judge, Jean Gibson, John Esmond, M. B. Pressey and Robert C. La Burno visited San Antonio last week.

L. S. Marshfield is now with Art Tenney's Texas Carnival, having closed as special agent for the J. G. Miller Carnival.

The policy of The New York Clipper is co-operative for the uplift of the profession of entertainment, and is not dictatorial. It shall be thusly, as it has been since its inception.

Many agents can tell you when their show is going to open, but very few can tell you when it is going to close. Don't "sig."

Roy Rush plans to play vaudeville with a number of animal acts at the close of season 1914.

De Witt Sisters, the feather flower experts, are going to introduce a number of novelties the coming season.

Walter E. Kearns.—Why did you tie your horse to that moving box car, in Logansport, Ind., that time?

J. Harry Edwards.—How do you like being in advance of a colored minstrel show? J. Harry, How is the photographic pass scheme coming on?

He pays his people and treats them right, is a most valuable asset to any manager. He finds that this serves him well when he is trying to organize a company. Had you thought of this?

Herbert A. Kline was heard to tell W. David Cohn, just before he was leaving San Antonio, for Dallas, Monday, Jan. 26, that he had better put his new Corona Typewriter in the baggage car, as he understands that typewriters and dogs were not allowed in Pullmans. Oh, you haven't heard about it? Well, W. David is the only agent traveling out of San Antonio that carries his own typewriter. We mean the machine.

Will O. Jones is successful for two reasons at least. First, he doesn't tell all that he knows; second, he is loyal to the management under which he is working. This would be a good policy for lots of other people to persue.

W. David Cohn, general manager for the Herbert A. Kline Carnival, has arranged for that organization to appear in Austin, Tex., as an exclusive amusement feature at big celebration to be given in that city early this season. W. David's business card now reads: "General Agent."

Herbert A. Kline says that there will be at least three Parker carry-us-alls booked for the San Jacinto Celebration, in San Antonio. They will be located on the principal plazas.

Kerrville, Tex., is a good carnival town.

W. A. Atkins, of Elgin, Ill., says that this town craves the presence of a carnival. Wild West, circus, and a "Pop Opry," this season. Managers—Please, oh, please, do not let Elgin go by unnoticed.

What carnival is going to open in, or play Johnstown, Pa., this season?

Solomon and Dorman are said to have one of the best pit shows in the business. It is called the Circus Side Show. Why don't they call it the Carnival Side Show?

Paul F. Hunter is now busy putting out Punch boards, in San Antonio. Paul F. is always busy, guess that is the reason that he has a lot of money. Were the other concessionaires asleep when he was doing it?

We are all right now, as the closing town was a "Red" one. We hope that all of the opening towns will be "Red" ones too. That will give all of us a good start.

Will Z. Smith—What is new in the glass show line? Will Z—Where did you Winter?

John Montgomery—How is the moving picture business? John, you have many friends that are pleased at your success in the flicker dramas.

B. H. Gerard, who has been touring with the American Carnival through Texas, passed through San Antonio, Tex., last week, going some where.

Elbert Hubbard.—Kindly write us something about soap so that some people in the carnival business will know what it is for. Ain't no such thing as "Rough Necks" any more.

Have no fear of failure, lose yourself in your work. Ain't no such thing as fear.

John A. Pollitt officially announces himself that he will have a Miracle Show, and a Pit Show, with the C. A. Wortham Carnival, this season. The suspense is over. All is serene. John A. is now in St. Louis, Mo., where he will remain until March 1, he says. You know how John A. is.

Clark B. Felgar is still in vaudeville, and will remain there until J. Frank Hatch opens his motordrome season, one of which Clark B. will have the exclusive management. Clark B. is a manager and a talker of real class, and it goes without saying that he will have a successful season.

C. A. Wortham ought to be able to make a great impression in the carnival business with such men as Steve A. Woods, Barney S. Gerety, Ned Stoughton, George H. Coleman, R. E. Elgin, J. C. McCaffrey, Charles E. Jameson, Billy Bozelle, G. A. Lyons, John A. Pollitt, D. M. Atwood, Sam Reich, James McKinney, Horatio Dempsey, C. B. Kidder, James Berry and others with the outfit.

George H. Coleman.—More managers claim your services this season than any other special agent in the business. Why is that? George H., for Heaven's sake tell us who you are going with. Say something officially.

We have just got to find a way to eliminate the tourist and hanger-on class that infests our midst each season. Managers must demand service, talent and efficiency. He must aim at a higher standard of morality and efficiency. You must get rid of the tourist class. The quicker the better. What's that guy talking about?

Charles E. Jameson, officially announces by letter from Armour, S. D., that he will have a band of musicians, twenty-five in number, with the C. A. Wortham Carnival this season. Charles E. positively says that it is going to be "some band." That's the way to talk.

Frank G. Scott.—We told you some time ago that you were a coming press agent. We would like to see you arrive this season. Frank G., why not declare yourself a press agent and specialize in that line, and have your coming out this season? Do it.

Nat Reiss.—They (meaning carnival people) are talking it around San Antonio that you will be the general agent for Johnny J. Jones. Wouldn't that make a great combination? Nat.—How was Key West, Fla., for Auto-polo.

George W. Westerman stepped out of Charleston, S. C., recently, and did a little general agenting in the interest of Bennie Krause, and has evidently made good. George W.—We wish you well. Don't get excited.

The George Washington Birthday Celebration, which is held in Laredo, Tex., annually, is the only one of its kind held in the United States, anywhere, in honor of the Father of our Country.

John H. Shields.—You are hereby notified to let your friends know where you are.

Your value to any organization is much enhanced by your capacity for hard work.

We have just got to find a way to eliminate the story about signing the tab, as it happened on the Great Mundy Carnival train coming out of Little Rock that time. This was told in M. M. Hugley's place, in San Antonio, last week, and while it was being told H. B. Danville ate a whole pineapple out of a small glass, one piece at a time. "Sing the tab." The train was about to be wrecked and some fellow had not signed the tab, so the attendant in the buffet car followed him out to the flats to get him to sign, in case that anything happened they would have him on the "nut."

Nat Narder.—They tell us that that candy wheel, made for you by the Beggs Wagon Works, of Kansas City, is the finest in the carnival business.

Willie Levene.—What's this we hear about you having some concessions with Solomon & Dorman?

Mrs. Blanche Martin, of Texas Bud's Wild West, fell from her horse during their engagement in Eagle Lake, Tex., some four weeks ago. Nothing seriously developed from the fall until last week, when she was compelled to leave the show, in Brownsville, Tex., and come to San Antonio, for medical attention, which she did on Friday, Jan. 23. Mrs. Martin is in the Physician and Surgeons' Hospital. Her many friends trust a speedy recovery.

B. Moad and Tony Spring, the well known concessionaires, have closed their concessions with the J. G. Miller Carnival and have taken a store-room in Brownsville, Tex., where they expect to remain until the opening of the regular carnival season.

Some people want to live a lifetime all in one day, while others would like to take a hundred years to live a lifetime. We like the hundred year thing better. What are you in such a hurry about?

H. A. Michner.—What are you going to do this season? Regards to Claude Hamilton.

J. W. Hampton, Irving J. Pollack, Charles Mitchell, Harry Copping, Clarence M. Maxwell, Ziedman and Pollie, Michael Higgins, Harry Hunter, F. L. Flack, Moe Miller and Ben H. Kleine, S. Solomon and George F. Dorman.—We notice that all of you are going to be in the Pittsburgh district this season with carnivals. Please tell us how you are going to divide up the territory "Pittsburgh District" must be a great place.

Wally Bentley.—Are you going to have a pit show this season, and with whom?

A wise manager always has one carnival organization on the lot and another in his mind. You wrangling, growling, grumbling, discontented independent show managers don't forget this, either.

John C. Desmond—The copy of *The Daily Advance*, of Lynchburg, Va., received. Note what you say regarding the proposed circus and carnival law in Virginia. *The Daily Advance* issued Thursday, Jan. 15, prints the following: "Robert W. Price, of Petersburg, presented two bills, the first to increase the amount of income from taxation from $2,000 to $4,000; the second in regard to placing a license on all carnivals, placing a tax of $50 a day on all carnivals held in counties and in towns of less than 1,000 population, and a $100 a day tax on carnivals held in cities in Virginia, or within a radius of five miles thereof." John C.—Many thanks. Carnival managers and general agents—What are we going to do about this proposed Virginia license law? Let's get busy.

H. L. Tucker.—You have been accused of being a first class talker. Henry Casey, ditto.

George S. Marr the general agent.—Who are you going to be with this season. Don't the post office send out letters any more from Mt. Olivete, N. C.? George S., we know that there are many places that you are not. Let us hear from you.

George C. Van Anden is some talker when he wants to talk. George C., where are you going to talk this season?

General Agents and General Managers.—Are you in position to make good all of the promises that you have made the fair secretaries and chairmen of celebration committeese? If not you are doomed. You must make good. Be careful, they are wiser now than they were twenty minutes ago.

Tom Morrow is now the general agent for David Noxon's Hippodrome Carnival. Tom, you have our best wishes for a successful season.

Will G. Jones is there with many good ideas as frame-ups for shows. His latest and probably his best, is what he calls the revolving pit show. It is a grand idea and positively original. Full particulars in detail would take up too much space at this tome, so we are going to let Will G. tell you all about it. Ask him.

Nat Abrahams.—We note that you now present "Hopp the Frog Boy," and his midget wife, "Princess Zelka." Nat—Kindly give our regards to H. W. Campbell and Al. Fisher.

General Agents—Take a little time to find out just exactly what a committee wants to know. Give them the opportunity of making a careful investigation. However, we will admit that some of them don't know what they want. But that don't make any difference, give them a chance.

Billy Bozell—So it has come out at last, eh? You are going to be with C. A. Wortham so we glean? Billy—Your letter from Little Rock received. Write again.

John T. Backman says that he has found it impossible to run a show without a "nut" of some kind around it. John T. says that he sometimes thinks that we are all a "Bunch" of "Nuts."

Marcoritz and Backmans' lions are reported to be making good on Western vaudeville time.

R. A. Hankinson—We predict a most successful season for auto-polo. R. A.—We like what the letter-head says. "The World's Most Sensational Sport. A Game that Courts Fearlessness, Daring, Exciting, Entertaining, Skillful. The Climax of Dangerous Sports. World's Greatest Drivers Participating. A Bonded and Guaranteed Attraction."

To all in the Carnival Business—When you fail at everything else in the Winter time, why not try the hot-air heating business. Some of you should make good at it.

Lillian Cooly — What water circus are you going to be featured with this season? Lillian—Tell all of the other little diving girls how to dive into a cup of coffee without disturbing the sugar. Hazel "Nuts" is still in musical comedy.

The way some general agents and general managers, are handling their present season's bookings almost convinces us that they are going to make this their last season in the carnival business. Probably we should not look at it that way, but that is the way it seems. Give this two or three thinks.

W. David Cohn says, don't take so long to sleep the "nut" off.

George F. Dorman says: "A good carnival town should not be spoiled by an inferior organization." George F. plans to be among the smoke stacks in the Pittsburg district this season.

Feleck Bernardi and W. David Cohn became

J. L. BROWN AND HIS AZTECS.

Willie Levene has survived the medical treatment, and is back on the job again, with the Lewis & Dyer Carnival.

At the close of the coming season, New York, Chicago, Kansas City, Leavenworth, San Francisco, Los Angeles, Vancouver, San Antonio, New Orleans and Jacksonville will be the centers of much activity. You ask for why? Well, wait and see, and then if it is not right, holler.

Charles R. Kirby, of dining car fame, which one of the "big ones" are you going to be with this season? Charles R. is one of the best men in the business, in this line.

The question before the house now is, how are they going to stop a "Rag Front Carnival" from going, and going, and going You just can't stop them, that's all.

P. J. Snell (Texas Bud). — How is "Texas Bud," the high school horse? Have not received the picture yet.

Fred Beckman bought one of R. C. Talbott's motordromes, and expects to leave shortly for New Orleans *en route* for Panama, where he will set his drome up at various points within the canal zone. Fred, we think that you have got a strong winner.

H. Ike Freedman—It has been about five years since Red Onion saw you in Geneva, N. Y. Ike—Wish you a great New England tour, with your carnival. Regards to Max Adams.

Fred Thompson, an electrician of carnival note.—Where will you be this season? Fred, the last time that Red Onion saw you was in Elizabeth, N. J., managing one of F. F. Proctor's theatres.

Here is something to think about. Where are all of the carnival shows that are wanted and needed coming from? Had you thought of this?

J. B. Warren.—Can't we get you back into the carnival business? J. B., we can always find room for men like you. Why not pay off all the bets and come back? Tell the Giant Fish Red Onion expects to see him soon.

W. David wants to know why Felece Bernardi added the "i" to his name. W. David, Felece says he did it so that he could see what is going on in the concession business this season.

Milt S. Mooney left San Antonio, Friday, Jan. 23, for Fort Worth, Tex., to attend the Cattlemen's Convention. Milt S. will be in Chicago Feb. 17 to attend the fair managers' meeting. Red Onion is all wrong again. Milt S. Mooney's Electrical Tandem Team is not a street advertising proposition, as stated in a recent issue of The New York Clipper, but is what we might be permitted to call a Thoroughbred Equine Electrical Horse Show Sensation, as, according to Milt S., each of the horses is of prize winning blue ribbon stock.

Harry La Breque has closed with William Epaleine, manager of the Princess Victoria, to go in advance of that attraction the coming season. Harry will leave San Antonio shortly to take up his duties in this connection.

Managers and General Agents.—There you go again with that Spring festival thing. Please don't do that again. Call them celebrations. Get something new. Anything but the strawberry and ice cream auspices.

Buckskin Ben.—Will you kindly announce your plans and connection for the coming season? Buckskin, the carnival world is always interested in your movements, and would like to have some news from you.

Managers.—Kindly see to it that shows with your carnival this season don't appropriate and use another show's bally-hoo music and songs. The public does not want to hear the same music and the same songs on every bally-hoo You know so much about managing a carnival, have you ever thought of this? If so pay some attention to it.

George W. Westerman will be the press agent for the Solomon & Dorman Liberty Carnival this season. George W. is a coming press agent. Keep this in mind.

very much peeved when they learned that Knife rack concessionaires could not be admitted to membership in the Hardware Dealers' Association.

Charles Lilts, of the M. L. Clark Circus Side Show, has been spending the Winter in San Antonio. Charles is a young man, about fifty years old, who has had considerable experience in the carnival business.

How many men know what detail in construction means? Do you know? If so, show us in the show you are framing up for this season.

Sudbury, Ont., Can., is a first class carnival town. Who is going to play it?

A. H. Richards and I. L. Peyser are thinking seriously of taking a carnival on the road this season under their own management, opening about May 1, somewhere in Illinois.

Herbert A. Kline returned to San Antonio from New Orleans recently, and said while in the latter city he saw the following carnival people: E. C. Talbott, Al. F. Gorman, William M. Madison, H. H. Tipps and A. A. Pilgram, and some others. Herbert A. says he met Fred M. Barnes and A. T. Wright when he stopped off in Houston, Tex.

F. O. Hafley (California Frank) has decided to remain at his home, Augusta, Ga., the rest of the Winter. Augusta is some swell town all right. Made famous as a Winter quarters by the Smith Greater Shows.

Wonder why the general public is under the impression that ticket sellers are mind readers? Ticket sellers.—All of you have had people to come up to the ticket box, lay down money and never say anything, and then get sore because you didn't know what they wanted. How many tickets, please?

A. A. Pilgrim.—How is the store business in New Orleans? A. A., so you go with Bobby Kaines' All Star Pit Show this season, do you?

Al. F. Gorman is getting some carnival together for the opening of his season at the National Corn Exposition, to be held at Dallas, Tex., soon.

William M. Madison.—How do you think you like being a general agent this season?

I. L. Peyser, after careful investigation, has found out that two of America's greatest carnival men, namely, Nat Reiss and Herbert A. Kline, were both born in Flint, Mich. This can be listed as a strange co-incidence.

Texas is full of merry-go-roundless carnivals this season. You can find them at nearly every cross-road. Should not be, but is.

E. D. Corey says that Corey Brothers' Combined shows were the first to play the iron range district, in Minnesota. Does anybody dispute this?

Paul F. Hunter, the concession wizard, of Texas, makes a lot of money playing picnics through Texas during the season.

The Herbert A. Kline Carnival was the first one to have the frolic, a riding device. Herbert A. must be given credit for being the first in quite a few instances.

Teague, Tex., is going to have a big celebration on the streets week of Feb. 16 to 21.

Managers.—Will you kindly arrange the equipment and select men so that it will be possible to get the carnival off of the train, onto the lot and back again without the loss of so much time? We have just got to do things and move fast this season.

Harry J. Lewis announces that the Lewis & Dyer Carnival, at the opening of the regular season, will be enlarged and muchly improved.

Denison, Tex., is a good carnival town. The Chamber of Commerce is figuring on having a big celebration on the streets some time soon.

W. L. Quick is now managing the Opera House at Durant, Okla. W. L. announces that the Rice & Quick Amusement Company will open their season May 8 in the coal fields of Oklahoma, and will play picnics, re-unions, celebrations and fairs throughout Oklahoma, Arkansas, Louisiana and North Texas during the season. He looks forward to prosperous times as he reports everything favorable in the way of crop conditions. The organization will consist of a Parker jumping horse carry-us-all, plantation minstrels, ten-in-one pit show and a reptile exhibition, and twenty concessions. W. L. Quick will be the manager and general agent.

Earl Malone, formerly with Don C. Stevenson Amusement Company. — Your mother wants to hear from you. She has not heard from you in eight months, is sick and greatly worried about you. Write W. L. Quick, manager Opera House, Durant, Okla. He has leased the Opera House for a period of five years.

Charles P. Whyte is now in advance of the Hale Stock Company, now *en tour* through Oklahoma and Texas.

Women singers with bands will be very much in vogue this season.

Al. F. Gorman.—The National Corn Exposition in Dallas, Tex., is making them all talk. Al. F., we sincerely trust that it will turn out all O. K. for you.

W. M. Moseley says he hates to see the Wellington go. W. M. says that when he spent a Winter in San Antonio that he had a great time with the following "bunch:" W. H. Rice, Arthur Deming, George Austin Moore, William Sharp, Emma Bunting, Les Copeland, May Pearl Valley, Frank Leonard, James T. Brady and Harry Ward. This was six years ago. Harry Ward was killed recently in an automobile accident in Kansas City. W. M., what will we do with the key now?

John W. Berry is touring the Cotton States, with his own organization, known as the La Blanche Musical Review, playing opera houses of course. Featuring Lillian La Blanche and Baby Lorraine. John W. says that he meets a carnival in every town, and they all seem to be getting by. He sends his regards to all members of the Showmens' League. John W.—Who are you going to be with this season, James Patterson or C. A. Wortham? Let's have the news.

Tom W. Allen—R. M. Gray, of Denison, Tex., wants to hear from you.

The best is not many times the biggest. Which ever way you think this is that's the way you can take it.

R. L. Lohmar—Did you ever hear the story about how the fellow gave his I-owa? R. L.—How many towns so far? Don't meet your Waterloo.

Victor D. Levitt.—We notice that you are making them step around a little.

Romeo Sebastian is breaking in a number of new animal acts and stock for the James Patterson Trained Wild Animal Show, at their Winter quarters, in Paola, Kan. Eddie Heart is also there getting things ready for John J. Bejano.

The Great Patterson Carnival train will consist of twenty-five cars this season. W. H. Harris, the master mechanic of the Patterson Carnival, is a very busy man, overhauling cars and building new fronts. It does look like some big outfit.

Jenny Irvin, the animal trainer, says that you can make a bear stand on his head and a monkey do a high dive into a tank of water if you know how to teach them to do it. Simple, isn't it?

Paul Johannino, the lion tamer, wants to know why Peter Taylor, the lion tamer, has to have a private secretary. Peter.—Paul is a little bit worried, as he can't figure out what the duties of a secretary to a lion tamer are.

John T. Backman.—From the number of new acts you are adding to your Trained Wild Animal Circus convinces us that you are going to have some show, of the extraordinary kind, this season. John T.—We think that some of the other animal showmen are copying your idea as to how to make the animals earn their board between seasons.

Hugh J. Noamile, writes from Beachmont, Mass., under recent date, that he has been ill for the past few weeks, but is recovering rapidly, and that, when the season opens, he will be back strong. He says that during the recent floods in Texas he joined the Life Saving Crew, at Galveston, Tex., and they went to towns on the Brazos River, and that their crew saved the lives of one hundred and fifty people, and that the excitement and the exposure was partly the cause of his illness. Hugh J. says, at Revere Beach, Mass., that he saw a show called the "Pit," that has all other similar attractions beaten a mile, and he really believes that something like it could be taken with a carnival on a very large scale, and be made to pay a handsome dividend.

Did you ever stop to think the amount of territory that carnivals cover in a season? They cover the extreme points of the American Continent, going North to Prince Albert, Sask., Can.; South to Monterey, Mex.; Northeast to Sidney, Cape Breton; Southeast to Key West, Fla.; Southwest to Brownsville, Laredo and El Paso, Tex.; Northwest to Vancouver, B. C., Can.

Harry Oxley left San Antonio, Friday, Jan. 23, for Portland, Ore., via El Paso, Los Angeles and San Francisco. Harry is due to join the Rice & Dore Water Carnival at their opening stand, Portland, Ore.

S. N. Wren is back at his old game of making high pitches. This is his Winter pastime. S. N. is selling cement that mends anything, therefore he is working in every town. In Richmond, Tex., during the floods, there was only one dry spot in the town, and S. N. was standing on that spot making a pitch to a bunch of natives with rubber boots on, and Slim was telling them how to mend rubber boots and raincoats with his cement. You can't beat him. You can't even tie him.

Williams Evans, formerly with Walter K. Sibley, found Houston, Tex., a good place to spend a few weeks.

What's this we hear about an indoor celebration in Houston, Tex., some time in April? That's what we want to know.

Moving picture shows as tented carnival attractions are positively out of commission. Get wise to yourself.

George W. Fairley.—Are you going to manage that park in Seattle, Wash., this season? Geo. W. says William Heckford is running a store-room show in Seattle, and among the features is a little girl by the name of Jolly Vallaire, who only weighs 670 pounds, actually.

Harry Sanger is making good as general agent for J. George Loos' Great White Way Carnival. Harry says J. George Loos is one of the best carnival managers that he ever worked for. Harry was in Waco, Tex., recently, and while there visited the J. H. Johnson Nomia Musical Comedy at the Majestic Theatre. Harry claims it to be a great show, and doing good business, and he is rather positive that the Nomia Band is the best twelve piece musical organization of its kind he has ever heard play. Harry has heard some bands, too, both in Europe and America.

J. M. Sullivan is treasurer of the Majestic Theatre, Waco, Tex., now. How many tickets, please. J. M. decided that he wouldn't frame up the photo post-card gallery until the season opens.

Etta Louisa Blake recently played a vaudeville engagement in San Marcos, Tex. Will G. Jones and Mrs. Will G. Jones left San Antonio Monday, Jan. 26, for San Marcus, and were joined by James H. Harvey and Etta Louise Blake, and the party proceeded to Dallas, Tex., where they plan to remain for the next several weeks.

J. G. Swofford lost his suit case in Birmingham, Ala., while en route from San Antonio to Douglass, Ga. J. G.'s suit case was loaded with photographs of prominent carnival people. Now the "Bunch" is all sore.

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Don't never say this unless you mean it. Especially when you are telling one of your own profession good-bye, prior to taking a long journey. "Oh, yes, just as soon as I get to where I am going, I will sit right down and write you a long letter." Don't never believe that guy, he hain't never going to write to you.

The anniversary of The New York Clipper will contain several articles on carnivals from various points of view, by special writers of unqualified ability and conception.

K. G. Barkoot.—Do you remember the time that you sent H. B. Danville across the country on the back of a camel, to get a town? H. B. says that after all of the going on in getting ready in getting there, that just as the camel was trotting into the town that the mayor's horse became frightened at the automobile of the desert and everything was rumbled, and he had to pass the town up. Such was life in the early days.

Felece Bernardi became inoculated with what is known as the "car microbe" while standing in the lobby of the Gunter Hotel recently, so Felece jumped right up and went out and bought himself a fourteen section, standard Pullman car named Bon-air, which will be added to the Herbert A. Kline Carnival train, the coming season. He did it at last.

The Dallas Hotel News will shortly contain an article on carnival folks, by C. C. Wheeler, one of the best little hotel clerks that the Gunter has.

Linda May Rochelle is not at the Crescent Theatre any more. She has done gone and joined the Nomis Musical Comedy Company, in Waco, Tex.

Ravings of a Talker.—Her head is no larger than an orange. He has no arms and he has no legs. He is slowly smoking his young life away.

Harry Shear, according to information furnished by W. David Cohn, is in New Orleans operating a moving picture film exchange, and is the sole proprietor of four moving picture theatres. Harry must have done well since he was a candy wheel "king." The readers of The Old Reliable will be glad to learn this.

San Bennito, Tex., holds an annual celebration in June, known as "Cabbage Day."

James J. Boyd.—Who are you going to be general agent for this season? Is it Francis Ferari?

Leggett and Myers.—Over in this pit we have "Fatima," the dancing cigarette.

Let's try to be universal and not provincial. The broader you are in your views the more you will be admired. Try and see things other than those that happen on a carnival lot.

Headlines that small town papers gloat in: "Arrested for Gaming. Three men were arrested yesterday by deputy sheriffs, charged with operating gaming devices at the street fair. Charges will be filed against them in Justice Needs-the-Dough's Court." What will we do about this? It's many times without foundation.

A. H. Barkley writes me he does not go with the Con T. Kennedy or any other show for the present.

Red Onion is moving about now. All mail and telegrams for William Judkins Hewitt (Red Onion), address care The New York Clipper, 47 West Twenty-eighth Street, New York.

WISNER AUTO PARTY VISITS LACHMAN'S CARNIVAL.

An auto party consisting of J. N. Wisner, Herbert A. Kline, David Lachman, Walter K. Sibley, Felece Bernardi, W. W. True and Red Onion, left the Gunter Hotel Tuesday, Jan. 27, at 10.30 A. M., as the guests of J. N. Wisner, to visit the David Lachman Mid-Winter Exposition Shows, who were playing in Boerne, Tex., week of Jan. 26. Walter Partridge proved himself to be a chauffeur that can pilot an auto over an uncertain road at a lively clip.

The party arrived at the "Ye Kendall Inn," Boerne, at 12.10 P. M., after a pleasant trip, void of any special excitement. At 12.30 the party was joined by Eugene P. McKenna, and they sat down to a real home-cooked meal as guests of J. N. Wisner, and it was indeed a treat. During this time Lachman's Carnival Band played a concert on the plaza, which was much appreciated and applauded. Afterwards the "kodak phiends," Herbert A. Kline and Walter K. Sibley, took snapshots of the party and the band, then all went over to the carnival lot, which is directly opposite the hotel, to look over the Lachman Mid-Winter Exposition Shows, which were framed, as David Lachman knows how to frame a small carnival, to tour the "stick towns" in the Winter time. Everybody expressed surprise at finding such a neat line-up of canvas for this season of the year. After numerous introductions, hand-shakes and renewence of old acquaintances, the "bunch" went down and inspected David Lachman's private car, Ludka, which was parked on the tracks of the San Antonio, Aransas Pass Railroad, about a mile away, then back to the lot, where they played the concessions, including the high striker, ball games and shooting gallery. They would have gone into the shows, only the opening performance was not scheduled until 7.30 P. M.

The party left Boerne at 4.20 P. M., and arrived back at the Gunter Hotel, at 6 P. M., fully satisfied with the day's outing and thoroughly pleased with the reception and entertainment given them while in Boerne.

David Lachman's Carnival consists of the following tented shows, music, concessions and staff:

Trained Wild Animal Show.—O. M. Hunt, manager, talker and tickets. Jack Glass and Jack Wilson, trainers.

Pit Show.—Eugene P. McKenna, manager and talker. Leo. Curley, tickets.

Trip to the Moon.—W. L. Wright, manager and talker. Mrs. Louis Leesmann, tickets.

Alice Cooke, "the midget."—Kreko De Kreko, manager and talker. O. H. Cooke, tickets.

Band.—J. H. Henley, director (cornet), Francis Henley (cornet), Clarence Newhouse (trombone), Kate Newhouse (saxaphone), Frank Crouther (trombone, B. L. Sutton (clarinet), Frank Robertson (double drums).

Concessions.—Rolling Ball (ten feet).—John Esmond.

Cat Rack (twelve feet).—Mrs. J. S. McMillen.

Old Cocoanut Store (six feet).—Richard Weston.

Cook house (sixteen feet).—Frank Coplen.

Guess Weight Scales (five feet).—Charles Bickell.

Ball Game (ten feet).—T. H. Gaither.

Jewelry Wheel (six feet).—R. P. Wipple.

High Striker (twelve feet).—Harold Webber.

Knife Rack (twelve feet).—Bobbie Hupfer.

Rifle Shooting Gallery (twelve feet).—Fred Hupfer.

Jewelry Hoop-la (twelve feet).—Ed. Mitsky.

Ball Game (ten feet).—J. F. McMillen.

Staff: David Lachman, general manager; Eugene P. McKenna, assistant general manager; Robert C. La Burno, general agent; O. M. Hunt, general announcer, mail agent and New York Clipper agent.

Among the showmen and concessionaires who have long since been prominent in carnival circles, to be seen with the David Lachman Carnival, are: David, himself, Eugene P. McKenna, W. L. Wright, Kreko De Kreko, O. M. Hunt, Frank Coplen, J. H. Henley, John Esmond Richard Weston, Fred Hupfer, Ed. Mitsky and T. H. Gaither.

The trained wild animal circus is one of the famous Herry Luken's kind. The pit show was formerly John A. Pollitt's, and you know that is not bad. The Trip to the Moon was built by W. L. Wright, a master hand at show construction. With these showmen it is safe to predict that at the opening of the regular season 1914, the David Lachman Carnival will once more take its place in the front rank of this class of tented amusements. David Lachman, in his own words, frankly says, "This is Winter time, and this is a Winter time carnival," so there you are.

STOCK NEWS

THE CLARA TURNER CO.

On a hunch that it was well worth while a Clipper man jumped on the 7.27 at the Grand Central, Jan, 29, *en route* for Yonkers, and visited the Warburton Opera House, in time to see Clara Turner, Billy Barry and their excellent company present "The Girl of the Golden West." Miss Turner was at her best in the role of the clean-souled, ambitious little Western miss, and took good care of the comedy as well as the pathos. Jim Hammond played Jack Rance, the sheriff and gambler, and played it well, too, with the drawl and the grinding of teeth and all the points intended by the designer of the play fully brought out.

Jack Whiteside, as the road agent, was of the kind that any woman could fall in love with. Billy Barry was there as the "Bartend," and had his speeches pat, and Wilbor Symonds' work as Sonora stood out prominently for its realism. Billy Malone took care of Ashby, Maurice Geary made up well as the Indian, and Louise Robinson was the fussy squaw. Edward Riley, as Trinidad Joe; Clarence Wilson, as Duck; Joe Thayer, as Larkens; Tommy Dougherty, as Halliday; Bob Nelson, as Handsome Charlie; Driscol Maxwell, as Castro; Nelson Roberts, as Billy, and Bert Miller, as the Express Rider, completed the cast.

Miss Turner recently completed a year's engagement at Portchester for Manager Levens, who visited the show the same night. The firemen of Portchester presented Miss Turner with a fine floral horseshoe and a fine silver basket. The company is in a fair way to duplicate the long run, as the Yonkers folks are taking very kindly to the Turner outfit. This week they are playing "Salvation Nell" and "The Case of Becky" is announced for early production. Good luck!

Mill.

FERGUSON BROS.' NOTES.

The Ferguson Bros. are owners and managers of the celebrated Ferguson Bros.' Stock Co. These young men have the distinction of being the youngest managers of a successful stock company in America. Just out of their teens, and have owned and managed their own company for the past five seasons. Albert, the oldest one of the brothers, is the leading man of the company, and looks after the business. Eddie is the stage director, and plays the principal comedy and heavy roles. The Ferguson Bros., perhaps, are better known for their association with the largest stock companies in the West. They were featured for six seasons with Dick Ferris and the Grace Hayward companies, and eleven seasons with Sport North.

Since opening their own company they have made a wonderful success of their venture, and they are destined to become the recognized successful stock company managers in the West. They are now located in Jackson, Tenn., where they are finishing their eighteenth week in permanent stock at the Marlowe Theatre to standing room only.

The roster of the company includes the following well known Western stock performers: Ferguson Bros., owners and managers; Albert Ferguson, Eddie Ferguson, Kathryn Van Esse, Maude Harris, Mae Beresville, Mrs. Amelia Ferguson, Elizabeth Montgomery, J. V. Brock, Billy Miller, Master Richard Miller, Ralph Holland, Chic Kehoe, and Col. Bill Phelps, publicity man.

The Lytell-Vaughan Stock Co. opened in Troy, N. Y., Feb. 2, for an indefinite engagement at Rand's Theatre. Nothing but high class royalty plays will be presented, including: "The Girl of the Golden West," "The Bridge," "The Rose of the Rancho," "The Fortune Hunter," "The Woman," "Sweet Kitty Bellairs" and others. Mr. Lytell and his wife, Evelyn Vaughan, are prime favorites in Troy, Albany and the neighboring towns, and a very prosperous engagement is expected. The roster of the company is: Bert Lytell, Evelyn Vaughan, John Summer, Elizabeth Ross, Jessie Mueller, Wilfred Lytell, Eugene Shakespeare, John Rovald, George Ogden, William Amsdell, J. B. Loraine, Helen Campbell, Harold Burnett and Alexis Luce. The plays will be staged under the direction of Earl Dwire.

The Gorell Stock Co. opens at the Waterloo Theatre Feb. 2, for an indefinite stay. The opening bill will be "Paid in Full," which will be presented at ten and twenty cent prices.

"Hawthorne of the U. S. A." scored heavily week ending Jan. 31 at the Castle Square Theatre, Boston, Mass., under the management of John Craig.

THE CLIPPER NEARLY BREAKS UP PARTY.

"Dear Editor: This is too good to keep. Morey Drisko, the handsome leading man, playing Marcus, in 'The Sign of the Cross,' at the Gotham Theatre, Brooklyn, is an excellent cook, but The Clipper nearly broke up his spaghetti party. Morey was giving the spaghetti party in honor of his leading lady, Eleanor Earl, and everything was going along nicely when a guest arrived with a new Clipper in his pocket. A second guest discovered it, and asked, 'where did you get that Clipper?' 'At the corner, as I came in.' Whereupon the rest of the party gathered around The Old Reliable, and the spaghetti was nearly cold before Morey could separate them from the news of the week. As Morey is a crank about 'eating spaghetti while it is hot,' he swears if he ever gives another party he will search each guest as they come in, to see that they do not bring in another rival. Wishing both you and The Clipper success, I am, yours truly, Ezlita."

Neal Harper has severed all connection with Mr. Bisbee and the Bisbee Players, to devote his time to managing the new stock company at the International, Niagara Falls, N. Y., known as The International Stock. Roster of the new company: Frank J. Gillen, Frances McGrath, Mary Keane, ingenue; John Todd, Wm. Balfour, Bert Roberts, Alice Gordon, Lea Remonde, Robt. Lawrence, stage manager; Charles Roberts, scenic artist; Percy Kilbride, Howard G. Carroll, house manager.

Stanley De Wolfe, leading man in the Odeon Stock Co., playing "Billy the Kid," in the Odeon Theatre, Newark, N. J., Jan. 27, was shot in the right breast during the barroom scene in the play. The contents of a blank cartridge, fired at close range by one of the "mob," made an ugly looking flesh wound in the actor's breast. Dr. Otto Lowitz dressed it. Mr. De Wolfe is thirty years old.

Etta Delmar writes: "I am with the Will Rogers Stock, Franklin Theatre, Chicago, leads and heavies. We are playing to capacity every performance. I have many friends who read The Clipper, who will be glad to know where I am."

The stock company at the Columbia, New Castle, Pa., closed Jan. 24.

"Brewster's Millions" scored heavily at the Lyceum, New Britain, Conn. Wm. Blackmore is the new leading man at this house, opening his engagement in the role of Monte Cristo. Manager Blair has also secured Florence Duckham, who will succeed Miss St. Leonard.

"Raffles" was most successfully used at the Lyric, Atlanta, Ga., by the Norman Hackett company.

"When Knighthood Was in Flower" was produced by Grayce Scott and her company, at the Bijou Theatre, Richmond, Va. Miss Scott scored heavily in the role of Mary Tudor.

"The Spendthrift" was used with great success by the Dorner Players, at the Lyceum Theatre, Elmira, N. Y., week ending Jan. 31.

"The Ninety and Nine" is the offering of the new stock company at the Auditorium Theatre, Fitchburg, Mass., week ending Feb. 7, under the management of T. D. Soriero.

"The Great Divide" was successfully used week ending Jan. 31, at the Lyceum Theatre, New Britain, Conn., with Williard Blackmore and Eleanor Cleveland playing the leads. The house is under the management of W. W. Blair.

"The Man Who Owns Broadway" is the bill at the Broadway Theatre, Springfield, Mass., week ending Feb. 7, under the management of Nathan Goldstein.

"The Little Minister," which has just been released for stock, is offered by Mabel Brownell, Clifford Stork, and their own stock company, at the Orpheum Theatre, Newark, N. J., week ending Feb. 7, under the management of M. S. Schlesinger. Louis J. Fosse, formerly of the Spooner Theatre, New York City, is now resident manager at this house.

"The Barrier" is the offering at the Academy of Music, Halifax, N. S., by the Sydney Toler Players, week ending Feb. 7. The house is under the management of J. F. O'Connell.

"The Fortune Hunter" is the attraction at Poli's Auditorium Theatre, Baltimore, Md., week ending Feb. 7.

"Freckles" was used with great success by Beulah Poynter and her stock players, at the Bijou Theatre, Birmingham, Ala., week ending Jan. 31.

"The Fortune Hunter," one of the finest comedies of recent years, was used by Eva Lang and the Denham Players, at the Denham Theatre, Denver, Col., week ending Jan. 31. This company is under the management of O. D. Woodward, and is giving great satisfaction to the Denver Theatre patrons, and they are expected to remain for some time to come.

"Graustark," dramatized by Grace Hayward, is the attraction week ending Feb. 7 at the Gaiety, Hoboken, N. J. Theo. Lorch has installed his own company in this house and is making a success of it.

J. F. Carroll closed his stock company at the Merrimack Square Theatre, Lowell, Mass., Jan. 31.

"The Man Who Owns Broadway" is being given week ending Feb. 7 at the Shubert Theatre, Milwaukee, Wis., under the management of C. A. Newton. They have just finished a very successful week with George Ade's big comedy success, "Father and the Boys."

"The Rejuvenation of Aunt Mary" is the offering week ending Feb. 7 at the Duquesne, Pittsburgh, Pa., by the Harry Davis Players, who are recognized everywhere as one of the best stock company in America. All plays are produced under the personal direction of Harry Davis.

"When Knighthood Was in Flower" was given by the Wright Huntington Players at the Shubert Theatre, St. Paul, Minn., week ending Jan. 31.

"The Silver Horde" is the bill at the Baker Theatre, Portland, Ore., week ending Feb. 7, under the management of George L. Baker.

"The Master Mind," one of the latest releases for stock, was most successfully produced week ending Jan. 31, at the Harlem Opera House, New York City.

Jerome Kennedy, who closed with "The Man Inside" Co., at the Grand Opera House, New York City, Jan. 31, is playing the part of the Assistant District Attorney, in the first stock production of this piece at the Crescent Theatre, Brooklyn, N. Y., week ending Feb. 7.

"The Attack" was selected by Kendal Weston to open his stock season with at the Lynn Theatre, Lynn, Mass., week ending Jan. 31. For week of Feb. 9, they are playing "When Knighthood Was in Flower."

"Raffles" was successfully produced week ending Jan. 31, at the Park Theatre, Taunton, Mass., under the management of Malley & Dennison.

"Graustark" was used with success week ending Jan. 31, at the Jefferson, Portland, Me., under the management of Julius Cahn.

"Madame Sherry" scored heavily week ending Jan. 31, at the Orpheum, Haverhill, Mass., under the management of Louis Mayer.

"Captain Swift" played to big business week ending Jan. 31, at the Columbia, Far Rockaway, N. Y., under the management of W. W. Willett.

"The Sign of the Cross" was used with great success by the McCurdy Players at the Gotham, Brooklyn, N. Y., week ending Jan. 31.

"The Little Minister" was used by the Northampton Players, at the Academy, Northampton, Mass., week ending Jan. 31, to big business, under the management of Jessie Bonstelle.

"A Fool There Was" is being used by the Julius Cahn Stock Co., at the Empire, Salem, Mass., week ending Feb. 7.

"He Fell In Love With His Wife" will be used shortly by the Horne Stock Company, at the Music Hall, Akron, O.

"The Man Who Owns Broadway" is in active rehearsal at the Westchester Theatre, Mt. Vernon, N. Y.

"Father and the Boys" will be used at the Duchess Theatre, Cleveland, O., under the management of W. L. Grove.

"Forty-Five Minutes from Broadway" proved to be the banner attraction of the season at the Music Hall, Akron, O., week ending Jan. 31, where it was given successfully by the Horne Stock Company.

"The Spendthrift" was successfully used by Norman Hackett and his excellent company at the Lyric Theatre, Atlanta, Ga., week ending Jan. 31. For this week they are giving "Old Heidelberg."

Emmet Edwards, of the Edwards-Wilson Co., writes: "Owing to the smallpox scare all through Ohio, I have been obliged to change our entire route for the balance of the season. The whole Northwestern part of this State is covered with smallpox, and there are several cases in the Central part of the State. We were booked solid until the last of May, and have had to cancel everything. Although it took some hustling, we are again booked up, and will finish the season on the new route."

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"The Great Divide" was produced week ending Jan. 31 at the Metropolitan Theatre, Cleveland, O., by the Vaughan Glaser Stock Co. For week ending Feb. 7 they are presenting "Dorothy Vernon of Haddon Hall."

"My Friend From India" packed them in week ending Jan. 31, at the Evanston Theatre, Evanston, Ill., under the management of H. L. Minturn. For week of Feb. 2, "Sherlock Holmes" is the bill.

The Harlem Opera House will close as a stock house Feb. 7. Pictures? Yes!

OUT OF TOWN NEWS

Davenport, Ia.—Burtis (Chas. T. Kindt, mgr.) Cohan & Harris' "Officer 666" Feb. 1, Monte Carlo Girls 2, "The Round-Up" 3, 4, living picture festival 6, 7, Edith Thayer, in "The Firefly," 8; Harry Lauder 9, Rhoda Royal's Indoor Circus, under auspices of the Shriners, 10-15; "Within the Law" 16, Lyman H. Howe's pictures 19, 20.

Columbia (J. Harry Blanchard, mgr.)—Vaudeville. Two shows daily, three on Sundays and Saturdays. Change of bill twice weekly.

American (A. A. Frudenfeld, mgr.)—Change of vaudeville bill twice weekly. Two shows daily, three on Saturdays and Sundays. For Jan. 25-28, Johnnie Wise Musical Comedy Co. was the attraction, followed by "The Lion and the Mouse," 29-31.

Cedar Rapids, Ia.—Greene's (Wm. Collier, mgr.) Jan. 25, "That Printer of Udell's" drew good business, followed by "The Natural Law" 26, 27, and Fiske O'Hara for good business 28. "The Round-Up" Feb. 1, 2, Rhoda Royal Circus 5-7, Fane Gorrell Stock Co. 9-14, "The Wizard of Wiseland" 15, "Within the Law" 21, 22, "The Girl of My Dreams" 23.

Majestic (Vic Hugo, mgr.)—Bill 2-4: Hayes and Johnson, Six Abdellas, Josephine Saxton and Picks, La France Bros., Mullin and Coogan, and Brown and Jackson. For 5-7: Norris' Baboons, the Langdons, Bell Boy Trio, Jack Besay and company, Violet McMillen, Johnny Small and the Small Sisters, and Carson Bros.

Clinton, Ia.—Clinton (S. E. Dixon, mgr.) "The Firefly," matinee and night, Feb. 4; "The Rosary," matinee and night, 7; "Within the Law" 10.

Family (H. Sadina, mgr.)—"The Runaways" pleased good houses Jan. 22-24. "The Girl Question" repeated 26-28, both playing to capacity business. For Feb. 2-4, Johnnie Wise, in the musical version of "My Wife's Family;" "The Military Girl" 5-8, vaudeville 9-11. Hugh and Adams will present their musical comedy company 12-14.

Note.—The exterior of the new Orpheum Theatre is completed. Announcement of the opening will soon be made, which is expected to be some time in March.

St. Paul, Minn.—Metropolitan (L. N. Scott, mgr.) George Arliss and his company gave a splendid presentation of "Disraeli" to very good houses, Jan. 26-31. "Traffic in Souls" week of Feb. 1, and "Mutt and Jeff in Panama" week of 8.

Shubert (Frank C. Priest, mgr.)—The Huntington Players had big houses in "When Knighthood Was in Flower." The offering for week of 1 is "Billy."

Orpheum (E. C. Burroughs, mgr.)—Bill week of 1: Johnny and Emma Ray, Fritzi Scheff, Cheerbert's Manchurians, Conlin, Steele and Carr, Scott and Keane, Whitfield and Ireland, Bollinger and Reynolds, motion pictures of Mr. and Mrs. Vernon Castle in society dances, and the photoplay "The Pale of Prejudice."

Grand (Theodore L. Hayes, mgr.)—Billy Watson and the Girls from Happyland drew very good business last week. Pat White and the Big Jubilee week of 1.

Empress (Gus. S. Greening, mgr.)—For week of 1: "Top o' the World," Olivetti Troubadours, Hong Fong, Moffat, Clare Trio, and James Francis Sullivan and company.

Princess (Bert Goldman, mgr.)—Bill week of 1: Hendrick's "Belle Isle" company, Tom Bidelle and company, Dallas Romans, and H. T. McConnell and company.

Majestic, Gaiety and Starland, motion pictures.

Auditorium (M. F. Morton, mgr.)—Gaby Deslys, in "The Little Parisienne," afternoon and night, 26. Helen Keller, the wonderful deaf, dumb and blind girl, in lecture 28. Regular Sunday afternoon concert 1.

Knoxville, Tenn.—Staub's (Fritz Staub, mgr.) "The Madcap Duchess," with Ann Swinburne, scored a big hit here Jan. 26, before a capacity audience. Henrietta Crosman, in "The Tongue of Men," played to good business, 28, and was cordially received. Mme. Nazimova, in "Bella Donna," had a capacity house 29. Evelyn Nesbit Thaw Feb. 4, Geo. Evans' Minstrels 6.

Bijou (Frank Rogers, mgr.)—The strong and pleasing bills at this house are drawing good patronage. The bill week of Jan. 26 included: Lasky's "The Little Parisienne," with Valerie Sercie; Sophie Tucker, Joe Hoganny's Lunatic Bakers, Van Hoven, Mr. and Mrs. Mark Murphy, Van and Pearce, and Les Yosts.

Grand (J. O. Roberts, mgr.)—Tabloid musical comedies are drawing big crowds at this house.

Majestic, Rex, Gay, Gem and Lyric, motion pictures only.

Ann Arbor, Mich.—Whitney (Arthur Lane, mgr.) "Peg o' My Heart" drew a large crowd Jan. 28. "Excuse Me" Feb. 4, Little Theatre Co. 6, Alice Lloyd 7, John Drew 9, "Damaged Goods" 19.

Majestic (Arthur Lane, mgr.)—Bill Jan. 26-28: "Spirit Paintings," Skipper, Kennedy and Reeves, Barnes and Robinson, Laveen, Cross and company, and Florence Modena and company. For the last half were: Tongroas and company, Barnes and Nelson, R. F. Carroll, Knowles and White, and Clemense Bros.

Hill Auditorium.—Carl Flesch will be the attraction here Feb. 18.

Orpheum and Temple.—Motion pictures only.

Jackson, Mich.—Atheneum (H. J. Porter, mgr.)—"Peg o' My Heart" Jan. 27, to S. R. O.; "Bought and Paid For," 28, pleased; Lyman H. Howe's pictures 31, Feb. 1, Alice Lloyd 4, "Excuse Me" 6, "Damaged Goods" 7, John Drew 10.

Bijou (Frank R. Lampman, mgr.)—Bill for 1-4, "The Three Twins." Bill 5-7: Fields and Brown, Little Lord Roberts, Clara Williams and company, Carita Day, and "Frontier Days."

Altoona, Pa.—Mishler (I. C. Mishler, mgr.) "Baby Mine" Feb. 2, High Rollers burlesque 4, 5, Lyman H. Howe's moving pictures 6, 7, Hadley's moving pictures 9, 10.

Orpheum (A. E. Denman, mgr.)—Bill 2-4: May Rose and Star Quartette, Binns and Burt, "Huckins' Run," and Musical Alvinos. For 5-7: Kitty Francis and company, Elsworth and Linden, Adair and Heany, and Galando.

AL. G. FIELD'S MINSTRELS.

BY EDW. LE ROY RICE.

And it came to pass that I saw another minstrel show. This interesting affair also occurred in New Jersey, in the city of Elizabeth. The date was Jan. 29, 1914.

Al. G. Field and his famous minstrel company appeared as above stated, and gave two performances. I saw them both.

The first part wasn't the conventional one, inasmuch as a portion of the company appeared in white face in a setting called "The Minstrels of All Nations."

Wm. H. Hallett, universally acknowledged as one of the foremost interlocutors in minstrelsy, was a splendid foil to the comedians.

And good people; they certainly *were* comedians. You'll go many a long day before you see more diversified and compelling comedy than was furnished by Bert Swor, "Minstrel" Billy Clark, Johnny Dove and West Avey.

Mr. Field's vocal contingent was equally noteworthy, a roster comprising the names of Paul La Londe, Herbert Willison, Hirch Logan, E. W. Von Berggrun, Boul Steck, Billie Argall, Morton Harvey, Walter Sherwood, Jack Richards and Harry Frillman, must necessarily be heard to extraordinary advantage. And they were.

If the name of Frillman has a reminiscent sound, it will interest you to know that he is the son of the famous old minstrel basso, H. W. Frillman. Now you're introduced. The songs were all up-to-the-minute and splendidly rendered.

"Minstrel" Billy Clark sang "He Blew His Bugle-e-oo" in a manner that brought forth rounds of applause. I was mixed up in every round myself.

Bert Swor's work on the end was magnificently superb. As a negro delineator Mr. Swor has but few equals. His comedy effusions were hugely enjoyed, and the audience, applauding as one, were loathe to let him depart.

It was here that Mr. Field made his appearance as interrogator, as old minstrel lovers would call it. His business with Mr. Swor was done in an easy and graceful manner.

An orchestra of soloists, under the direction of Thomas P. Roper, furnished pleasant diversion during an intermission. Mr. Roper is new to Minstrelsy, but his ability was manifest.

A laughable absurdity, called "The Aviation Meet," opened the olio, enlisting the services of several members of the company, and served to introduce the eminent Parisian, Bert Swor, as a monologist. The program said "a few moments in one." But one *what?* Evidently this was a typographical error. Anyway, Mr. Swor was funny and made us all laugh.

Johnny Dove's act, "The Days of '61," followed, and proved to be an excellent singing and dancing number. Mr. Dove ranks as one of the best of the younger generation of producers: in addition, he can sing and he can dance, and when occasion demands he can act. His "Scotch Minstrel," earlier in the evening, was a gem.

But to return to "The Days of '61" Billy Clark scored heavily with his easy comedy methods, and was ably assisted by various members of the company.

A musical number followed. Not your ordinary, every-day musical act, but one that was far and away out of the regular routine of such. Harvey, Lewis and Henderson, the latter a comedian of quaint methods, comprised the Three Lyres. And when you talk of musical acts, one of the foremost is the Three Lyres. That's the truth.

"In Panama," a travesty on the moving picture craze, closed the performance. It is in five scenes, each one funnier than the other. That means a multitude of laughs. And somehow or other I think that when a minstrel show can send you home laughing it has accomplished its purpose. I'll go farther and say that it's my humble belief that the performers are public benefactors.

Long live minstrelsy, and long live Al. G. Field and his "boys."

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THE NEW YORK CLIPPER

ALBERT J. BORIE, Manager. 47 W. 28th St., New York

OUT OF TOWN NEWS

CINCINNATI.

One might well have called the past week Cincinnati's "Laughing Festival." Great crowds enjoyed "Stop Thief" at the Grand, and roared happily from rise to final fall of the curtain. Across the street "Peg o' My Heart" repeated her conquest of earlier in the season, and is coming back to round out a new record at the Lyric—four weeks in one season. Other houses shared in the Thespian prosperity, which has made the old town one of the brightest spots on the theatrical map.

GRAND OPERA HOUSE (John H. Havlin, mgr.)—"Joseph and His Brethren," the Liebler & Co. spectacle, comes Feb. 2, after the successful stay of Carlyle Morris' farce, "Stop Thief," which was staged by Sam Forrest, and well put on by Cohan & Harris. The company was capable in every role from Jack Doogan (John Webster) and his crooked aide, Nell (Suzanne Willa); the two imaginative kleptomaniacs, William Carr (John Findlay) and James Cluney (Charles Brown), to the policemen, who were so important a factor in the finish. Splendid crowds. Elsie Janis and Montgomery and Stone are due 9, in "The Lady of the Slipper."

LYRIC (Carl Hubert Heuck, mgr.)—William A. Brady will bring back "Bought and Paid For" 1. It follows the tremendously successful week of "Peg o' My Heart," in which Elsa Ryan repeated her earlier conquest of hearts—so much so that the delightful play is coming back to respond to another "encore"—the greatest proof that people do appreciate clean drama.

WALNUT STREET (W. F. Jackson, mgr.)—Violet Mersereau and James T. Galloway are to be seen 1, in Rebecca of Sunnybrook Farm." Last week "What Happened to Mary" played to overflowing houses. Anne Bradley was a delightful Mary, and her personality was charming. The company was good. "Oscar and Adolf" follows 8.

B. F. KEITH'S (John F. Royal, mgr.)—The bill 1 might be called a triple-headliner, with Saharet, Sophie Tucker and Valerie Bergere and company on the program. William T. Dooley and company present "The Lawn Party." Paul Morton and Naomi Glass offer "My Lady of the Bungalow." Others: Thomas and Hall, in "The Substitute," Hanlon and Clifton. Miss Bergere's sketch is "A Bowery Camille," written for her by Roy Fairchild. Cincinnati in motion closes the bill.

ORPHEUM (J. Herman Thuman, mgr.)—The Orpheum Players are to put on "The Time, the Place and the Girl" 1. Last week "The Wolf" served to prove the versatility of the stock company, which stepped from musical comedy to Canadian melodrama. Eugene Walter's picturesque play was magnificently staged. Walter Dickinson came back into the good graces of the Orpheum constituency. His interpretation of the villainous role of MacDonald was fine. Lillian Kemble was a very sweet and pretty Hilda. All the characters were strongly portrayed. "The White Sister" follows 8.

EMPRESS (George F. Fish, mgr.)—Seven Picchianis are due 1. Others on the Sullivan-Considine vaudeville menu are: David Walters and company, in "Salvation Sue;" Frank and Pauline Berry, in "Do You Like Music?" Whittier's Barefoot Boy, William Morrissey and Dolly Hackett, and Warner and White. Motion pictures.

GAYETY (Larry Neims, mgr.)—Max Spiegel will introduce "The College Girl" 1, with Dolly Morrissey as the queen of the alumnae. Last week, Barney Gerard came with his Follies of the Day, and Gertrude Hayes was the chief stellar light in the firmament of fun. "The Garden of Girls" was full of 'em, and good bright, tuneful music. Business good. The Beauty Parade 8.

OLYMPIC (McMahon & Jackson, mgrs.)—The Broadway Belles are due 1, after a week of Sim Williams and Tom Sullivan's home grown show, "Girls from Joyland." The playlet put on was "Paris by Night." Dolly West was as "peachy" as her name, and she carried off the honors among the joyous fair delegates. The fun was largely provided by Joe Adams and Will Black. Margaret Clemmon, Elmyra Sommers and Bertie Gold helped a lot with their songs and dances. Business good. High Life Girls 8.

GERMAN (Ernst Otto Schmid, mgr.)—The German Stock Co. is to present Victor Mueller-Fabricus, for seventeen years a member of the organization, a beneficiary of the performance, 1, when "Are You a Mason?" will be played.

STANDARD.—John J. Black's stock burlesquers will smile on their followers 1, as Pennant Winners in the burlesque, "At Asbury Park." Rozelle, the Girl in Red, is an added attraction.

EMERY AUDITORIUM.—At the concerts of the Cincinnati Symphony Orchestra 31, 1, the soloist will be Harrold Bauer, the pianist. Ysaye will be heard in recital Feb. 2.

FAMILY, NEW LYCEUM and CENTURY, motion pictures and vaudeville.

FEBRUARY MEMOS.

"PEG O' MY HEART" had an $8,000 advance sale for a third week starter. The demand for seats was so great that an extra Friday matinee was given.

HARRY FULTON came early in advance of Elsie Janis and Montgomery and Stone.

MRS. FANNY ADDISON PITT, who is given warm welcome by the old guard, confesses that her role in "Peg o' My Heart" is her six hundred and thirty-seventh. Her debut was made when she was at the tender age of two and a half years.

GEORGE BROWN, in advance of "Bought and Paid For," moved on to Boston, and was relieved by Nick Wagner.

JAMES DECKER is telling of "The Whip."

"THE FAMILY CUPBOARD" has a publicity man in local evidence—J. L. Pemberton.

JOHN ROBINSON III has come back from Los Angeles, bringing his elephants with him. He is to present them in a vaudeville turn on the Sullivan & Considine Circuit, opening at the Empress here Feb. 22.

SOPHIE TUCKER, at B. F. Keith's, is a welcome "come-back"—her second engagement of the season.

A YIDDISH PLAY, "The Two Partners," will be presented at Music Hall 4, by the Maurice Morrison company, with Jacob and Rosette Cone in the cast.

THE Cincinnati Symphony Orchestra enjoyed a veritable triumph at Dayton, O.

MAX FROHLICH AND JOSEPH ADLER were heard in concert at the ball room of the new Gibson.

MANAGER J. W. MARTIN is to install a new wrinkle, a "wave making machine," to produce "surf," at the Chester Park Bathing Beach.

ELSA RYAN was given the glad hand at a Woman's Club reception in honor of Anna B. Johnson, the Ohio State Confederation President.

ARTHUR ALBRO sang the part of "Love," in Valeska Surratt's "Black Crepe and Diamonds," in just one performance, at Keith's, and at night the creator of the part, Mr. Baldwin, was back.

JUDGE CALDWELL has issued an order forbidding boys under sixteen or girls under eighteen appearing on the "amateur nights" or any other performance at the picture theatres. Investigation by the Juvenile Court showed a maximum wage of $1.10 a night and carfare for the amateurs!

RICHARD CARLE AND HATTIE WILLIAMS, of "The Doll Girl," and their company passed through Cincinnati *en route* from Louisville to Toronto, Can.

EMMA BERG AND T. W. ECKERT made a hit in their Oriental operetta, "Blossoms," at the Empress.

CHARLES E. DOWD, general stage manager for Liebler & Co, came early to drill the "extras" for their duties in "Joseph and His Brethren."

MANAGER TOM CORBY, recently of the Standard, is organising the Moving Picture Managers' Association.

Montreal, Can.—His Majesty's (H. Q. Brooks, mgr.) Rose Stahl, in "Maggie Pepper," drew good attendances week of Jan. 26. Tom Terriss, in repertoire of Dicken's plays, Feb. 2-7.

PRINCESS (Abbie Wright, mgr.)—De Wolf Hopper and the Gilbert-Sullivan Festival Company did good business week of Jan. 26. May Robson, in "The Clever Woman," Feb. 2-7. "Her Own Way" 9-14.

ORPHEUM (Geo. Driscoll, mgr.)—Bill for week of 2: Edwards Davis and company, Harry Lewis, Bernard Reinold and company, Grace Wilson, Prevost and Brown, and John Geiger.

GAYETY (Fred Crow, mgr.)—Good houses greeted the Social Maids week of Jan. 26. Taxi Girls Feb. 2-7, Gayety Girls 9-14.

Hamilton, Can.—Grand (A. R. Loudon, mgr.) John Drew Feb. 5. Gilbert & Sullivan Festival Co. 6, 7, Orphans' Festival (local) 9, Elgar Choir (local) 10, 11, Martin Harvey and company 12-14.

TEMPLE (J. G. Appleton, mgr.)—Bill for week of 2: Six Kirksmith Sisters, Mrs. Gene Hughes and company, the Hassamans, Hines and Fox, Al. Carleton, Daintee La Crandall, Jed and Ethel Dooley, and Margaret Irving.

LYRIC (H. Morgan, mgr.)—Bill week of 2: Four Musical Misses, Gee Jays, Mint and Swartz, Scott and Wilson, O. O. Falls and company, Burke and Homer, and Mabel Lea.

GRIFFIN (W. Campbell, mgr.)—Vaudeville, headed by Harris' Minstrel Troupe, 2-4, and moving pictures.

Brantford, Can.—Grand (F. Johnson, mgr.) Knickerbocker Stock Co. Feb. 2-7.

COLONIAL (E. Symons, mgr.)—Vaudeville and motion pictures.

GEM (Geo. F. Law, mgr.)—Vaudeville and motion pictures.

APPOLO (Ernie Moule, mgr.)—Vaudeville and motion pictures.

EMPIRE (J. Lucas, mgr.)—Bill week of 2: Empire Quartette and motion pictures.

NOTES.—Will Woode and May Hyland, in "The Royal Mail Carrier," at the Appollo, week of Jan. 26, were big favorites......Ernie Moule, manager of the New Brant Theatre, made a trip to Toronto on business in connection with the theatre, owing to a disagreement between the owners and the lessee of the New Brant, which is being settled in the High Court. The opening of this handsome theatre has been put back. This new house, built on modern and up-to-date lines, with a seating capacity of 1,500, is considered one of the best of its kind in the Dominion.

Kansas City, Mo.—Shubert (Earl Steward, mgr.) "The Honeymoon Express" began a two week's engagement Feb. 2. "Ben-Hur" follows.

GRAND (A. Judah, mgr.)—"The Trail of the Lonesome Pine," with Isabelle Lowe, week of 2. "The Red Rose" next.

ORPHEUM (Martin Lehman, mgr.)—Bill 2-4: Mlle. Dazie, Stuart Barnes, Ruth Roye, McDevitt, Kelly and Lucey, Ward and Webber, "Beaux Arts," with Burdella Patterson, and Keno-Welch and Melrose.

EMPRESS (Dan McCoy, mgr.)—Bill 2-7: "The Bower of Melody," Three Emersons, Louise Mayo, Ballo Bros., Martini and Maximillian, and Sam Harris.

HIPPODROME (Frank J. Talbot, mgr.)—Bill 2-7: Palfrey, Barton and Brown, Tasmanian-Van Dieman Troupe, Clayton and Lennie, Four Charles, Marshall and Moore, Musical Goolmans, and Miller Bros.

AUDITORIUM (Meta Miller, mgr.)—The stock company give "The Servant in the House" week of 2.

GAYETY (Burt McPhail, mgr.)—Vanity Fair week of 3. The Happy Widow next.

WILLIS WOOD (Roy Crawford, mgr.)—The Flirting Widow week of 2. Girls of the Follies next.

Nashville, Tenn.—Vendome (W. A. Sheetz, mgr.) "The Madcap Duchess" was highly praised, and played to big business here Jan. 23, 24. "The Leopard's Spots," which was billed to appear 26, 27, only showed for one performance, night of 27. The City Commissioners refused to permit the show to go on; an injunction was obtained, and it played to a large audience the one night. No negroes were allowed in the galleries. Mrs. Fiske gave a delightful performance to a packed house 28. Evelyn Nesbit Thaw Feb. 2, Geo. Evans' Honey Boy Minstrels 3, Mme. Nazimova, in "Bella Donna," 4, 5; "Officer 666" 6, 7, "The Spendthrift" 9, 10, "Peg o' My Heart" 13, 14.

ORPHEUM (Geo. H. Hickman, mgr.)—"At Cozy Corners" week of 26, played to fine business. "Because She Loved Him So" Feb. 2-7.

PRINCESS (Harry Sudekum, mgr.)—"The Cat and the Fiddle" 2-7.

AUDITORIUM (Delong Bros., mgrs.)—Melba-Kubelik were heard in joint concert Jan. 30.

LOG CABIN, CRYSTAL, ELITE, FIFTH AVENUE, ALHAMBRA and REX.—Moving pictures only.

Oakland, Cal.—Macdonough (F. A. Geiss, mgr.) Margaret Illington, in "Within the Law," Feb. 1 and week. "Adele" 9-11.

YE LIBERTY (H. W. Bishop, mgr.)—Bishop's Players present "The Blue Mouse" 3-8. "The Boss" 9 and week.

ORPHEUM (Geo. Ebey, mgr.)—Bill 1-7: Frank Keenan and company, Edna Showalter, Paul Conchas, Smith, Cook and Brandon, McCormack and Irving, Cummings and Gladyings, Nelson and Nelson, Ioleen Sisters, and Pathe Weekly.

PANTAGES' (Wm. H. Wright, mgr.)—Bill 1-7: The Costellos, Walter Terry and Fiji Girls, Rowland Carter and company, Allegro, Billy Goulds' Newsboys' Sextette, Lyons and Cullen, Imperial Japs, and Golden Gate Weekly.

COLUMBIA (Dillon & King, mgrs.)—The Columbia Musical Company presented "Winsome Winnie" Jan. 25 and week.

BROADWAY (Guy C. Smith, mgr.)—Vaudeville and motion pictures.

OAKLAND, CAMERA, REGENT, BROWN'S, MARLOWE, GEM and GAIETY, motion pictures

Charlotte, N. C.—Academy of Music (John L. Crovo, mgr.) "Polly of the Circus" Feb. 2, "Broadway Jones" 4.

PIEDMONT (Ed. G. Gidley, mgr.)—Keith vaudeville and pictures.

EDISONIA, AMUSU, OTTOWAY, PRINCESS and THEATO.—Pictures only.

NOTES.—Manager Haas, of the Ottoway, the leading picture house in the city, is having that theatre remodeled at the cost of $2,000........ "The Act Beautiful" headlined at the Piedmont week of Jan. 26, and won usual praise.

ATTRACTIONS AT THE NEW YORK THEATRES.

GEO. M. COHAN'S Theatre, B'way & 43dSt. Phone 392-Bryant.
KLAW & ERLANGER.....................Managers
Eves. 8.15. Matinees, Wed. and Sat. 2.15.
A. H. WOODS OFFERS **POTASH & PERLMUTTER**
An up-to-date garment in three pieces, founded on the famous stories from the SATURDAY EVENING POST, by Montague Glass.

CORT THEATRE 48th St., Just E. of B'way. Telephone Bryant 46.
Direction of John Cort.
Eves. 8.20. Mats. Wed and Sat. 2.20
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LAURETTE TAYLOR
In the Comedy of Youth, PEG O' MY HEART.
By J. HARTLEY MANNERS.

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SEVEN KEYS TO BALDPATE
Founded on Earl-Derr Bigger's famous novel.

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Klaw & Erlanger Present a New Musical Comedy
THE LITTLE CAFE
Book and Lyrics by C. S. McLellan

F. F. Proctor's 5th Ave. B'way & 28th St. Daily Mat., 25c. Eves. 35c. to $1. 2 CONCERTS Sun., 2.15 & 8.15. All Star Bills. The Great Comedian Bert Williams, Most Widely Imitated Man on the Stage; Doris Wilson & Co., in a Particular Bit of Jollity, "Through the Looking Glass," Gliding O'Mearas, Terpsichorean Marvels, Dancing Wonders, Willard Simms & Co., in "Flinder's Furnished Flat," Lowell & Esther Drew, A Mirthful Skit, "At the Drug Store." Prince Renton & Co., Hal & Francis, Mang & Snyder.

B. F. KEITH'S COLONIAL B'way & 62d St. Mat. Daily, 25c.
10 BIG ALL STAR ACTS Louis Mann & Co. in "Elevating a Husband," a Phenominal Hit; Sallie Fisher, Lovely Prima Donna Comedienne; Dainty Marie, Venus of Rings in Surprising Versatility; McKay & Ardine, Charles Ahearn Troupe, Alfred Bergan, Beaumont & Arnold, The Vivians, Ernie & Ernie
Two Big Concerts Sunday, 2.15 and 8.15.

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The World's Most Beautiful Playhouse.
Smoking Permitted in Balcony.
THE NEW PRICES.
Daily Matinees: 25c, 50c. and Best Seats 75c.
Evenings: 25c., 50c., 75c. and entire lower floor $1.
Finest in the World.
10—ALL STAR ACTS—10

BELASCO W. 44th St., Eves. 8.15. Mats., Thurs. & Sat., 2.15
DAVID BELASCO PRESENTS
FRANCES STARR
In Henri Bernstein's Play
THE SECRET

HARRIS 42d St. W. of B'way. Eves. at 8.25. Mats. Thursday and Saturday 2.20.
NEW ERA PROD. CO., Inc. Lessee and Mgr.
JOS. P. BICKERTON, JR., Man. Director.
Last Two Weeks
ADELE
The biggest and best Musical Hit of the Season.
Seats eight weeks in advance.

GAIETY 46th ST. & BROADWAY. Eves. 8.20. Mats. Wed. and Sat. 2.20.
KLAW & ERLANGER PRESENT
MABEL and EDITH
TALIAFERRO
in Young Wisdom

HUDSON 44th St., E. of B'way. Eves. 8.30. Mats. Wed. and Sat.
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CHAS. FROHMAN PRESENTS
WM. COLLIER
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A LITTLE WATER ON THE SIDE

FULTON 46th St., W. of B'way. Phone 700 Bryant. Eves., 8.30; Mats., Wed. and Sat. 2.20.
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WILLIAM HARRIS, JR., PRESENTS
THE MISLEADING LADY
A new play by Chas. Goddard and Paul Dickey.

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THE PRICE
TWICE DAILY—PRICES, 10-20-30

HIPPODROME
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16 BIG SCENES
AMERICA
Annual February Change of CIRCUS ACTS

WINTER GARDEN Broadway and 50th St. 'Phone, 9260 Columbus.
Evgs., 8.00. Mats., Tues., Thurs. and Sat., 2.00.
THE WHIRL OF THE WORLD
LYDIA KYASHT.
Extra Mats. Lincoln's and Washington's Birthday.

LYRIC 42d St. W. of B'way. Phone 5216 Bryant. Evenings 8.15. Mat. Wed. & Sat. 2.15.
Moves Feb. 9 to Booth Theatre.
GUY BATES POST in
OMAR THE TENTMAKER
Commenc'g Mon., Feb. 9, WILLIAM FAVERSHAM Presents First Week OTHELLO

SHUBERT THEA., 44th, W. of B'way. Phone, Bryant 8439.
Evenings 8.15. Matinee Wed. and Sat. 2.15.
A THOUSAND YEARS AGO
A Romantic Fable-Play of the Ancient Orient.
Extra Mats. Lincoln's and Washington's Birthday.

BOOTH THEATRE 45TH ST. W. of B'WAY. Tel. Bryant 6240.
Eves. 8.45. Mats. Thursday and Saturday at 2.30
The Welsh Players, in Change
MONDAY, FEB. 9, GUY BATES **POST**
IN **OMAR** THE TENTMAKER

COMEDY 41st St., East of B'way. Phone 5194 Bryant. Evenings 8.15.
Matinees Tuesday and Saturday 2.15.
KITTY MACKAY
The Comedy Success of the Season
By CATHERINE CHISHOLM CUSHING.
Extra Mats. Lincoln's and Washington's Birthday

44th Street Theatre
LEW FIELDS, Proprietor.
44th St. W. of B'way. Phone 7292 Bryant.
Evgs. 8 sharp. Mats., Wed. & Sat. 2.
THE GIRL ON THE FILM
Extra Mats. Lincoln's and Washington's Birthday.

WALLACK'S Broadway & 30th St. Evgs. 8.20 Mats., Wed. (Pop.) & Sat. 2.20
(THE LIEBLER CO., Managers)
Cyril Maude in GRUMPY
Extra Mats. Lincoln's and Washington's Birthday.

CASINO Broadway & 39th Street. Phone Greeley 3846. Evenings 8.15.
Matinees Wednesday & Saturday, 2.15.
HIGH JINKS
Extra Mats. Lincoln's and Washington's Birthday.

39th STREET THEATRE, near B'way. Phone 413 Bryant.
Evgs. 8.20. Mats. Wed. & Sat. 2.20
BLANCHE RING
Supported by HARRY CONOR in
WHEN CLAUDIA SMILES
Extra Mats. Lincoln's and Washington's Birthday

ELTINGE W. 42d STREET, Evgs. 8.15 Mats. Wed. and Sat. 2.15.
A. H. WOODS PRESENTS
THE YELLOW TICKET
Remarkable all star cast with John Mason, John Barrymore, Florence Reed, Emmett Corrigan, Julian L'Estrange, Macey Harlam, Elaine Inescort and others..

LIBERTY 42d St. West of B'way. Eves., 8.15. Mats. Wed. & Sat., 2.15.
KLAW & ERLANGER...............Managers
HENRY W. SAVAGE OFFERS
The Hungarian Operetta Sensation
SARI
EMMERICH KALMAN'S Melodic Masterpiece
"DER ZIGEUNERPRIMAS."

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Lexington Ave. and 42d St., N. Y.
This Week, Girls of the Gay White Way

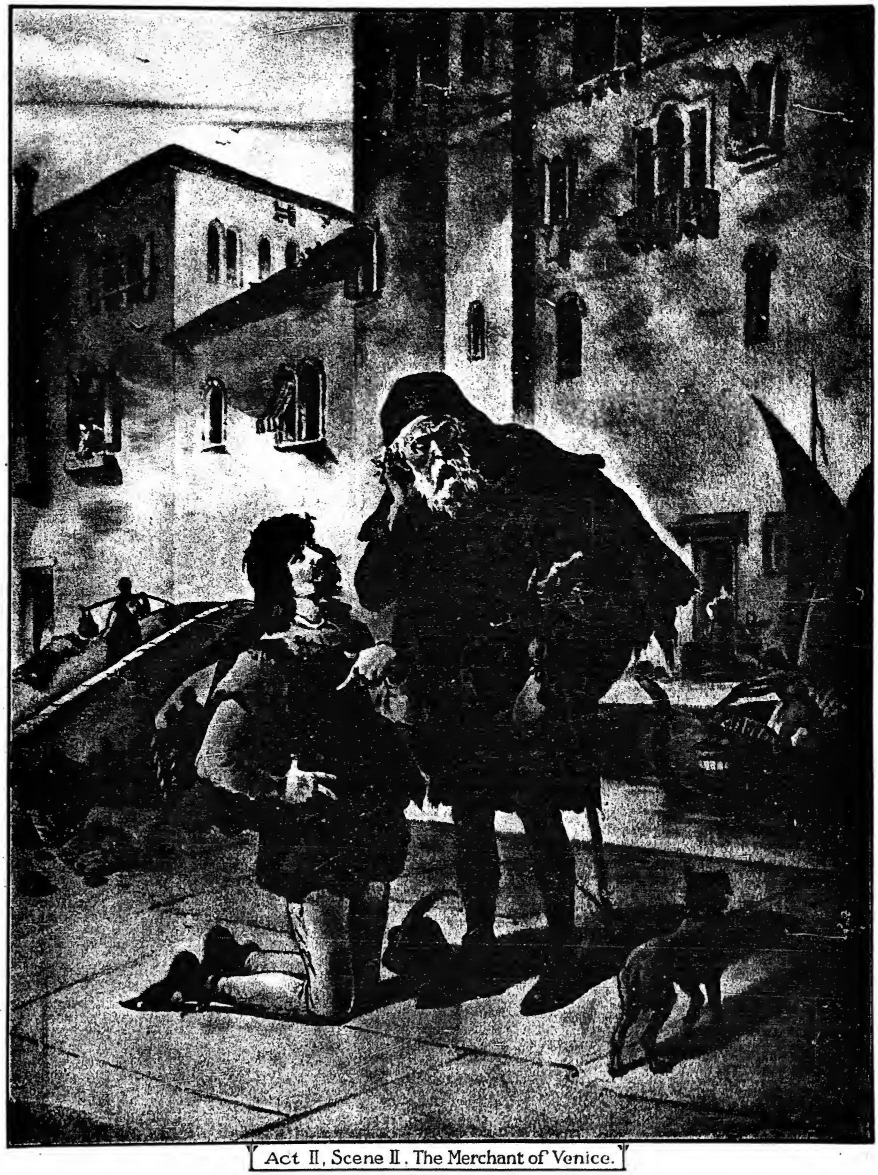
COLUMBIA THEATRE
BROADWAY, 47th STREET, N. Y.
This Week, QUEENS OF PARIS.

Feb. 14
1914

61st Anniversary Number

Price
10 Cents

The New York CLIPPER



Act II, Scene II. The Merchant of Venice.

Oldest Theatrical Journal in America
Founded in 1853 by Frank Queen

GATCHEL & MANNING. PHILA.

Will Rossiter's "GOOD-LUCK" SONGS are 'way in the lead for 1914—'Life-Savers"

The MINSTREL SHOW PARADE

THE FIRST BIG "HIT" for 1914 by W. R. WILLIAMS bigger than "CIRCUS DAY"

Everybody that's ANY BODY IS SINGING THIS SONG! GET IN ON IT—WHILE IT'S RED HOT

"BRING ME BACK MY LOVING HONEY BOY." Biggest Coon Song Hit of the Season!

"FLOATING DOWN the RIVER" National "HIT" **"THE SHORT DRESS BALL"**

NEWTON ALEXANDER'S NOVELTY SONG "HIT"

I'M SAVIN' ALL MY LOVIN' for YOU

The Greatest NOVELTY SONG IN THE BUSINESS—A KNOCK-OUT FOR "TEAM-WORK"

VAN and SCHENCK'S NEW "HITS"

"MY OLD LOG CABIN HOME." "YOU'RE SOME GIRL"

ON the BANKS of LOVELIGHT BAY

MAUD LAMBERT'S $10,000.00 Waltz Song by W. R. WILLIAMS WRITER OF "I'd Love to Live in Loveland etc"

BIGGEST "HIT" ever Sung by MAUD LAMBERT, NONETTE, THE DOLCE SISTERS—VERA BERLINER

"The biggest stage hit I've ever had."--SOPHIE TUCKER

"I WONDER WHERE MY EASY RIDER'S GONE" Also Sung by FRED WATSON EMMA O'NEIL

ORANGE BLOSSOM TIME is JUNE

Almost a Classic! truly a beautiful Song by W. R. Williams and Geo. Spink

When you hear this song you'll say "It's a classic"—it's a beauty—the kind that live

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2 "Sure-fire" STAGE Ballads **"YOU WERE ALL I HAD"**

"THE COLLEEN THAT I LEFT IN DEAR OLD IRELAND"

Originally Introduced by Franklyn Batie

JUST for TO-NIGHT

Words and Music by GEO. L. COBB Better than "Some of these Days"

A "Rag" that never fails--Vocal or Inst. **"THE DOWN HOME RAG"**

"YOU GOT TO BE KIND TO ME" [SHELTON BOOK'S VERY LATEST "COON" SONGS]

In the HAPPY DAYS Words and Music by W. R. WILLIAMS

WHEN WE were RUNNING WILD

Am Willing to Bet a Thousand dollars cash—this Song will be as Big as "Put on Your Old Gray Bonnet"

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WELL KNOWN THROUGHOUT THE WORLD
AS
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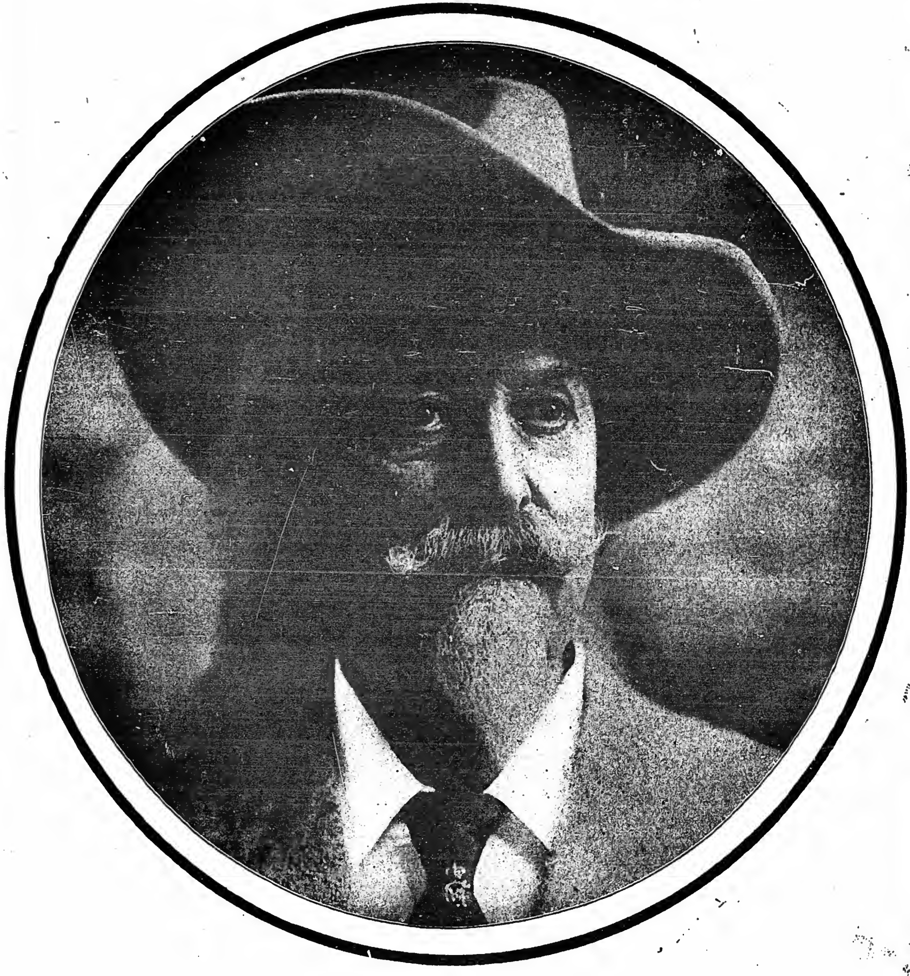


COL. WM F. CODY (BUFFALO BILL)

SIXTY-FIRST ANNIVERSARY NUMBER

NEW YORK CLIPPER

FEBRUARY 1914

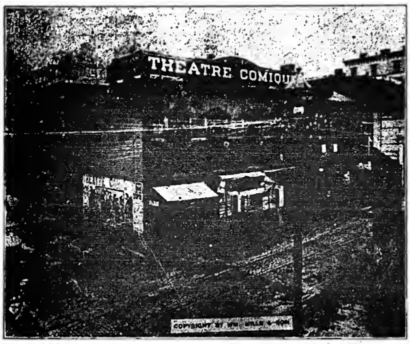
ESTABLISHED 1853

MEMORIES OF THE ONCE POPULAR THEATRE COMIQUE, PROVIDENCE.

BY A. W. DAVIS.

The theatre was located in a two-story frame structure, the ground floor being occupied by stores. The second floor was considered the headquarters for sports, and was well known among the fraternity throughout New England. Here pools for horse racing were sold long after they were prohibited in Massachusetts. The place was known as the Lafayette Billiard Hall, and Charles Anderson was the proprietor.

In rooms immediately out of this hall, full sets of gambling paraphernalia were in constant use. Finally it was decided to transform this into a theatre, and in 1874 the doors were opened into as cozy a little playhouse as you could imagine. Anderson still holding the proprietorship, with Archie Stalker as manager. The intention was to have it of such a character that ladies could attend, and the shows were high class, being semi-affiliated with John Stetson's Howard Athenæum, of Boston, and Tony Pastor's, New York.



THE OLD THEATRE COMIQUE, PROVIDENCE, R. I.

But the expenses were too large, and the entertainment lacked the spice that a resort of that kind is supposed to provide, and it was a two years' struggle for the manager, until T. Charles Howard, of Boston, appeared with his "Black Crook." This crowded the theatre to its utmost capacity for two weeks, being combined with variety artists of note.

After this important event, John D. Hopkins came off the road and abandoned his troupe of Sheppard's Jubilee Singers and joined forces with Archie Stalker, his old partner, the two having previously formed a team of managers of the Washington Varieties. In a very short while Anderson and Stalker withdrew, Stalker opening in opposition a little variety hall, which was of short duration, and John D. Hopkins, with James Tinker as partner, took the management, and it then became a financial success.

Right here it might be well to mention that Hopkins left the Comique to manage a variety theatre in Chicago. His ability was soon recognized, and he was dubbed "Gov." Hopkins, and became director of the Western Vaudeville Circuit.

The man never lived that put together a more interesting old time variety show than Hopkins, whose policy was to place a high salaried headliner as the attraction for the show. If "Hop," as he was familiarly called, had only taken the steady way in his younger days that he adopted in later years, Providence would not have been without a permanent Theatre Comique for all time. A short time since his remains were brought on from St. Louis by the Masonic Order, of which he was a member, and laid at rest in Moosup, Conn., the place of his birth.

The theatre was turned into a smoking house by Hopkins. A female first part was introduced, with black faced comedians as end men, and young women in swings during the minstrel scene. A bar was installed and everything was done to draw men into an old fashioned free and easy. But it gradually improved and the talent that could be obtained appeared. Here Tinker retired and Robert Morrow became Hopkins' partner.

A. W. DAVIS.

Hopkins only needed a partner to look after and furnish the finances, as at this period of his life he was wholly unable to handle any money, and as it was possible to obtain the old minstrel men, they were put into a stock company that became very popular here. Such men as Neil Burgess, Charles Yale, Frank Harrison, Billy Chace, Dan Mason, John D. Griffin, Barney McNulty, J. W. McAndrews and the best sketch artists in burnt cork were included. The team of Harris and Carroll and their act of "The Slave's Return," will never be forgotten by those now living who were patrons of the house. Billy Carroll also entertained as a banjo artist and as a first class comedian, while William Harris acted as stage manager, and it was here that the now well known manager first had the opportunity to manage a theatre.

At the close of each entertainment under Hopkins' management the entire stock company appeared in a burlesque. It was in 1876 that John D. Griffin appeared here for the first time. (The theatre opened in '74 and was destroyed by fire in '88.) Dan Mason did the German to Griffin's Irish in sketches, of which, it may be said, that both men were the authors. Whenever a new success appeared, be it play or opera, Mason would sit up al night to burlesque it and produce it for the Comique.

Friday night amateur contests were first introduced here, and this proved one of the best theatrical schools. Many, long since forgotten, appeared here before an audience for the first time, and were sent to big-hearted Tony Pastor at his New York theatre with Hopkins' endorsement, and there commenced a real stage life that only ended when the top rung of the ladder of fame was reached.

Oyster opening contests and pugilistic bouts by well known local sports were "pulled off" here. Here John L. Sullivan received a blow from a local boxer, Jack Hogan, that knocked him to the floor (although friends of the ex-champion claimed it was a slip on the part of Sullivan). Wrestling matches, six day walking matches, seasons of the legitimate drama, with John A. Murray, a local star, appearing in "Rip Van Winkle;" Jerry Cohan, in "The Molly Maguires." In fact, nearly every kind of entertainment was tried out under this roof during its fourteen years' run.

As mentioned above, amateurs, actors and specialty artists by the score walked out of this theatre into fame. Neil Burgess was found here by Petroleum V. Nasby, and placed into the legitimate, appearing in "The Widow Bedott," and continuing on until "The County Fair."

William Harris left this theatre to become one of the best known and most enterprising managers this country has produced. His son following in his footsteps until he met his fate aboard the unfortunate Titanic.

Charles Yale started out as the proprietor and manager of "The Twelve Temptations" and "The Devil's Auction."

Charles L. Davis, who produced here "The Pink Dominos," left to tour his "Alvin Joslin." His first introduction at this theatre was with Emma Verne, a serio comic.

Will H. Fox, a wonderful success as a piano player, spent a short period of his youthful days here, his specialty then being Dutch song and dance, appearing in Dutch wooden shoes.

Jerry Cohan and wife, long before George's day, appeared here.

Denman Thompson was advised to enter larger fields while playing here, which, fortunately for him, he did

Harry Brown, who, with his wife, is now on vaudeville circuits, spent his youthful days here, taking parts that were left.

Then there were the little St. Felix Sisters, four in number, who could entertain with songs and dances. The three remaining became the wives of a minstrel team who, as minstrels, did small towns in one night stands—Culhane, Chace & Weston's Minstrels. One of these was Billy Chace, who was a great favorite, remaining at the Comique for three years.

Wherever the late John D. Griffin was invited he was usually asked to recite "The Montgomery Guards of Boston, Mat, Mat, Chu, Chu." It was like this: "Gintlemen and Sogers of the Montgomery Guards of Boston, Mat, Mat, Chu, Chu: I am not much of a spache-maker, but I feel that I cannot let this opportunity pass by without thankin' you on behalf of the Webster Guards, of the City, County and State of New York. Gintlemen, I thank you for your many buggy rides, your bundles of ruginero segars, basins of btled oysters and cans of crackers, and I would say to you, gintlemen, that you take the two organisations, the Webster Guards, of the City, County and State of New York, and the Montgomery Guards, of the City of Boston, Mat, Mat, Chu, Chu, and place them side by side, and you will find that the Webster Guards, of the City, County and State of New York, are far superior to the Montgomery Guards, of Boston, Mat, Mat, Chu, Chu. But, gentlemen, I do not wish to say anything disparagin' of your organization, but I would again thank you for the many courtesies and bunches of Malaga grapes, which I think I forgot to mention before, and also for the many beverages and other kindnesses with which you have frequently overpowered us, and I would say to you in Indin' that if you ever come to New York we would mate you on the dock of pier wan with seventeen hacks, and there would be canonaden and canonaden and the the devil knows phat all, and take you to the Cinthral Park and show you the statue of Washington Bonypart on horseback, and treat yez like true sons of Erin at Lyon's Brewery, on Boulevard Hill, and in conclusion, gintlemen, allow me to again thank you on behalf of the Webster Light Guards, of the City, County and State of New York, for the elegant manner that we have been treated at the hands of your powerful and beautiful organisation, the Montgomery Guards, of Boston, Mat, Mat, Chu, Chu."

No one who ever had the pleasure of visiting the old Comique in its bloom will ever tire of talking or reading about it. Thomas J. Ryan and his old running mate, John T. Kelly, used to amuse the patrons of the old playhouse. Perhaps many will recall two hod carriers as Kelly and Ryan, "the bards of Tara." There were many others doing the same line of business.

Ferguson and Mack, who used to beat each other over the head most unmercifully.

Scanlon and Cronin were in the same line. "Life in a Tenement House" was their specialty. One as the husband, the other as the wife. Wm. J. Scanlon afterwards was known as "the Irish Minstrel," having a clear tenor voice like Tony Hart and J. K. Emmet.

Barry and Fay. "Smith Hill" boys, who learned to act at Carrolls Hall. They will be better remembered in "Fun in a Boarding House," "Muldoon's Picnic" and "McKenna's Flirtation."

The best in the profession appeared here. Leonora Bradley, a well known actress.

James Richmond Glenroy, who, in later years, was known on the vaudeville circuit as "the man with the green gloves."

Pat Reilly, who later became well known with his own burlesque shows. He was a good singer, dancer and cartoonist, with a make-up of an Irishman with green whiskers. His rival was Pat Rooney. They were frequent visitors at this house. So were Chas. and Carrie Austin, in their bayonet drill exercise.

Mark Sullivan, Irish comedian. Annie and Andy Hughes, in "St. Patrick's Day Parade." The Irwin Sisters, May and Flora. Wm. Harris' wife, known as Helen Revere, a dancer. An English serio-comic singer, known as "the Vital Spark," used to please the gallery bunch by singing "Be Kind to Your Mother, Tom." Williams and Sully, with their song, "The Lackawana Spooners," John and Harry Kernell. "Watermelon" J. W. McAndrews, and Walter Bray, a minstrel, who used to sing "Sweet Magnolia."

It was too early for the four Cohans, but the seniors appeared in Irish songs and dances. Frank Bush, Geo. S. Knight, a capital Dutch comedian, singer and dancer. His "Baron Rudolph" and "Over the Garden Wall" came later. Lew and Lena Cole, Press Eldridge and his mate, Lon Sandford; Ben Gilfoil and Blanche Selwyn, a male impersonator, whose hit was "Strolling on the Sand." Matt Morgan's Living Pictures were a creation of female beauty, rich, rare and racy. After two attempts at the Parisian Can-Can, it was forcibly withdrawn. Female serio-comic singers were very plentiful. Scores of them, including such women as Flora Moore, Lizzie Engel, Alice Gleason, Lizzie Derlous, Virginia Stickney, Bartlett Sisters, Vale Sisters, Ross Sisters, "Mary Ann Kehoe," Maggie Cline, Marie Whittingham and husband, with Master Newman, a wonderful boy tenor; the Peasley's, Yale and Decker, in pantomime; Harry and Lizzie Braham, musical artists and dancers; Crossley and Elder, Caledonian Athletes, Musical Baby Bindley, Frank Girard, actor, banjoist and vocalist; Lester, Allen, Smith and Waldron, known as the Big Four; Lurline, the water queen, and Watson, the man fish, appearing in a tank of water; Geo. H. Adams, a clown on stilts; Mme. Zoe and Jenny Morgan, soprano singers.

Such plays as "The Two Orphans," and the opera, "Pinafore," were burlesqued at this theatre. John D. Griffin was an Irish Dick Dead Eye, and a heavyweight Dutch comedian, named Fred Warren, was funny as Little Buttercup. It was advertised that a ballet troupe of Southern belles had been engaged at great expense and would positively appear and would dance the firefly ballet as seen in "The Black Crook." Crowds assembled, expecting to witness a beautiful dance by young and pretty colored maidens, but to their surprise it turned out to be a burlesque dance by the male members of the stock company, who appeared in tights and short dresses. The shouts of glee proved that those present were satisfied. Others who appeared here were the McAvoys, Weston Sisters, banjoists; French Twin Sisters, Denman Thompson, with the support of petite Julia Wilson, in a two act comedy, called "Josh Whitcomb;" Sid France, in "Marked for Life;" John Thompson, in his great sensation, "On Hand," impersonating eighteen characters; Delehanty and Hengler, in their beautiful rendition, "Love Among the Roses;" McKee and Rogers, clog dancers; Manchester and Jennings, old time song and dance men, of which there were many; also the great and only Federal Hill Boys, Sheridan and Mack. They and Primrose and West were best known as clog dancers. Dick Sands and a local boy, Billy Ashcroft, were styled champion of the world clog dancers. Ashcroft for years maintained a variety hall in Belfast, Ire.

There also appeared at this house with famous vaudeville stars of early days, Bobby Newcomb, graceful dancer and singer; Frank McNish, famous in his act, "Silence and Fun;" James D. Roome and Sam Devere, banjoists of the old comic type; Louis De Mar, McIntyre and Heath, Ella Wesner, a male impersonator, who used to advertise the new brands of cigarettes and throw them to the audience; Miss St. George Hussey, Marlowe and Plunkett, banjoists; Ward and Curran, the Clipper Quartette, singers.

Fatty Stewart appeared at the opening in '74 in "Baked Alive;" Barney McNulty in "Slippery Day," and Murphy and Mack. Men who helped to make the first part healthy were: Billy Chace, Frank Harrison, Wally Gibbs and Charles Bassett. Many "fours" appeared here, such as the Big Four, the Four Diamonds, the Four-in-Hand, the Comedy Four, composed partly of Billy Lester, Paul Allen, Tim Cronin, Murphy and Shannon, Murphy and Mack, Four Star Grotesques, of which Eddy and Girard and Joseph J. Sullivan were members, and the American Four, composed of Pettingill, Cole, Peter F. Dailey and Jim Hoey, brother of "Old Hoss" Hoey.

Of the many skipping rope dancers, Lottie Elliot was the best known. Musical teams were popular: Keating and Sands, Sanford and Wilson, Fields and Hanson, Bryant and Seville, Wood, Beasley and Weston Brothers, and Watson and Ellis, all these appeared at the Comique

Fox and Ward, dancers, as well as the Russell Brothers, "The Irish Servant Girls;" Johnson and Bruno, Charles Banks, as "The Poor Old Maid;" Richmond, a monologist: Paddy Murphy, Alex. Duncan and Harry Kennedy, ventriloquists, the latter being a composer of songs, his masterpiece being "A Flower from My Angel Mother's Grave."

Sparring and wrestling exhibitions were a feature here. Such men appearing as Hugh Cramer, Bennie Greene, Denny Costigan, Patsey Sheppard, Duncan Ross, Bill Tapley, George Lewis, Jack Conboy, Clay Lane, Billy Kent, Jack Hogan, Lonny Brown, Jack Ashton and Frank Bosworth, mostly local favorites.

Take it all in all, the old Comique was some theatre after all.

ACKNOWLEDGEMENT.

The illustration on the front cover of this issue represents the scene between Old Gobbo and Launcelot, Act II, Scene II, of "The Merchant of Venice." It is from the edition of Shakespeare edited by William Cullen Bryant, and published by J. B. Lippincott Company, Philadelphia, Pa., through whose courtesy we are permitted to use the picture.—ED.

AN OLD PROGRAMME.

"AN ELKS' BENEFIT."

Copy of a Program for the Performance, Staged by Harry Montague for the San Francisco Lodge of Elks.

CALIFORNIA THEATRE.
Bush Street, between Kearny and Dupont.
SAN FRANCISCO.
Mr. J. H. Haverly..............Proprietor
Mr. W. A. McConnell..............Manager
Mr. Louis Homeier.........Musical Director

FIFTH ANNUAL BENEFIT
OF SAN FRANCISCO LODGE NO. 3,
B. P. O. ELKS.
FRIDAY AFTERNOON, JUNE 16TH, 1882.

PROGRAMME.

The entertainment will begin with Bro. HARRY MONTAGUE'S original humorous sketch, an every day trifle, in ONE ACT and ONE SCENE, entitled

FASCINATION.
Arabella Summers, Actress,
Miss Caroline Duncan
Sinclair Pritchard, Editor } Bro.
Larry Pritchard, his Son. } Harry Montague
Our Jim, Editor's Office Boy. Bro. Wm. White

GRAND OLIO.
1—Bro. J. Saviners,
Celebrated Solo Cornetist
2—Master John Torrence will recite
"The Newsboy"
3—{ Miss Sophie Duncan }
{ Master Sam Marion }
Charming Song and Dance,
"Handsome Rosie."
4—Bro. H. L. Finninger,
The Rising Young Baritone
5—Bro. J. M. Ward....Selected Recitation
6—Miss Rose Julian.
Unrivaled Acrobatic Exercises
7—Bro. Wm. Akurman..Ethiopian Specialties
8—Bros. Welch and Hughes,
Irish Songs and Dances
9—MRS. JUDAH.....THE EMINENT ACTRESS,
Will give Selected Readings.
10—Bro. Will H. Bray,
Artistic Dutch Eccentricities
11—Mr. Hayden Tilla.....The Great Tenor
12—Bros. Sheridan and Reilly,
Irish Impersonations
13—MR. C. W. COULDOCK, THE EMINENT ACTOR,
Will recite "Little Jim."
Kind permission Mr. Gustave Frohman
FOUR SPECIALTY ACTS.
Introduced on the Stage
Simultaneously.
Miss Ida Simmons. Skipping Rope Dance
14 { Prof. Tam...........Feats of Jugglery
Mr. Wm. Arnold.........} Triple
Mr. Amon Arnold........} Champion
Mr. Frank Arnold.......} Clog Dance
Mons. Rinaldo............Contortionist

Overture.....Direction of Mr. Louis Homeier

To conclude with the first act of
AUDRAN'S Celebrated Comic Opera
LA MASCOTTE.
Pippo, a Shepherd..........Mr. Harry Gates
Lorenzo XVII, Prince of Prombino,
Bro. Harry Rattenberry
Rocco, a Farmer.......Bro. Edward Barrett
Frederick, Prince of Pisa,
Mr. Frank Rorsback
A Peasant..................Mr. R. Belgrave
Bettina, The Mascotte..Miss Fannie Marston
Flametta, Lorenzo's Daughter,
Miss Ella Le Fevre
Antonia.............Miss Leah Herschberg
Paola....................Miss Lottie Seldon
Francisco.................Miss Lou Edgar
Lords, Ladies, Peasants, Retainers
Soldiers, etc.

AULD LANG SYNE.

☞ The Committee beg to tender their sincere thanks to the ladies and gentlemen who have kindly assisted the San Francisco Lodge B. P. O. Elks, No. 3, on this occasion.

"A NATIONAL PAEAN."

BY WALTER ALLEN RICE.

The public school children of Saratoga Springs, N. Y., rendered the patriotic anthem, "A National Paean," under the direction of Supervisor of Music Miss Bonney, at Thanksgiving exercises, with accompaniment by the school orchestra.

Alfred Hallam, director of the Conservatory of Music, Skidmore School of Arts, and also director of music of Chautauqua Assembly, placed "A National Paean" upon his program on two occasions during the Chautauqua season of 1913. The rendition of this song by the great choir and great orchestra, led by Mr. Hallam, aroused much enthusiasm.

The title, "A National Paean," means a song for the people of national triumphs, is similar to "America" and "Star Spangled Banner," and was first rendered by Sousa's famous band at the Pan-American Exposition in 1901. In twelve years it has grown wonderfully in popularity as a national anthem.

WALTER ALLEN RICE.

It was rendered by a great chorus of two thousand school children on Memorial Day, 1905, at Cleveland, O., to an audience of ten thousand people, and aroused intense enthusiasm. It has been taught in the public schools of New York City, Philadelphia, Cleveland, Columbus, Buffalo, New Haven, Minneapolis, St. Paul, St. Louis, Los Angeles, San Francisco and other cities. It has been rendered in churches at regular service, at Christian Endeavor conventions and entertainments, at school graduations, and in celebration of patriotic events.

Walter Allen Rice, the author of the words, and Fred D Bloomfield, the composer, received congratulatory letters from many distinguished men, among them Ex-President Theodore Roosevelt, the late Ex-President Grover Cleveland, the late Ex-President Benjamin Harrison, the late Secretary of State John Hay, Ex-Secretary of State Elihu Root, the late U. S. Senator William P. Frye, Arthur T. Hadley, president of Yale, and the late Prof. Charles Elliott Norton, of Harvard University.

"A National Paean" was included in a collection of "Patriotic Songs," by W. A. Putt, then supervisor of music in the public schools of Cleveland, and published by the American Book Company for special use in the schools of the United States.

This song has grown constantly in popularity, dependent entirely upon its merits, and chiefly because of the special interest taken in it by directors of music of public schools throughout the county. None of the artificial propagation methods employed by music publishers to create so-called "hits" have been used with "A National Paean."

F. D. BLOOMFIELD.

It has not been published for money making purposes, but solely for the purpose of adding one more anthem to the few national songs of the United States. In the past twelve years more than a million copies have been furnished without cost to directors of music, and teachers in the public schools of all States.

The words of "A National Paean" are historical, beginning with the "Landing of the Pilgrims" and closing with Dewey's famous battle at Manila Bay.

John Phillip Sousa has said: "The popularizing of a new national anthem must be done through the public school children." This is certainly proving true.

"He who makes the songs need not care who makes the laws of a nation."

A NATIONAL PAEAN.

BY WALTER ALLEN RICE.

Let us recall colonial days,
When o'er the seas our fathers came;
Let all the people sing in praise
Of those who kindled Freedom's fame.
How brave the hearts that risked their all
To break the chains of tyranny;
What heroes they who led the call
Through dangers dark to Liberty.

Behold amid the wilderness
An altar reared, a flag unfurled,
A nation's birth, ordained to bless,
America, the new-found world!
On shields of gold their names engrave,
Their valiant deeds commemorate;
Long live the flag our fathers gave!
Beneath "Old Glory" celebrate.

Though oft by mighty foes defied,
Majestic moves our Ship of State;
Lo, Commerce comes across the tide
To Eastern mart and Golden Gate.
Our bounty doth the millions feed,
While countless mill wheels swiftly turn,
And Labor wins her rightful meed
Of all her willing hands may earn.

Throughout our land of liberty
To all men give their equal rights,
Then everywhere Prosperity
Will shed her warm refulgent lights.
The laws of man and laws of God
Alike should bless both rich and poor;
Let Justice ply her chastening rod
By palace gate or cottage door.

Columbia, the people's land!
The happy land our fathers found!
Thy name adorned from strand to strand,
Thy fame extends the earth around.
At Freedom's call thy heroes lead,
Where Asia's glories o'er her play,
'Neath Southern skies a black race freed,
Crowned victors at Manila Bay.

DEATH OF CAESAR.

BY LENORE CAULFEILD.

(Founded on a performance by Leslie Palmer as Julius Caesar, with Tyrone Power.)

Cæsar is dead! Behold him helpless lie,
Vanish'd his strength, sunken his mighty head!
The very walls re-echo with the cry:
"Cæsar is dead!"

Cæsar is dead! Now may his foes deride
To see his greatness shattered at a blow:
A wounded lion, fallen in his pride—
A king laid low!

Cæsar is dead! His streaming life-wounds call
For vengeance on the traitorous hands that shed
That blood—that caused the mighty one to fall:
Cæsar is dead!

Cæsar is dead! Pierced to the heart he lies;
A man of sorrows, broken in his prime.
Foreshadowing the Christ, for man he dies
At the set time.

Cæsar is dead! Now may our sad hearts weep,
Now fall our tears upon his helpless head.
He cannot hear us—see, he is asleep!
Cæsar is dead!

Cæsar is dead: Let those who loved him best
Gaze, with this thought behind their tears unshed:
He who did suffer most is most at rest—
Cæsar is dead.

Cæsar is dead! Not all our bitter grief
Shall bring him back. No more, as in the past,
Leads he us forth to war. Behold our Chief!
Vanquish'd at last.

But we are living! We will not spare!
Vengeance! We cry! Though he, himself, forgives—

* * * * * * * *

But, O ye gods! Bring us at last to where
Our Cæsar lives!

TEN YEARS IN A PROFESSIONAL OFFICE.

BY HARRY L. NEWTON.

(Dean of Will Rossiter's Promoting Staff.)

When I was requested by the managing editor of THE OLD RELIABLE to provide an article for the Sixty-first Anniversary Number on the ethics of a professional office, with a sort of thesis on this subject, I acquiesced with a feeling of pride but not without trepidation.

While I felt honored by the request, I deliberated in complying with it. I foresaw that the task allotted me would prove no easy one, inasmuch as my friend, Gad, a few months ago, had in THE NEW YORK CLIPPER so ably taken a rap anent the "professional copy evil," and that phase of the business would have been prolific writing for me, as I considered that I am familiar with its every angle.

Besides, when it is estimated that 400,000 readers will probably take a peep at this humble effort, it had a tendency to create a somewhat nervous feeling, for that is "some audience to play to."

Assuming that my apologies are duly accepted, I proceed.

"Ten Years in a Professional Office" may sound like a prison sentence. To some men, ten years in a prison might not be considered any more severe. But, fortunately, I am constituted along different lines. I am not of a nervous temperament, and therefore generally manage to maintain an equilibrium of "gray matter" under the most trying circumstances—two prerequisites absolutely necessary to attain success in this particular field.

Another reason why I have stood the grind so well, is the fact that I am associated with a man who is a keen judge of values when it comes to estimating personal service, and he has always given me *carte blanche* in my department.

To go back a few years:

WHY IS A PROFESSIONAL COPY?

The professional copy was invented 'way back in the dark ages of the music publishing business by an unknown genius, whose name no longer lives in the memory of our present day popularizers of music. Its purpose was for the convenience of the professional singer. It appealed to him because his vanity was touched by the fact that publishers were printing special copies of music for his exclusive use. He also found them more convenient to handle than any he had had before.

Likewise the publishers were quick to adopt this new idea, for it meant a saving to them of thousands of "regular" copies yearly, which they had been accustomed to distribute with a lavish hand. And thus they became a recognized and indispensable institution. Then:

THINGS BEGAN TO CHANGE.

For many years professional singers, professional copies and the publishers got along famously together. Then came the many changes in the theatrical field.

Illustrated songs came into vogue; then the "movies" and the spotlight singers followed, not overlooking, by the way, "amateur nights."

The advent of these different features into the amusement world had its immediate effect on the music publisher. They started the so-called "professional copy evil," and a revolution of the entire business.

The publisher was called upon to enlarge his professional quarters and employ more number inadequate, under the new order of "made-in-a-night" actors.

Also he was forced to augment his yearly output of songs.

Where he had formerly published, possibly ten or twelve, he now found double that number inadequate under the new order of things.

The abuse of the professional copy first came about at this stage, for the reason that inexperienced people were placed in charge of offices, while even the seasoned attaches were many times at fault in attempting to judge between the visitors entitled to professional privileges and those who were not.

As one man put it: "They make 'em too fast for me to keep track of nowadays."

However, no great evil was felt at this particular time from the going astray of the professional copy. It was more in the nature of a slow poison, which, in after years was to bring its evil effects.

THE BOOM IS ON.

Now were the golden harvest days for the music publisher. Thanks to the musical comedy and vaudeville performers, the five and ten cent theatres and the *cafes*, his opportunities for the exploitation of a song were increased a thousand per cent., and many a hit was "manufactured" over night.

This optimistic condition prevailed for a few years (until the Summer of 1913), and then it slowly began to dawn upon the music publisher that it was becoming more and more difficult to "put over" a hit.

Possibly it was due to general trade conditions throughout the country. But my humble opinion is that the "tightening up" was due solely to the foisting on the public of too many songs lacking the qualities of merit, else a case, to borrow a race track expression, of "playing the same horse to win" too many times.

PROFESSIONAL OFFICE ETIQUETTE.

Taking this title for a heading, a large volume might be compiled, and then many things would be overlooked.

This goes both for the patron and the attache. Both have a few things to learn regarding general deportment.

Years ago the average professional office was conducted in a rather haphazzard, lackadaisical fashion. It was a general hang-out for loafers, and almost everything was transacted therein except the business of the firm.

But, as the years passed a decided change for the better became steadily apparent, and to-day the professional department is conducted along more clean and business-like methods.

"Cut out the rough stuff!" has been the mandate handed out by the man in authority in many offices, while even smoking is strictly tabooed in some.

It wasn't so very long ago that women were timid about entering a professional office.

Their ears were apt to be greeted with coarse and often-times profane language, and their nostrils assailed by clouds of tobacco smoke. But there has been radical improvement. Women are now treated as courteously as they are in any high class store in the shopping district.

And although we are not as yet perfect in system and deportment, we have hopes.

One of the greatest annoyances we daily encounter is the manner in which seekers of copies approach an office attache.

The majority of visitors take it for granted that they (the visitors) are known, whereas the chances are they are not.

They seem to forget that music offices have a large number of callers every day, and it is utterly impossible for the representatives to have a personal acquaintance with each individual visitor, especially when the transient class of people we do business with is considered.

Personally, I probably have as large an acquaintance, and can call by name as many professional folks as any man in my same position in this country, but still there are many, each day, whom I have never seen before, but who take it for granted that because they sang a song once some place in Kansas, I should recognize them at a glance.

Here's the point:

More than one half the complaints that reach the main office of discourteous treatment of callers at professional offices could be almost entirely eliminated if the stranger would simply introduce himself upon entering, and state whether he was a singer or pianist, and where he, at the present time, was "working."

Here's an illustration:

The door opens and a stranger enters.

"What you got?" he demands.

It is a fool question and I am inclined to tell him so, but having my employer's interests at heart, I refrain from sarcasm.

I am inclined to the belief that he comes after music, but nothing in his speech or manner would indicate it. Neither am I certain that he may be entitled to profession privileges. So I am forced to give him the "third degree."

The "third degree" in our business is merely a few adroit questions, put simply to satisfy us that we are not being imposed upon.

Perhaps about the second question put to said stranger throws him into a peevish condition, and then I hasten to apologize for occupying space in the place where I draw salary.

By this time there are a dozen people waiting for service, and all are asking questions simultaneously.

Fine!

Each one expects immediate attention, and which they would have a far better chance to obtain if they were to exercise some little discretion upon entering.

SUPPOSE

We were to go into a bank, walk up to the paying teller, and exclaim, "Gimme ten dollars!"

What would be the teller's reply?

No answer is required here.

He would very likely tell us a thing or two in very vigorous language, one of which would be to present some sort of a credential.

The same applies to us.

All we ask from a stranger is credentials. That is what we are there for, to guard against imposition.

It is a very simple thing to do.

Merely walk into an office and say "Good morning. My name is So and So, of the team of So and So. We are at the Such and Such Theatre this week. I'd like to look at some of your new numbers."

Does this man get service?

He sure does.

Also, I venture to say, that when he again enters our office he is cordially received. It might have been a long time since he has been a caller, but I will remember him and call him by name.

And then I am rewarded for the tax my memory has been put to when I see the pleased expression on his face. You will probably know the feeling that comes to you when a hotel clerk shakes your hand and calls you by name after a siege of hardships on the road. It is a glad thrill, isn't it? But do you think the hotel clerk would remember you if there hadn't been some pleasant incident during your last visit which stamped your identity in his memory?

Every professional staff has many problems to solve, but I am optimistic enough to believe they will eventually be worked out.

The amateur problem is just now a knotty one to unravel.

How to deal with this class is a tough proposition.

The amateur to-day may be a headliner tomorrow, and if he is "turned down" *to-day*, he is sure to remember it *to-morrow*.

At the same time it is far from good policy to cater to this class.

The majority of them are a hopeless lot, and never, in a thousand years, will they be anything but amateurs. And it is a waste of valuable time to treat with them.

Of course, there are always exceptions. One out of a possible thousand may have the talent necessary to make him the headliner referred to, but the other nine hundred and ninety-nine will cost too much time and money, and the one with talent must work out his own salvation. A combination of music publishers has been talked of for some time past, and to my mind it is the one thing possible to place the business on a sound and practical basis. Here's to it! It will do away with many of the problems and evils in the business. I may never live to see it, but it will come. *It's got to!*

Just at present all I ask is that if you are a stranger to me and you have occasion to visit the Will Rossiter professional office, you will remember just one part of this article.

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"MAGIC AS AN ART."

BY "LINDEN HEVERLY"
(The International Illusionist.)

Is magic an art? Yes! Then you will say, why, I can go to such and such a store and buy some certain tricks and go out and work them.

Yes, you can-*NOT!* for sooner or later you will wake up to find out that the dealer that sold you the tricks and the tricks themselves were only working you.

Therefore, magic is an art.

How often have I and every professional magician of experience heard this remark: "It's quite wonderful, but I suppose it's awful simple when you know how."

Yes, awful simple—because people who make those remarks do not realize that it is not the trick, but the man behind it. That it has taken that man years and years of hard work and experience developing originality, personality and, above all, showmanship, to put the tricks over and make them an artistic success.

That is the art.

Understand me, please. I am speaking of real magicians. The woods are full of crude amateurs and so-called professionals. Howard Thurston estimates that there are at least twenty thousand of these would-be's and imaginative-are's in America alone, some whom occasionally get a few weeks in vaudeville (and usually queer it for the real artist that has to follow). And after a few weeks of success they wake up, finding their efforts no longer in demand. Then they go back to the ribbon counter and machine shops where they belong.

Out of the countless thousands there are only ten great (living) magicians to-day. Only ten, and to show you how this class of men are imposed upon (the real masters) look at the history of Harry Houdini, the original jail breaker, a man whose past reads like a fairy tale; the only artist that has been held over from three to eight weeks at the leading variety theatres of the whole world, and packed them at grand opera prices. When Mr. Houdini was at the height of his popularity in America at least one thousand so-called handcuff kings and queens sprang into existence—all crude imitators. Where are they to-day? Back to the shops and foundries where they belong, while the great Houdini is still packing the largest European halls to the doors nightly.

The trouble with this class of people is they don't know the subtle art of magic, and when they witness the performance of such artists as Keller, Thurston, David Devant, Houdini, Raymond, Pauline and other stars of mystery, they don't realize that they are paying to see the master—not the trick.

It is the art behind the trick. It is not what they do but the way they do it. Their art—magic—is, and always will be, one of the greatest means of entertaining the theatre-going public. It has made its masters rich.

But true magic can not be taught, or acquired, for really great magicians, like great actors, are born—not made.

CECIL WOOD CLARENDON,
The well known soubrette, who will head her own company next season under the direction of the Fahl Bros. She is now playing the soubrette role with "Hans Hanson" Co., in the Middle West States.

◆◆◆

THE YARN OF THE MANAGER BOLD.

BY LOUIS HARRISON.

'Twas near the town they call Detroit,
In the State of Michigan;
That I saw on the rocks, with a property box,
A gloomy theatrical man.

His dreadnought heel was quite worn off,
And weary and worn was he.
And this gloomy fake, gave himself a shake,
Then sobbed in a guttural key:

"O, I am a star, and a manager bold,
A heavy, and a juvenile man,
And a comedy pet, and a pert soubrette
And the boss of the box sheet plan."

He wiped his eyes on his King Lear beard,
That reached down to his knees.
And he cursed the fates and the open dates,
So I said: "Sir, if you please.

"O, it's little I know of mimic show,
So will you explain to me,
For I'll eat my vest if I can digest
How possibly you can be

"At once a star and a manager bold,
A heavy and a juvenile man,
A comedy pet, and a pert soubrette,
And the boss of the box-sheet plan"

He gave me an Alan Dalcish glare,
And pulled down a brunette cuff,
Then on the rocks, by the property box,
He told this story tough:

"'Twas in the Autumn of Ninety-two,
That a party of five and me,
Took to the road, in a play that's know'd
As a musical comedee.

"I writ the play, it knocked 'em cold!
It made 'em shriek and roar!
'Till we struck a reef, and came to grief,
On the West of the Michigan shore

"Each night it snowed, or rained, or blowed,
And if the weather was clear,
They'd say: 'It's sad that the house is bad,
But wait 'till you come next year'

"Well, we struggled on from town to town,
A-trying to change our luck,
With nothing to taste but bill board paste
And a property canvas duck

"'Till we struck the town of Kankakee,
All travel stained and sore;
Where our star got mad, and shook us bad,
For a job in a drygoods store.

"And then the leading heavy man
Informed me with a frown,
He was going away, the very next day,
With a circus then in town.

"And the juvenile man and the pert soubrette
Engaged as cook and waiter,
And are doing well in a small hotel,
Near the Kankakee Theatre.

"Then only the comic and me was left,
To leave he hadn't the heart.
Each laugh was a drop of blood to him,
And he loved that comedy part.

"We played that night to a real good house;
Eight dollars and a half.
When to my ill luck, in my part I stuck,
And I queered the comedian's laugh.

"He fell down dead of a broken heart,
And the coroner, old and sage,
Said his brain had cracked with a bad attack
Of the centre of the stage.

"And I played that piece all by myself
For a week in Kankakee,
Then with that box, o'er rails and rocks,
I've traveled to where I be.

"And I never say an actor's good,
And I always damn a play;
And I sit and croak, and a single joke
I have, which is to say.

"O, I am a star, and a manager bold,
And a heavy and a juvenile man,
And a comedy pet and a pert soubrette,
And the boss of the box sheet plan."

ED. VINTON AND BUSTER.
The dog comedian and mimic, booked for an extensive tour of Europe for a nice big fat salary. Buster has been the talk of every city he has appeared in on the U. B. O. time, and working true under back stage noises.

◆◆◆

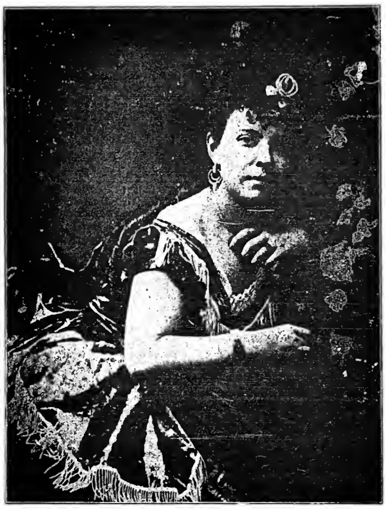
MIKE J. KELLY.
Mike J. Kelly, the well known Irish comedian, has gained quite an enviable reputation in burlesque as a delineator of Irish comedy along entirely original lines. Mr. Kelly is also well known as a writer and producer of burlesque material, having written the book this season for the Rosey Posey Girls, with which he is appearing in the principal role.

◆◆◆

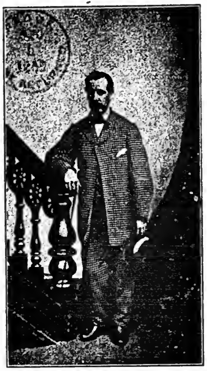
DOROTHY JARDON, THE INTERNATIONAL ARTISTE.
Whose singing and acting has been praised by the leading European and American critics.

RARE PHOTOGRAPHS OF THEATRICAL CELEBRITIES

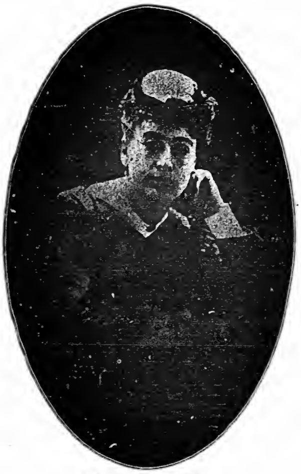
(These Photographs made more than 35 years ago)



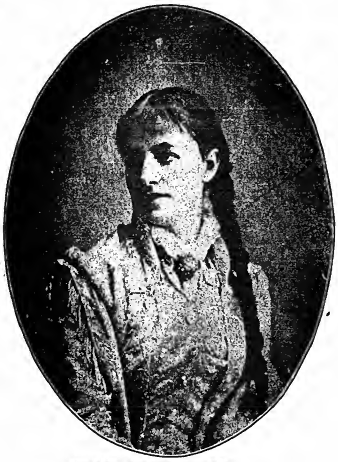
MARIE BONIFACE,
In Styles of the "Seventies."



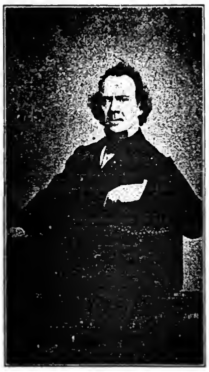
SAM HAGUE,
The Minstrel Manager.



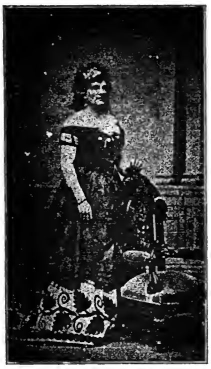
MRS. JOHN RAYMOND.
(Miss M. E. Gordon).



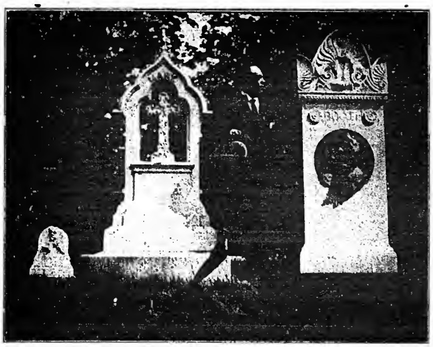
COUNTESS HELENA MODJESKA,
Emotional Actress.



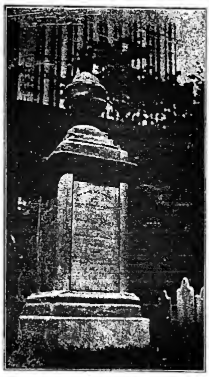
C. W. COULDOCK,
Of "Hazel Kirke" fame.



FERNANDO FLEURY,
Well known as an Impersonator.



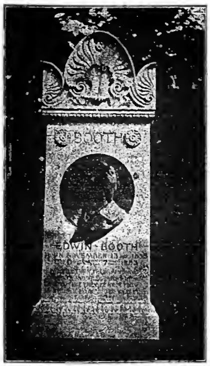
AL. FOSTELL
At grave of Edwin Booth, his first wife, Mary Devlin Booth, and their son, Arthur Booth, In Mt. Auburn Cemetery, Cambridge, Mass.
Photo June 28, 1913.



GRAVE OF
GEORGE FREDERICK COOKE,
In St. Paul's Cemetery, Broadway and Vesey Street, New York.
Photographed by Al. Fostell May 26, 1913.

Inscription on the stone is

Erected to the Memory of
GEO. FRED'K COOKE
BY
EDMUND KEAN,
OF THE
Theatre Royal, Drury Lane,
1821.
Repaired by his Son,
CHARLES KEAN, 1845.
REPAIRED BY E. A. SOTHERN,
Theatre Royal, Haymarket,
1874.
Repaired again by
EDWIN BOOTH AND BY THE PLAYERS,



GRAVE OF EDWIN BOOTH,
In Mt. Auburn Cemetery, Cambridge, Mass.
Photo by Al. Fostell, June 28, 1913.

RARE PHOTOGRAPHS OF THEATRICAL CELEBRITIES

(CONTINUED)

(These Photographs made more than 35 years ago)

DAN FROHMAN
In 1879,
At the start of his career.

GUS PHILLIPS,
(Oofty-Gooft),
Comedian and Author.

GUSTAVE FROHMAN
In 1879. A Young Agent.

GEO. BONIFACE SR.,
The well known Leading Man.

SAM SHARPLEY,
Of the Sharpley Minstrels,

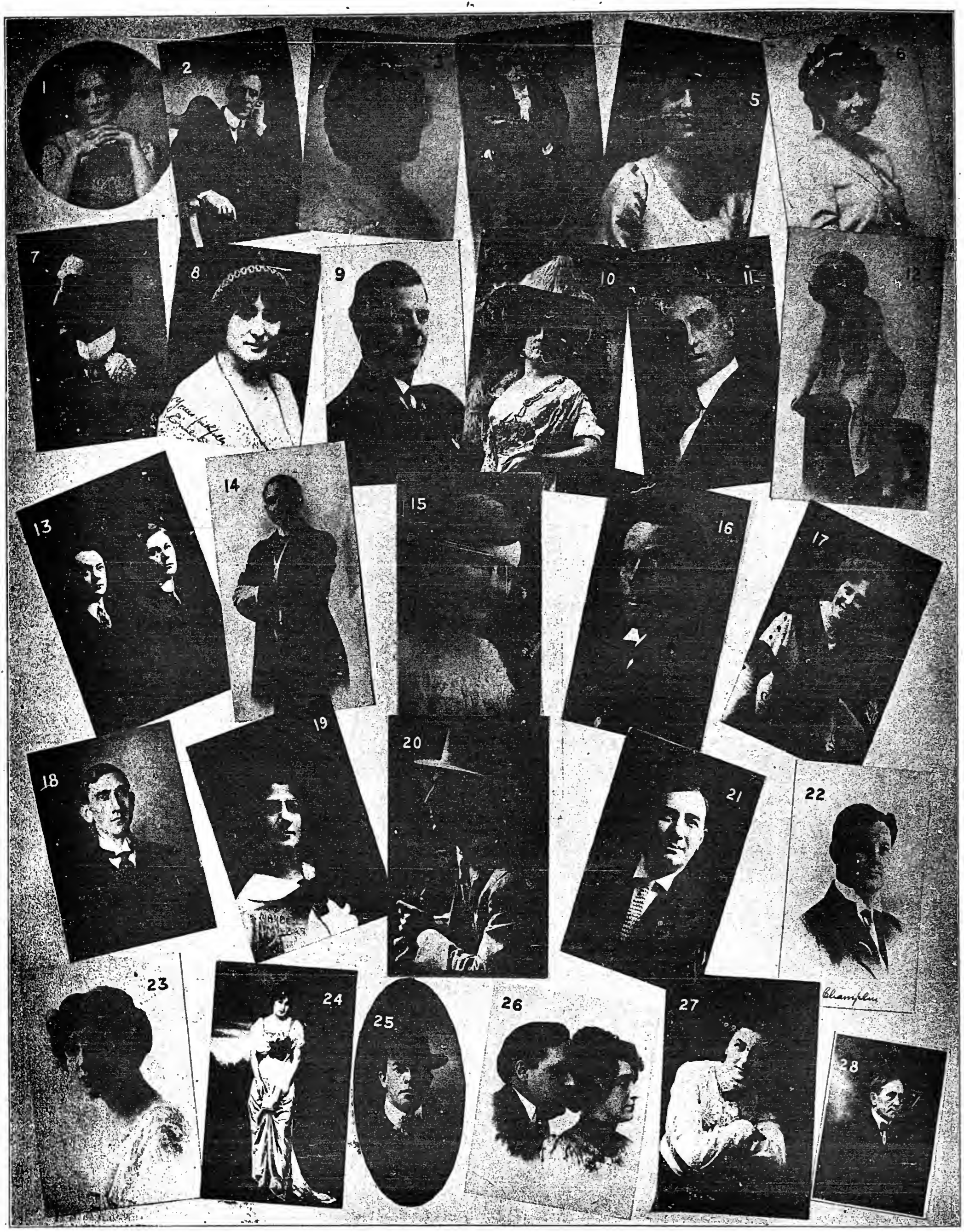
FANNIE HERRING,
At the height of her career.

FEODULO CEBALLOS,
Of the well known Mexican Troupe.

MRS. GEORGIE DEAN SPAULDING.
Harpist,
Of the well known Spaulding Bell Ringers.

LESTER WALLACK,
In "The Veteran."

STOCK AND REPERTORY PLAYERS AND MANAGERS



1--Nellie Sherman, Leading Lady Sherman-Smith Co.
2—F. P. Hillman, Manager Hillman Stock Co.
3--Mary Hall, Leads, Pitt Stock Co.
4- Lucy M. Hayes, Proprietress Lucy Hayes Associate Players.
5—Madge Kinsey, Leading Lady, Kinsey Komedy Ko.
6—Emma Bunting, Leading Lady.
7--E. A. Schiller, Manager Emma Bunting Co.
8—Emily Smiley, featured with Stanford Players at Hart's, Phila.
9--J. D. Winninger, Owner and Manager Winninger Players.
10—Marie De Gafferelly, Leads, Williams Stock Co.
11—H. Laroy, Owner Laroy Stock.
12—Bessie Dainty, Leads, Himmelein Associate Players.
13—Price and Butler.
14—Ira E. Earle, Actor-Manager Himmelein Associate Players.
15—Ruby Thorne, Leads, Alley's Associate Players.
15—Billie Bryant, Bryant Stock Co.
17—Ethel May Storey.
18—J. P. Goring, Owner-Manager Goring's Players.
19--May Bell Marks.
20--Howard L. Case, Manager Franklin Stock.
21--Will S. Beecher, Manager Ferguson Players.
22—Charles K. Champlin.
23—Adra Ainsley, Leads, American Stock, Phila.
24—Loic Francis, Leads, Coleman Stock Co.
25—Ion Carroll, Empire Stock.
26—Spedden and Paige.
27—Mae Edwards, Leads, Sherman & Smith Co.
28—Willis Pickert, Four Pickerts Stock.

STOCK AND REPERTORY PLAYERS AND MANAGERS

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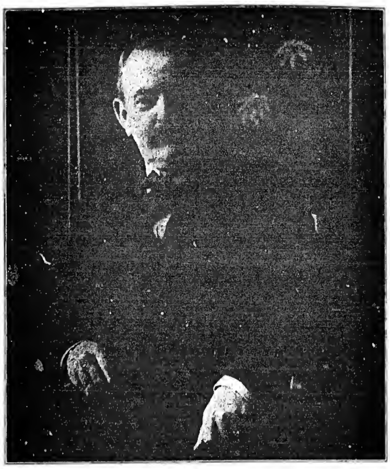
29—Violet Marsden, Leads, Walter Fane Co.
30—Harry B. Sherman, Sherman-Smith Co.
31—Nana Sullivan, Leads, Cummings Stock.
32—Jos. D. Proudlove, Manager Jack Bessey Co.
33—Lorena Tolson, Leads, Tolson Stock.
34—Kenneth Bisbee, Owner Bisbee Stock.
35—Grace Keiffer, Leads, Chauncey-Keiffer Stock.
36—Ernest Eastman, Manager Laura Cleaver Players.
37—Frances McHenry, Auditorium Stock, Kansas City, Mo.
38—Jack Bessey, Bessey Stock Co.
39—Carl Brickert, Leads, Broadway Players.
40—Elsie Edna, Leads, Phil Maher Stock.
41—Joe Angell, Angell Stock Co.
42—John Lorenz, Leads, American Stock, Phila.
43—Jennie Tempest, Leads, Tempest Stock.
44—Phil Maher, Maher Stock.
45—Dainty Gladys Montrose, Leads, Ingenue, Montrose Stock.
46—Chas. T. Smith, Sherman-Smith Co.
47—J. Doug. Morgan, Morgan Stock.
48—Y. C. Alley, Leads, Alley Associate Players.
49—Fred Chauncey, Chauncey-Keiffer Co.
50—Jas. Kyrle MacCurdy, Gotham Stock, Brooklyn.
51—Drew A. Morton, Director American Stock, Phila.
52—Chester A. Keyes, Manager Keyes Stock.

JULIAN ELTINGE

Strauss Peyton K.C.

Who is to appear in a new play by Otto Haurbach about February 15, 1914, under the direction of A. H. Woods.

AMONG THE CIRCUS GRADUATES WHO ARE STILL ACTIVE, AND AT PRESENT CONNECTED WITH THE BIG TIME VAUDEVILLE INTERESTS, ARE DAN F. HENNESSEY AND J. K. BURKE.

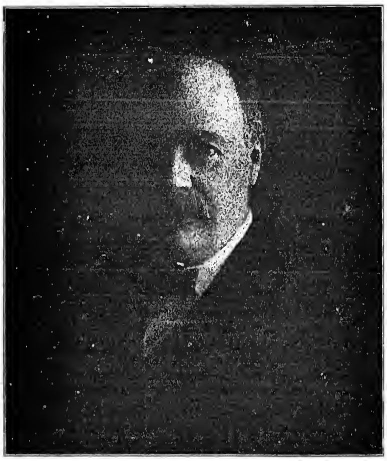


DAN F. HENNESSY,

Manager of the Family Department of the United Booking Offices of America, and the first manager of the Managers' Vaudeville Association of America, which was founded in 1901, and included in its membership all the leading vaudeville managers of America.

Was for many years connected as advance agent and manager with the leading stars and attractions from circus to opera, which included Thomas W. Keen, Conried Opera Company, Henry W. Savage, Jacob Litt and others; managed opera companies in Milwaukee, Cleveland, St. Louis and Washington during Summer seasons with very considerable success.

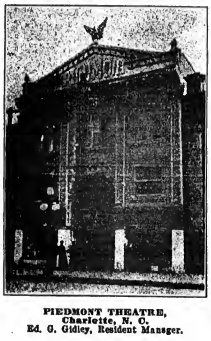
His introduction to vaudeville was made as manager of the Haitwood Garden, Cleveland, afterwards in conjunction with the late L. M. Erich, manager of the Empire Theatre, Cleveland, O., one of the very successful vaudeville theatres of its time, of which he was mainly the promoter. He came from Cleveland to manage the Managers' Vaudeville Association on its organization, and continued with the United Booking Offices of America up to the present time.



J. K. BURKE,

Now with the United Booking Offices of America, started with the Hooley Minstrels in Brooklyn, N. Y., as box office boy, and finally drifted to about every form of show business from circus to grand opera. Was connected as agent and manager with many of the leading attractions, including John McCullongh, Richard Mansfield, Harry E. Abbey, Conried Opera Company and many others, was the first to introduce first class vaudeville in the Summer parks controlled by the street railway companies, and continued for a number of years to handle a circuit of amusement parks extending from New York to Chicago, playing all the leading vaudeville acts with such a success that, in conjunction with P. B. Chase, he formed the firm of Burke & Chase, operating theatres in Washington and Baltimore.

In 1901 he was one of the organizers of the Vaudeville Managers' Association, which was finally merged into the United Booking Offices of America, and is still one of the leading spirits of that organization.



PIEDMONT THEATRE,
Charlotte, N. C.
Ed. G. Gidley, Resident Manager.

L. WOLFE GILBERT.

L. WOLFE GILBERT.

Referred to universally as one of the world's greatest lyric writers, L. Wolfe Gilbert, the subject of this sketch, is keeping up this wonderful reputation by the numerous song hits he has released in the past few months. Mr. Gilbert is a writer that requires no private room in which to work out his inspiration.

He gets an idea of a song and immediately sets to work, generally on an old scrap of paper, and in less time than it takes to tell it, turns it into his publisher. His recent successes include: "You're the Fairest Little Daisy," "You Did, You Know You Did," "What Would I Do Without You" and "That Camp Meeting Band."

◆

LEWIS F. MUIR.

Mr. Muir is so well known to CLIPPER readers that a lengthy comment is unnecessary.

He has, perhaps, turned out more song successes than any composer of the present day.

His most recent ones include: "What Would I Do Without You?" "You Did, You Know You Did" and "That Camp Meeting Band."

The last mentioned is predicted to far exceed anything he has yet written. He takes this means of thanking his many friends for their support in the past, and hopes to continue in their good graces in the future.

◆

LEWIS F. MUIR.

BELLE WILTON.

Clever character change artist of a somewhat different type, who needs no introduction to our readers. Suffice to say she has a voice and knows how to use it. Now playing United time.

◆

ANITA DIAZ.

Showing her troupe of trained monkeys on the United time.

◆

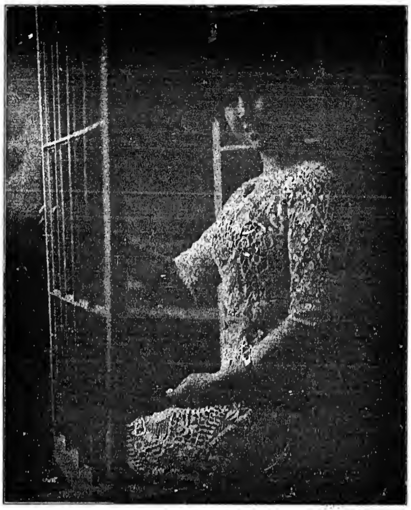
ROGER IMHOF, HUGH L. CONN, MARCELLE COREENE.

Presenting "Surgeon Louder, U. S. A." direction Max E. Hayes. Fifty weeks of United time.

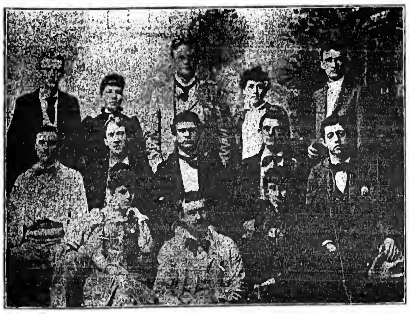
◆

HUGH L. CONN
ROGER IMHOF
MARCELLE CORLENE

ROGER IMHOF, HUGH L. CONN, MARCELLE COREENE.

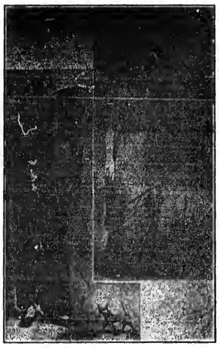


ANITA DIAZ.



THOS. E. SHEA COMPANY.
Photo never before published.

The photo shown above is of the Thomas E. Shea company, and was taken in Cam len, Me., September, 1893. All of the members of the company have become prominent n the theatrical world, especially in that branch now known as "traveling stock." Rose tahl was then Mr. Shea's leading woman, and is seen standing between Mr. Green and r. McAuliffe in the top row. Those in the company are: Top row, from left to right—ere McAuliffe, Miss Stahl, Mr. Green, Miss Frost, Ralph Ward. Middle row—Jere rady, William J. Carnes, Mr. Shea, Frank Hewitt and Frank Lyman. Lower row—Mrs. cAuliffe, Manager John MacCauley and Frankie Carpenter. Henry Testa, also a member of the Shea company, and now huband of Nancy Boyer and partner in the ownership f the Nancy Boyer Co., is not shown in the picture. This photo is furnished THE LIPPER by Dr. Harry March, partner of Mr. Testa in the management of Miss Boyer.



MARIE AND BILLY HART.

The originators, and first to introduce the style of act they are now doing, and have been doing for more than four years, "The Circus Girl." A real novelty of variety, originality and versatility. Now recorded with an international reputation. Direction of James E. Plunkett.

"THE MAN INSIDE."

BY CHRIS L. BRIERMEAD.

A chorus lady had a dog
Whose fleece was good and white,
And every fool who looked at them
Was wondering if he'd bite.
That noble dog, that awful dog,
Whose tail curled up so tight;
No wonder that they wondered all
If that said dog would bite.

One night a Johnny came along,
Who thought he'd test the game;
"Good evening, Miss"—he raised his hat—
"I think you're called Elaine?"
And there the dog, the awful dog,
With tail curled up so tight!
No wonder if he wondered then
If that said dog would bite.

Elaine, she stared a haughty stare,
Then, clapped her lily hands:
"Get at him, Tige," she calmly said,
"And tear him where he stands."
And then the dog, that awful dog—
I scarce can tell this right—
Ah, no, the dog they wondered at
Was never known to bite.

Tige op'd his mouth, his awful mouth,
That stretched from pole to pole;
And with one snarling, savage spring,
Gulped down that Johnny whole.
That noble dog, that awful dog,
Whose tail curled up so tight,
Had done the trick so awful slick,
He never made a bite.

But ever since, with self-same string,
She's led the two as tied;
Nor ever recks the unconscious world
She keeps a man inside.
And still the dog, the noble dog,
With tail curled up so tight!
No wonder if they wonder still
If that said dog will bite.

FRANK HOWIE.
(Everybody knows Frank.)

IMPORTANT NOTICE

TO MANAGERS, AGENTS AND THE PUBLIC IN GENERAL

THE HEAD OF THE ARABS
HASSAN BEN ALI ARABS CO. INC

MISTAKES often deprive men of their rights. **SIE HASSAN BEN ALI**, the well known Arabian manager, desires to register his name rightly in the books of all those with whom he does business, also those who may hereafter desire to secure any of his Arabian Troupes and wish to reach him quickly:

SIE HASSAN BEN ALI, Luna Villa, Coney Island. Phone, 1787 C. I.
HASSAN BEN ALI, - - Luna Villa, Coney Island. Phone, 1787 C. I.
BEN ALI SIE HASSAN, Luna Villa, Coney Island. Phone, 1787 C. I.

Use any one of these three forms, as they are correct.
In any case use the name HASSAN.
And spell it H-A-S-S-A-N

Please avoid using **ALI HASSAN BEN**

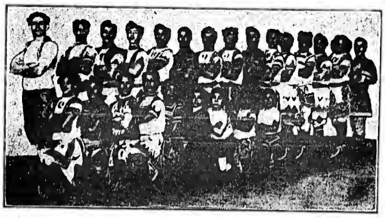
Many fakes and imposters have been using the word Ali or Ben Ali in their effort to get work for their troupes. I have no objection to competition. AL KURAN, the Mohamedan Bible, said: "Thou who lies and steals shall suffer and perish in misery."

THE FAMOUS BENI ZOUG ZOUG TROUPE, ACROBATS NOW TRAVELING WITH THE GERTRUDE HOFFMAN COMPANY

1—HADJ BRAHIM
2—AHMED SCHRIFF
3—MHAMD B. ABDALLAH BARYGO
4—BEN AYSSA BEN LEHESSAN
5—LARBY BEN OMAR
6—HAMD ATTAB
7—HAMIDO TIO TIO
8—AMBARK BEN MOHAMAD
9—ALLAL BEN ABDALLAH
10—LOKROOF HADDO

WITH EMMA FRANCIS

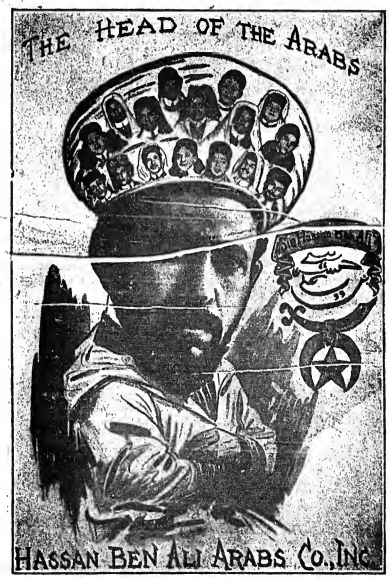
1—MOHAMAD WAGNEMIN
2—HAMIDO BEN SERGHINI
3—MUSTAFA HANTOOT



20 BERBERS WITH THE GARDEN OF ALLAH COMPANY

TOOZOONIN TROUPE ACROBATS

1—HADDO BEN MOHAMAD
2—BEN AYSSA WADRASSI
3—MOHAMAD ORAISS
4—MOHAMAD OBAYL
5—BASHIER BEN MOHAMAD
6—LEHESSAN ABUDRAR
7—HMAD BEN ALI
8—MOHAMAD BEN SOOSI
9—HUSSAIN BEN ABDUSSALEM
10—BAHA BEN RAMI


THE HEAD OF THE ARABS
Sir Hassan Ben Ali
HASSAN BEN ALI ARABS CO., INC.

Unexcelled Troupes of

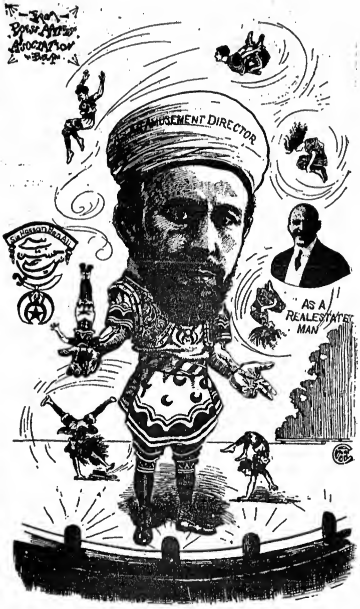
ARAB ENTERTAINERS

in ANY NUMBER
can be supplied
AT ANYTIME - ANYWHERE
in the World.

HASSAN BEN ALI

Has no particular booking agents for his Arabs.

All managers and agents have chance to book same.



OFFICE OF HASSAN BEN ALI ARABS CO. IS AT LUNA VILLA, MERMAID AVE., CONEY ISLAND.

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NEW YORK
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Telephone, 541 GREELEY

PLAYS
FOR SALE OR LEASE TO STOCK
REPERTOIRE AND PRODUCING MANAGERS

PLAYERS
RELIABLE EXPERIENCED PEOPLE SECURED
FOR ALL BRANCHES OF THE PROFESSION

"A FEW EVILS IN THE PROMOTING OF POPULAR SONGS."

BY WILL ROSSITER.

THE OLD RELIABLE CLIPPER, my favorite for the past twenty-five years, has again honored me by asking that I write "some kind" of an article for their Anniversary Number about the popular song business.

Even though my average working day is about eighteen hours, day in and day out, and all the year 'round, I seldom have a moment to myself for such brainy work as writing articles for publication:—hence, I have seldom been able to avail myself of the many kind offers from THE NEW YORK CLIPPER, but this time I make an exception, and it is due to the persistency of their Chicago representative, Warren Petrick.

If the following few remarks seem a little weird from an editorial standpoint I will ask you to bear with me, and remember that under the existing circumstances I am doing my best and, after all, angels can do no more. And at the same time wish to add that I have never experienced the peace and quiet of the conventional private office or the artistically furnished author's study.

With these few introductory remarks I will endeavor to get right down to the kernel of the nut, and every publisher in the business should be authority on "nuts."

Right now we publishers find ourselves in the depths of the dullest popular song season we have ever experienced, and, of course, instantly we are all tempted to lay the blame at the door of the new Democratic Administration. Of course, there may be something in that, too, owing to the fact that they have had so many great and important questions to settle, the general public's attention has been diverted from the "straight and narrow path" of everyday dollars and cents retail business.

And for the same reason the "men with the coin" have been holding back (as it were) just to see what the "powers that be" in that beautiful city of Washington intended doing, so that they would know, in turn, just which way to jump for safety.

While we must credit this new Administration with some of the trouble, I believe the main difficulty with this "queer" business (if you can call it a business at all), the publishing and popularizing of songs, is that it is shot to pieces with its own evils.

Even the little skinny bit of flesh by which it has been hanging for the past few years has finally broken, and the result is that everything has fallen from the nail and is now lying rotting on the ground, just as any other load of rubbish.

For years the publishers, from time to time, have pathetically howled about the "professional copy evil," and several times have they tried to get together in some way to cut this quite serious evil out, but nothing definite has ever been accomplished.

But far more serious than giving away a few professional copies to the wrong people is the "Eastern" publishers' method of "paying acts" to sing their songs.

Of course, competition has brought this about, as it is competition that has brought about many other things, and even while we have learned from childhood that competition is the life of trade, when brought face to face with the facts in this particular line, competition seems to have been the "death of trade."

I have, from the day I started, proved to my own satisfaction that if you have the right material, the right singers, and by that I mean the big singers, are only too glad to sing the songs.

Anyone with half an eye or a grain of honesty can tell you that Will Rossiter to-day has the majority of the best artists in America, on the vaudeville stage, singing his "Good-Luck" songs, and none of them, without a single exception, are on the weekly pay-roll.

Of course, the "Eastern" chaps claim I pay them all, but I want to say right here that if I had enough money to pay all the singers in America who are singing my songs I would surely have enough money to retire from this "queer" line of occupation.

Without handing any American Beauties to myself I believe I have the reputation of holding my singers year in and year out as my personal friends and members of the "Good-Luck" song family, and these same "Eastern" fellows should know by this time that they cannot get these members of the "Good-Luck" song family away from me, even though they are continually making many of them tempting offers of weekly payment. It seems to me that this one alone, if the "Easterners" were half as bright as they imagine they are, would convince them that there are other methods, and successful ones, too, besides their own cold commercial proposition.

No one with any artistic temperament in their composition, or one born with a soul, would ever think of singing a song for so much money per week. There are lots of performers who are being paid for singing songs, and there are a lot more who are taking money per week for "butchering" songs, but I am glad to say they are not in the "Good-Luck" song family.

On the other hand, when a good singer can do a song justice it's all right and perfectly legitimate for the publisher in turn to do this particular singer some favor in return. And, as every publisher knows, there are a million ways in which the singer and publisher can work together for mutual benefit besides putting it on the same basis as you would put coal or wood by the week, which in itself, in my estimation, is enough to kill the best song in the world.

I have yet to see any of these cold-blooded propositions that have brought about ultimate success for those involved.

There are altogether too many in this "queer" line that were made in a hurry and turned out minus soul and conscience.

Another big evil that is in evidence in all directions right now is the "leather-lunged ballyhooing," or demonstrating, that is going on in many of the music departments.

The publishers of this country have made it possible for all the ten cent syndicates to make a barrel of money out of their music departments. The music is to-day the only article in their stores that is not recognized by the public as a manufactured ten cent article.

It is also considered by those who know the facts that it is the best "drawing card" they have. If not, why do the syndicates always put the sheet music department the farthest away from the main entrance to the store, in order that those who wish to buy may pass and go through every other department in the store, with the hope that they will buy something else on their way to or from the sheet music department?

Instead of the syndicates appreciating what the publishers have done for them, and showing their appreciation by standing by, and for the five or six publishers that have the courage of their own conviction, and who are willing to take a chance with their own money to popularize a song to such an extent that it is as easy to sell in a ten cent store as a cake of Pear's soap, what do they do?

In return for what the few "real" publishers have done for them, they are to-day "killing the goose that lays the golden egg" by pushing a lot of stuff, a lot of "junk" that they can buy for almost nothing.

They are doing this to such an extent in so many of the departments that the legitimate call for the popular stage song "hit" to-day is practically killed, and at last the music buying public are sick of asking for the songs they have heard and want and can't get, until they are going elsewhere for the goods they want.

And, along this particular line of argument, will say that I can see a big revival of the music business among the regular music stores and department houses who do the best they can to run their music department with a tone of respectability.

The ballyhooing that is going on right now is positively killing the music trade "deader than a door nail," and only by the publishers getting together and cutting it all out entirely can they expect things to re-adjust themselves into somewhere near healthy condition.

Years ago a legitimate demonstration was a good thing, but it has been overdone, and the public are tired of all the "rot" they are obliged to listen to if they happen into any of these stores, and I believe the reason the music business at this moment is so poor is due to the fact that the music buying public are staying away from such places, where they are often insulted by these coarse, would-be demonstrators, and are patronising what we have always considered the legitimate class of music stores. I believe that this, more than anything else, is what has caused the syndicate business to drop so far below its normal condition.

On the other hand, if the various syndicates want to run demonstrations that is their business, and they should hire their own help and run things to suit themselves, but why should the publisher stand any of this demonstrating expense? When we are getting so little for "hits" that the public are anxious and willing to buy them for ten cents per copy, if they can do so without having to come in contact with these noisy, boisterous, pushing and shoving demonstrators.

There is not a publisher in the business to-day who can show a cash profit for any one of these so-called song demonstrations, and yet, week after week, and month after month, they will keep it up and almost break their necks to get an opportunity to put in some such proposition as I have outlined.

Do you see the makers of the "Barber Pole" candy or the manufacturers of the tin-foil jewelry furnishing demonstrations to peddle that line of stuff? No! They are business men—NOT publishers.

There is not another business on the face of this earth in which such idiotic things are done as we are forced to do in this "queer" game, and all for the lack of some common sense and practical understanding among the few five or six "real" popular song publishers.

I don't want anyone to think for a moment from these remarks that I do not appreciate the business received from the many big syndicates. We do appreciate it, but at the same time we feel that honors are even, and, if not, certainly they are in favor of the publisher, and not of the syndicates.

Some of the syndicates to-day, while they have only been handling music for a few years, actually imagine that they "wrote the music business," and things have come to such a point that they now feel competent to write instructions, telling us just how we should do this or that in order to popularize a song so that we can sell it to them for less than cost. One need only read these "letters of instructions" to realize that most of the "wonderful schemes" therein outlined are just about as clever and wise as any other "childish prattle," and were tried out and found hopeless several years before the Ark landed.

As long as I can remember (and that's going back some) the publishers were always going to get together, but that's as far as the scheme has ever traveled, and, as we are supposed and are taught by insurance companies to estimate the future by the past, I don't suppose there ever will be any first class business man's understanding and steel-bound agreement among the publishers of popular songs.

I, as before stated, am a hard working man, and am so busy fighting my own battles that I haven't the least idea of what the others intend doing for the future, but I, for one, wish to go on record that I do not intend to stand for any ballyhooing demonstrations in the ten cent stores, and as I happen to have at this particular moment the best song material I have ever had in all my life and also happen to have the best "real" artists in the family that are glad to sing my songs, I see no serious cause for worry on my part.

While I am mentioning "real" artists, by that I mean my professional friends ("my children"), whom I would not trade or exchange for all your "bought and paid for" singers in this wide world.

Everyone who knows me, knows that we have a religion of our own out here in this "wild and woolly" West, and that you cannot measure this particular religion by so much per pound, but nevertheless, it's most successful, as facts and figures prove, for in spite of the fact that Will Rossiter is seldom in the East himself, he has his share of real "hits" every season, and the "Good-Luck" songs are constantly in evidence on Broadway, and since the native New Yorker really believes that Broadway is all that there is to America, it certainly should stand as sufficient evidence that my claims are correct.

In conclusion, no matter what I may have said, it's only as I see it in my busy way, and of course, there are always exceptions to all rules, and I presume, very few, if any, will pay any serious attention, and what I may have said will cut but little ice, for the simple reason, I have never had a fire, either accidental or pre-arranged—I have never had a partner—I have never had a business failure—I have never gone into bankruptcy to beat my creditors, and there is not one in our ninety millions who ever loaned me a five cent piece, and I don't even own, either outright or on the installment plan, an automobile—so after all, these "ravings" are not important, but you see, Mr. Patrick, the Chicago representative of the dear old NEW YORK CLIPPER, insisted I turn in "some kind of stuff" over my own signature, so here it is.

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The history of one exposition midway is the history of all of them from the standpoint of an experienced showman. The head of the amusement department is always selected because he has had no previous experience at an exposition. The men higher up know why.

When the plans are drawn and the books open then the real king of the exposition midway begins to reign—the promoter. The organizer of big and small things at an exposition is a diplomat that could open a night school for envoys plenipotentiary. These promoters not only know what they are about, but they know what any certain type of man will do under a certain set of circumstances. The cream of stockholders are brewers, bankers and society people. Brewers are model backers of exposition enterprises because they will undoubtedly make all kinds of money during the exposition from their regular business, and are easy losers. Bankers and society people make good backers because they don't want the public to know they have anything to do with such brazen things as midway shows. But, by all means, steer clear of lawyers. Never sell even one small share of stock to a lawyer. There is something about the training of a lawyer that makes him a bull in a china shop if he is allowed to say anything about the conducting of a midway show. Probably because the lawyer has no place in his training for the credulity of the public.

The experienced showman does not get there until the promoter has finished, and what a task he has set for the showman. The promoter has done everything to the coming showman he could possibly think of. He has played every expensive practical joke on the showman that his brain could possibly devise. Instead of arranging things inside the concession for the reception and entertainment of the public he has filled the interior with unnecessary fire walls, made the place rich in expensive plumbing, wiring, sanitary appliances, desks, office fixtures, cash registers, typewriters, painting and staff work, etc. All of which spell contracts, while the front has been made a nightmare of tartiary consideration. Nowhere on the whole midway is there one ballyhoo stage. What? Ballyhoo at an exposition? Perish the thought. Why we are going to create a new race of patrons with an entirely new style of human nature especially to come and spend their millions of money at this grand exposition.

And it does look that way on the first day. On the opening day all the local patriots of the exposition town hie themselves to the expo. to spend the money they have saved up for that express purpose. And they do spend it. The opening day mob is so anxious to get rid of its money that it will spend at every ticket office they reach. It is a good plan to have as many ticket offices as possible to relieve the local public of their money. The opening day crowd is so blinded by their sense of local pride that they see nothing and remember less until their money begins to give out and they have hardly scratched the surface. Then they grow peeved. They try to remember what they had seen for their savings, and they can think of nothing but a jam. Tired and broke the opening day crowd goes home to be more descreet when they come again or to be knockers all during the expo.

On the opening day no one pays any attention to a talker of a ballyhoo. Those people came there to spend their money, not to select from the menu of amusements.

After the opening day comes the country's swells. They come in their private cars and yachts. They visit the midway in groups of six to twenty, moving about twenty yards apart. These swells are usually very nice people with whom to do business. If there were only more of them. Enough to make it look like an audience. Then come the horde of commercial travellers looking for the real thing. If these groups did not comingle there would be no trouble. But the swells are not all gone before the sports begin to arrive. It is a mixed crowd and that starts the row. The sports are usually in the majority, and they want to see some thing outre. The swells mix in the same crowd and are treated as the sports want to be handled, then there is a holler. By this time the crowd has begun to select its amusements, and the small ballyhoo stage has begun to appear while a man dares to grind in front of a door. Then it happens. The great directors of the exposition hold an indignation meeting. Why our beautiful midway is becoming nothing but a horrid showman's alley. It is a disgrace. It is an outrage. Throw those horrid criers out. They are doing the dirty work. Then all talking and ballyhooing cease and the dear public can walk up and down the midway and look at the fronts.

It is well to state here that the directors of an exposition are always selected for two reasons. First, because they are persons of local influence, and second, because they don't know anything about the business.

When talking and ballyhooing stops the receipts fall to almost nothing. Then the treasury department begins to yell for expense money. The directors are called to reconsider the matter. Some of the directors see how the land lays and do not appear at the meeting. Then the talking and ballyhooing is resumed with strict limitations. Talkers are even furnished with a list of forbidden phrases. There are a horde of detectives set to watch the talkers and ballyhooing people to see that they do not exceed the speed limit. It is about this time that the exposition officials begin to see the light. Their neighbors, the local stockholders, in the concession get after the directors with an awful crash. You old prudes of exposition directors are robbing us of the receipts to our shows we could have if you had any sense, and would keep your hands off. Then the expert ballyhoo man begins to be somebody. Stockholders begin to notice who is getting the money. Some of the swells of the town who have money in the thing even stayed around long enough to begin to grasp the psychological ingot used in separating the public from its money. But, as a rule, it is the uninteresting and disgraceful fakir's tricks to the average stockholder.

By this time in the history of the exposition many of these great buildings which housed the promoters' nightmares have closed or turned into the kind of shows the despised talkers and ballyhoo people have proved will get the money. The stockholders have become disgusted with the whole proposition or are too busy making money with their regular businesses that the midway is turned loose to get the money by the time the cheap excursions start, and the real producers begin to come.

The experienced showman not only has trouble from without, but all kinds of trouble from within. The first day of the expo. the ticket offices are filled with girls and boys who are there because they are somebody's sons or daughters. They know nothing about selling tickets. It is harvest time for the change ringers and the flammers. The poor ticket sellers loose hundreds of dollars to the skillful shove-back boys. Then there are tears and consultations. They ask the experienced showman why he did not tell them. His answer always is that it would have done no good. Ticket sellers can not be educated in a few minutes, and they would not listen anyway. Let them pay for their schooling.

The nominal manager of an exposition concession is always selected for two reasons. Because he looks good to the stockholders and because he knows nothing about the business. There have been many instances where a forty dollar a week man has been put in charge of a $150,000 concession. Before the exposition is over he has learned something, but his education has been quite expensive to the stockholders.

The ideas of these new managers are a source of constant joy to the old expo. follower. Volumes could be written of the fun they cause and the misery they have heaped upon their best friends—the men who were trying to get them some money to show the stockholders.

It has cost the country millions to educate a lot of men in the expo. business, but the learning is of no value because no one wants anyone with experience around an exposition. They would be too practical for the interests of the men higher up.

The best an experienced showman can do at an exposition is to stick around and do the best he can until some of the big dreams close, then get a small piece of ground, open a door, put in a good ballyhoo and get some real money. Even at that the showman stands only one chance in five of getting away with anything for his humiliation and hard work. Sometimes circumstances the powers higher up had not reckoned on give the showman an opportunity, but it is purely accidental. An exposition is primarily an educative institution, and that is about all anybody outside the inner circle ever gets out of it.

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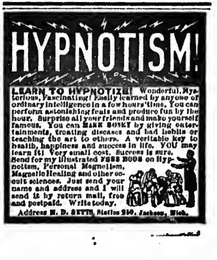

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THE MURRAY HILL STOCK CO.

BY EDGAR ALLAN WOOLF.

The dear old Murray Hill! What memories it calls forth! I can see little "Fanny" Starr, with her face covered with burnt cork, singing "It's a Lovely Day for Movin'" in that old farce, "Fun on the Bristol." I can see Laura Hope Crews, made-up with skill for the Widow Melnotte, in "The Lady of Lyons," every line drawn upon her childish face so that she actually seemed the elderly woman she was playing. I can see Bob McWade Jr., improvising a scene in "The Taming of the Shrew" when, as Grumio, he held the stage one night when Billy Bramwell forgot to make his entrance—and so well did he invent Shakespearean dialogue that he received a "call" for the scene he invented. And I can see dear old Henry V. Donnelly himself, as he stood upon the stage of the theatre he had managed so well, on the last night of his management—before it was turned into a burlesque house. When the audience, as much affected by the final performance, as were all the actors themselves, called upon him for a speech of farewell, tears filled his eyes, and turning to me (that night playing a fourteen year old boy) he said, "Edgar, say something," and rushed from the stage. And so it was, that I spoke the farewell words for the famous Murray Hill Stock Company.

What a wonderful training school it was. I was taking special courses at Columbia College when I joined it, and my eagerness at the first rehearsals to take down all the suggestions of the stage manager, George Henry Trader, just as if I were at a college lecture, held up the rehearsal, much to the amusement of two giggling girls in the corner. They were none others than Miss Crews and Miss Starr, who invented the name of "Leslie Carter" for me because of the unfortunate shade of my hair. Although I didn't know that until later, I looked upon those two girls as my enemies. But before my first month's apprenticeship in the theatre was over they, as well as the entire company were doing their utmost to teach me to do my small parts as well as I could. That was the secret of the success of the company. Everyone tried to help each other. We were all good friends. Many times did Miss Crews sit up till two in the morning sewing on a dress for Miss Starr, while she was making a hat for Miss Crews. And that's why we none minded work. We took it all in the light of fun.

EDGAR ALLAN WOOLF
(In "Fun on the Bristol")

Bob McWade was the art of the company, and it was to him that I appealed for assistance in teaching me how to make-up. One of the five parts played on my "first appearances" was an old man, and McWade told me that the best way to make-up for that part was to go down to Berner's and buy a box of "wrinkles." I shall never forget that wigmaker's expression when I walked into his store and asked for that imaginary article. The whole company waited for my return from the shop, and the laugh they gave me taught me to beware of "that man McWade" in the future. But what performances he gave in those days at the Murray Hill. His "Conn, the Shaughraun," would have made that old play popular again had it been presented on Broadway. And his Baron Stein, in "Diplomacy," was a masterpiece. It was in this part I loaned him my fur coat, which was famous in the neighborhood, because I was the most unimportant member of the company that season, yet sporting the swellest coat. Immediately the audience saw the coat a roar was heard. But McWade was equal to the situation, for with a bow to the other character on the stage, he said: "I feel like a sheep in Woolf's clothing," and he could barely continue the scene.

LAURA HOPE CREWS
(In "Fun on the Bristol")

FRANCES STARR
(In the Old Murray Hill Theatre Days)

Dear old Mr. Donnelly never was cross at such interpolations. He knew his audiences loved the personalities of his players. Once in a while he secured some well known actor for a sort of "guest engagement," for he realized his audiences appreciated that courtesy. It was in this way Daniel Bandmann came to the Murray Hill for a few weeks. I shall never forget his "Richelieu." It was superb. I was call boy at the time, and Mr. Bandmann, who did not like the way I read the few lines I had in the play, called me over and asked me why I emphasized certain words. My reasons seemed to satisfy him, and he said, "I'll have the part read that way in the future." He became very friendly to me during his few weeks at the theatre—especially after I told him I was the nephew of an old friend of his, Ben Woolf, the author of "The Mighty Dollar," in which Mr. and Mrs. W. J. Florence starred for years. "That's what you must become, my boy," Mr. Bandmann said to me, "a playwright. I have been acting for forty years and when I die I'll leave nothing to show for all my work but a farm in Missoula, Mont." I never forgot his words.

Elita Proctor Otis also paid us a star visit for several weeks, and her fascinating dimples and generous nature won the love of the entire company. I put the dimples first for they are the trade-mark of this brilliant comedienne. With the stock company she was unfortunately cast in a series of tragedies, beginning with "Leah, the Forsaken," and ending with "Macbeth." By this time her fun-loving soul was so hankering for a good high comedy part that the role of "Lady Macbeth" simply would not sink into her brain. So Elita hit upon a brilliant idea. In the banquet scene she pinned her cues and lines upon my back, and placed me at the table so she could read them right off. "And for heaven's sake, Edgar," she warned me, "don't turn your face toward me or I wont be able to open my mouth." Well, she got though with her part all right, but I shall never forget the anger of the stage manager as he shouted at me, "You ought to know enough not to turn your back on any lady, especially when she's a queen."

EDWIN HOLT AND LAURA HOPE CREWS
(In "Othello")

For a few weeks we had Creston Clarke, a nephew of Edwin Booth, with us. He was a finished actor, and brought with him the prompt books of the great Booth himself. This was a wonderful moment for us all as we looked at the books the famous actor had touched. I shall never forget our first performance of "Hamlet." Just as the player queen came out upon the platform to pour the poison in the sleeping king's ear, the platform, which was divided in the centre, separated, and down went the player king, "cradle and all," so that nothing was seen of him but a pair of feet sticking up through the crack. There was no place for the "queen" to pour the poison except upon the king's feet. This would never do, so some ingenious soul stuck out his hand from the "wing" in impersonation of an ear, and into that the "queen" let the poison flow as she spoke Shakespeare's glorious lines. "Hamlet" never played to so much laughter before.

Our next experience with greatness came when E. H. Sothern had a one-act play produced at our theatre, entitled "The Light That Lies." The playlet was not a very great success, but Mr. Sothern and Miss Harned came behind the scenes after the first performance to visit Eleanor Moretti, who appeared as a "guest" in the play. How we all hung over the railings to see Sothern and Harned. And in their hearts each one of those actors longed for the day when they might be important players also. Little did they know the day was not far off. Now Frances Starr is one of the leading stars under Mr. Belasco's management. Laura Hope Crews was the one distinguishing feature in John Drew's production of "Much Ado About Nothing," and is now the leading lady for Mr. Drew—and will be starred next season. Dorothy Donnelly, who was the leading lady of the Murray Hill several seasons before I joined it, is now the foremost actress, in her line, in America. Among the other players who graduated from that wonderful training school are: Robt. Drouet, Sandol Milliken, John Westley, N. Sheldon Lewis, Robert McWade Jr., William Bramwell, Isabell O'Madigan, Chas. Waldron, Alice Johnson, John S. Robertson, Chas. A. Hutchison, Albert Parker, Ralph Stuart, and scores of others.

Henry V. Donnelly himself, is no more, but the theatre he managed with such wisdom and love, will live in the history of the American stage as one of a trio of famous stock companies: Old Wallack's, Old Daly's, and the dear old Murray Hill.

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THE INAUGURATION OF A NEW ERA IN VAUDEVILLE.

BY FRANK QUEEN DOYLE.
(General Booking Manager Jones, Linick & Schaefer.)

A new era is dawning on the horizon of vaudeville. The days of "dollar variety" are shortening in this "Winter of Discontent," and in their place we find the Springtime of popular prices. The popular priced, or "family vaudeville" houses are rapidly taking the place of the "legitimate."

McVicker's Theatre, Chicago, was making $40,000 a year profit with dollar combination attractions.

Some one said it could not be bought for love or money.

Then it was purchased by a Chicago vaudeville firm and turned into a popular priced vaudeville house. It will make a hundred thousand dollars this year.

The Colonial Theatre, K. & E.'s stronghold in Chicago, was a money-getter. Public opinion said it was a bulwark that could not be broken. And then this same vaudeville firm bought it and made it a popular priced vaudeville house.

That little gold-mine, the La Salle, has just taken a tumble. And again this same firm is the lucky buyer. Its policy has not been determined but—just wait and see!

It is interesting to look back over the past few years of the vaudeville situation in Chicago, the principal city of the middle West.

What wonderful changes have been wrought in the local theatrical field! Eight years ago, the loop boasted of three Kohl & Castle variety houses, namely: Majestic, Olympic and Chicago Opera House. This same firm controlled the Haymarket, on the West side. At this time, Kohl & Castle have but one house playing vaudeville in Chicago—namely, the Majestic. It is Jones, Linick & Schaefer who have cornered the loop vaudeville with the Colonial and McVicker's Theatres.

The last six or eight years has brought a complete revolution in family vaudeville. What was styled family vaudeville in 1905 would not show up much in comparison to the "Family Vaudeville" of to-day. The small time theatre eight years ago had no ambitions beyond what we would now style as mediocre shows.

There were two theatres in Chicago at the time I write of which took rank far above the small time of that day, for they played some of the best acts going, and it was nothing unusual for their shows to amount to $250 or $300 for the week. These houses were Sittner's theatre, since closed by the building department, and Schindler's, since re-modeled into a modern groundfloor house. Both of these theatres were re-modeled dance halls in those days. Both did a remarkable business.

The first Chicago theatre to be erected with the idea of presenting family vaudeville was the Iola. A little later Sam Lederer opened the Star, in the same neighborhood, but presented big time acts in most instances, so that house was not then considered small time, although it did not rank with the Majestic.

The next theatre to be erected for the purpose of presenting family vaudeville was the Lyceum, owned by Jones, Linick & Schaefer. I was booking Schindler', Sittner's and the Iola, and was given the Lyceum, as I had been booking the Premier and Gem, Jones, Linick & Schaefer houses, for some time.

The next family theatre to open was the Kedzie, then came the Wilson, which offered William Morris' attractions. The Trevett, now known as the Cottage Grove Empress, came next. The Crystal and Garfield, operated by the Schaefer Brothers, opened about this time. Then came J. G. Conderman's Julian and I. A. Levinson's President. Shortly afterward the Comedy was opened. It is now known as the Plaza.

By this time I was booking sixteen fairly good houses in Chicago, and had several houses in adjacent places. It caused a lot of talk when I gave Herbert Lloyd, "The King of Diamonds," twenty-nine weeks in Chicago and vicinity, playing him a week at every house. Among the houses on my list in those days were: Wilson, Willard, Plaza, Garfield, Crystal, Bush Temple, Lyceum, Franklin, Schindler's, Sittner's, Iola, Arch, Pekin, Ashland, Virginia and Lexington.

The Pekin is located in a colored neighborhood, and played white acts at that time, using shows that cost as much as $1,000 a week.

In the years that I speak of cheap teams and singles made up the programs, and the weekly expense of the bills for the smaller houses did not total more than $150. From this modest beginning family vaudeville has developed into what is now classed "small big time," which really is (in many instances) a show that surpasses the programs offered, the same week, in the big time houses.

It hardly seems possible for the cost of the bills at the Wilson to have increased as much as they have in such a few years. It is now nothing extraordinary for the Wilson or Crown to offer bills costing from $1,600 to $1,800 a week.

To go further and compare the big shows now seen at McVickers and the Colonial with the family vaudeville of a few years ago, shows what remarkable changes take place in amusements. A comparison of condition augurs well for the future success of vaudeville, for with every move forward, more opportunities are disclosed. Vaudeville conditions, generally speaking, are encouraging to all concerned. There is no one engaged in that line of activity that is entitled to growl.

There never has been so many vaudeville theatres as there are to-day.

There never has been so many vaudeville performers as there are to-day.

There never has been so many vaudeville patrons are there are to-day.

Salaries of players have never been so high as they are to-day.

Prices of admission have never been so low as they are to-day.

The manager might complain of the last two conditions and argue that it is not fair to him. Were he inclined to complain he could point out that his shows were costing more every day, and that there is a tendency to decrease rather than increase prices. But a more optimistic view is encountered among managers. There is a constant demand for acts—for anything with a glimmer of humor, or pathos, or liveliness, or with some other attractive quality. The anxiety of the managers to secure good acts, the avidity with which choice features are being snapped up, proves that the managers view the present conditions without alarm.

The number of vaudeville theatres in Chicago to-day is astonishing. The amount of money expended weekly by Middle-West managers for attractions would make a grand total that is amazing. Vaudeville is a bigger business than even its devotees realize. With every move forward more possibilities come into view. The vaudeville business is destined to enlarge until present conditions will be looked upon with the same disdain that is now expressed for the old time "variety."

I believe the family theatre time, commonly called the small time, will continue to improve in the next few years. It has by no means reached a pinnacle, and the day of the big small time is right here now.

On the other hand I see no prospect or chance that the big time of vaudeville will be eliminated or reduced to any degree. Different kinds of people require different kinds of entertainment, and there is plenty of room in the vaudeville world for the big time as well as the small time. While the small time will materially affect the big time, there will be no conflict to the detriment of either.

The new era of the big small time, lately promoted by such progressive showmen as Aaron J. Jones, Adolph Linick, Peter J. Schaefer, Marcus Loew, Gus Sun, Alfred Hamburger, and others well known in vaudeville, is in its infancy at the present time. Through the shrewd and far seeing guidance of such men as these it will continue to improve and to increase until it reaches far beyond the wildest dreams of its originators, who promoted the small time theatres.

The showmen above mentioned have turned the old time precarious theatrical business into a safe commercial enterprise, and it is to their genius and foresight that the present stable condition of the small theatre business has been established in assured success.

In thinking or speaking of the marvelous development of this phase of theatrical enterprise such names come at once to mind as an integral part of the progressive forces which have urged vaudeville to its present proud position: Moss & Fluegelman, Nixon-Nirdlinger, Sullivan & Considine, Allardt Bros., Alex Pantages, Frank Thielen, Frank Talbot, Michael Fox and Michael Sheedy. With men of such calibre, enterprise and ambition it is safe to predict unheard-of happenings among the small time producers.

There is no doubt that the condition is rapidly approaching when performers of established merit or pronounced success can be assured of continued engagements throughout the year, and that every vaudevillien deserving it, can feel secure of permanent engagements. When this condition has been reached there will be a distinct improvement along all lines of artistic effort in vaudeville. When the public will demand and receive a degree of excellence both dramatically and artistically now reached only in legitimate drama. The highest perfection in vaudeville acting will then be the rule instead of the admirable exception. Already the tendency in that direction is noted by dramatic critics, who see in the continued reaching for artistic success an era of triumph for vaudeville stars eclipsing the best success of the past generations of theatricals.

One thing our booking has done that the other offices had seemed to have forgotten, is to establish a capable publicity bureau. Our department of exploitation covers a larger range and territory than that of any theatrical circuit. We did not stop at expense, but secured the services of the most efficient expert, and staff of assistants obtainable.

Taking a comprehensive view of the vaudeville at the present time, and in the light of experience, I see a happy future both for the big time and the small time in vaudeville.

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TEMPERAMENT—WHAT IT IS AND ISN'T.

BY DAVID BELASCO.

There is, perhaps, no subject associated with the art of dramatic representation and interpretation about which there is so much more or less hazy understanding as that attaching to the word temperament, and all which that word connotes. On the lips of the thoughtless and ignorant this word has assumed a meaning utterly foreign to its real definition, and so insidiously has this corrupt usage of the term crept into our common speech that even among the cultivated and educated we find the same curious misapplication. Temperament has come to mean, in the vulgar parlance, anything and everything in the nature of a departure from normal mental or moral conduct on the part of any young and pretty woman. It has come to mean a predisposition on the part of its putative possessor to make ducks and drakes of the social conventions which regulate the life and conduct of ordinary, sane human beings. And over and above everything else, it has come to be a synonym for laziness—just plain, common, old-fashioned garden variety of laziness.

Now, as a matter of fact, temperament is none of these things. It bears no relation whatsoever to any of the moods or tenses thus indicated.

What then is temperament? If temperament is not temper and an ability to lose it on slight provocation; if tempeament is not a lack of moral responsibility; if temperament is not a disposition towards laziness and general "cussedness," what then, in the name of dramatic art, is it anyway?

Ah! What is it? What is it—this thing we call temperament? I only wish it were as easy to tell you what temperament really is as it is to tell you what it is not. It has been variously defined. Some would call it feeling, and I myself have frequently used that term in lieu of a more precise definition. But feeling is not the same as temperament. I know, and so do you, hundreds of women who are veritable volcanoes of feeling, of emotionalism, but of temperament not an atom. Indeed, I should, perhaps, best define temperament as a condition, an attitude, a mental attitude—rather than any concrete emotional characteristic. Asked for a precise definition, I should say that temperament is feeling tempered and controlled by reflection, and that it involves the possession of what, for a want of a better term, I shall call an emotional memory. And this emotional memory I can best define by saying that it bears the same relation to the dramatist's art as a musical memory does to that of the musician. For however much emotion, however much feeling one may possess on occasion, unless one has the ability to summon the memory of this feeling or emotion at such time as it is necessary to reproduce it, it avails not. This ability the woman of temperament has to an almost unlimited degree, and unless she has it she ought, in justice to herself, to say nothing of the public at large, keep off the stage.

For temperament, and temperament in large abundance, is the prime requisite of the successful dramatic artiste. If one be never so richly dowered with youth, beauty, talent and industry, and temperament is lacking, all the other qualifications shall avail not beyond certain very narrow limitations. If only I could impress this fact upon the hundreds, yea, even thousands, of young women who in the course of a year importune me for an opportunity of embarking on a stage career! Youth, beauty and talent hundreds of these young women have to a very great degree. Many, very many of them, have also inordinate capacity for hard work. All of which is very good indeed. For industry is, of couse, a most important factor in the success of the young dramatic aspirant just as it is in every other depatment of life, but I would like to say right here that we have here in America a certain tendency to overestimate the importance of industry. We have made a fetich of it. People who have succeeded in any walk of life whatsoever, are prone to explain their success to the multitude as being largely, perhaps solely, attributed to hard work. Such an explanation does credit more to their modesty than it does to their common sense. Entirely too many bright, pretty and more or less talented young women are lured into entering dramatic careers through the erroneous belief that will power conjoined with much hard work will win them laurels. Now will power, hard work and all that are, it is true, absolutely essential to success on the stage, provided one has the other requisites, the greatest of which is temperament. But without the other requisites, including temperament, it is only so much stern will power, so much honest effort, thrown away. The great pity that the same amount of will power, the same amount of effort, might not be diverted into channels which would bring their possessor the happiness and success certain to be denied her in the field so mistakenly chosen.

Given temperament, however, the girl who has the necessary will to work hard, and the requisite amount of physical strength to stand that hard work for protracted periods, there is, I should say, no better career than that offered by the American stage to-day.

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THE VAUDEVILLE SITUATION.

BY MORT H. SINGER.

Mort H. Singer, of the Western Vaudeville Managers' Association, expresses an optimism that is more than cheerful regarding the outlook for the expansion of vaudeville outside of the so-called metropolitan cities for 1914.

"During the last few weeks," Mr. Singer says, "I have had a very careful survey of the situation made as a basis of the broadening of the operations of the Western Vaudeville Association, and the statistics I have at hand lead me to believe that 1914 will be the banner year in the history of vaudeville throughout the United States, particularly in the smaller cities and towns with a population of 5,000 and over. In cities of 50,000 to 100,000, where they have been accustomed to less than three musical and dramatic attractions every week throughout the regular season, an average of two vaudeville houses and five picture houses are operating successfully, and the attention the public is giving the so-called legitimate attractions is more than indifferent. I know of one city of 75,000 in the Middle West where two vaudeville theatres played to a gross of more than $8,000 each in one week in December, with a popular musical comedy and a high class dramatic attraction in opposition three days of the week.

"Neighborhood theatres in the large cities, with the exception of some of the larger Eastern cities, such as New York, Boston and Philadelphia, have fallen off. Many of the larger cities in the West have been over-built in this particular. Take Chicago, as an instance. Our statistics show that one hundred and twenty-eight permits for new theatres have been issued by the building department of the city of Chicago during the last Winter, and one hundred of these are still on paper, owing to the scarcity of tenants who would not come to the front with the cash or security for the year's rental in advance, which is usually demanded by the builder. Up to a year or two or so ago the conditions were such that all that was necessary to make money with a small vaudeville or picture house was to throw open the doors and give the shows. Many small merchants, market men, restaurant owners and others abandoned their original paying business to go into the show game. Some have been successful, but the merchant or market man who tries it to-day in the big cities finds that the conditions have completely changed. In ninety cases out of one hundred, the fellows of this class who have tried it out within the last few months have found themselves up against a losing proposition. There are already too many of these small theatres in the large cities, and unfortunately for themselves, they are crowded on top of each other, cutting up the business so disastrously that but few of them are more than paying expenses. Here is the case of a leading real estate dealer who had what looked like an available location for a theatre and had the plans prepared to fit the location. This was two months ago. The first day the plans were in view in his office he had twenty-eight applicants falling over each other for the lease, and found upon investigation that not one of the twenty-eight was financially responsible. It was originally intended to open the theatre in March, but the proposition is still on the market with no takers. I have personally seen these plans in the hands of four different agents in the last two weeks.

"Picture houses fare worse than vaudeville in the large cities, as they have absolutely no protection. Out on the South Side district of Chicago, not much more than a year ago, an attractive picture house was opened and made money each and every week from the start. There being no protection, however, the owner of this house found opposition springing up on all sides, some of it in the same block. Within the last six months four excellent picture houses seating from eight hundred to two thousand, have been erected and opened in his neighborhood, all of them within four blocks of his house. Unprotected by any franchise, such as he might have had in vaudeville, what chance had the first fellow on the ground, or, in fact, any of the five in this group to pay their rent, particularly in view of the fact that the price of feature films is going up as high as $50 a day?

"To show the scarcity of popular feature films, I experimented with the two-reel pictures of Mr. and Mrs. Vernon Castle, the exponents of the modern society dances—among other things featuring their version of the Argentine tango, and I offered the two reels I had in my office to a few managers on the floor of the Association and had them placed in a few minutes. In fact, I had to order three more sets of pictures immediately sent to Chicago, and these were also placed before I left the floor. This film only runs fifteen minutes, illustrates the dances that are the reigning fad of the day, and while a big feature, on account of the popularity of these dances, it is not as expensive as the more extensively exploited feature films, where the outlay for preparation has necessarily been unusually big. I have yet to see, under the present business conditions, where the big returns are coming in on these enormously expensive films, and I venture to say that with the majority of these big films, the returns are not there to warrant and meet the original cost. I believe that there is more money lost than made on the greater number of these so-called features, and this condition will continue until the people in the film business get a firmer grasp on the pulse of the public, as to what the patron of the picture house wants for his or her entertainment.

"To my mind there is one road to the show business still open and available to parties with moderate capital in the control of an available location. That is the remodeling of stores or old theatres in towns of 5,000 to 25,000, and the introduction of clean family vaudeville. I would not suggest more than one house of this class to a city or town of the population mentioned. But where the field is not already covered in the smaller cities, the opportunity is open on weekly or split-week bills, without headliners, but carefully arranged by a reliable agent, who not only understands the booking end and can deliver the acts, but who knows after a short study what each city or town demands and will advise in other ways in the successful operation of the theatre property thus created and supplied.

"There are, of course, but few cities or towns the size I have mentioned without vaudeville of some sort, but in many of these places there is room for improvement. Some of the smaller cities and towns are simply the dumping ground for the riff-raff on the books of agents, who handle acts of no higher class. It is in these towns and smaller cities that the development of a healthy opposition, booked by a recognized agency, will drive the mediocre stuff out or open the eyes of the local manager so that he will make a change in his agency and get guaranteed attractions.

"But considering the outlook all in all, aside from the ungovernable overcrowding and over building of small theatres in big cities, conditions are favorable for a profitable expansion of business, particularly so for vaudeville. It is also hopeful for the films if the big fellows will get out the class of pictures that meet the demands of the public at the same time making a price on them that will give the picture house owner a chance to make some money with his property."

25 YEARS AGO.

Under this heading we will publish each week important and interesting amusement events occurring in the corresponding week a quarter of a century ago.

Jan. 11, 1889.—"The Water Queen," first produced in New York City, at Niblo's Garden.

Jan. 11.—"Ray," by C. Wallace Walters, first seen in New York at the Fourteenth Street Theatre.

Jan. 11.—"The Tigress," Ramsay Morris' dramatization of his novel, "Crucify Her," first acted in New York at People's Theatre; this also marked the metropolitan stellar debut of Selina Fetter.

Jan. 11.—Earle Remington re-married to Wm. E. Hines at Chicago.

Jan. 11.—Little Jack Ryan made metropolitan debut at Grand Opera House, in "My Sweetheart."

Jan. 13.—"The Fat Men's Club," by Col. Milliken and Henry Tyrell, originally acted at Music Hall, Yonkers, N. Y.

Jan. 14.—"The Leader," by Fritz Gallerup, originally acted at Hennepin Avenue Theatre, Minneapolis, Minn.

DURING THE WEEK.

Chas. B. Hicks' Colored Minstrels opened in Melbourne, Australia.

The Madrid Spanish Opera Co. opened in San Francisco.

Cleo Mendoza was at the Palace, St. Louis.

Helen Dauvray signed with H. C. Miner.

Sig. Perugini sailed for Europe.

The Paul Bauer properties at Coney Island, were sold at auction.

Charles Frohman leased the New Park Theatre, Cleveland, O.

Kellar was at Dockstader's, New York.

Mrs. Sol. Smith and Mme. Ponisi were in repertoire.

The funeral of Mary Hewins Fiske was attended by all the leading professionals.

The report of the Actors' Fund showed $56,000 to its credit.

Minnie Palmer played at the Grand Opera House, New York.

H. Roltaire signed with the Barnum & Bailey Show.

Rentfrow's Jolly Pathfinders were touring Kansas.

THE CIRCUS—A BENEFIT TO A TOWN.

BY HARRY EARL
(Of Ringling Bros. Press Staff, assigned to Barnum & Bailey.)

I read an article last Summer in a prominent newspaper printed in a representative city of the Southwest—the "head" was: "Once more the gates of the city have been opened to the circus." High license and other obstacles had kept the tented shows out for some time. As I appeared upon the scene it was pleasant to note how glad everybody was to learn that "The Greatest Show on Earth" was coming.

The circus is a good thing for the city in more ways than one, and it becomes a mighty bad advertisement for any city when the propaganda goes out that that city has closed its doors on the great tented amusement enterprise of the present day.

About the only objection one ever hears to the circus, comes from some disgruntled grouch who can't figure out any way to beg, borrow, steal, or secure by false pretenses, a brightly printed "pass" with a reserved seat attached. He says:

"What's the good of the circus anyhow? It just takes a lot of money out of town that us taxpayers ought to keep at home."

He never stops to calculate how much the circus brings to town, and he does not stop to think that the money the circus takes out of town is left in the next town, and that all through the season a goodly percentage of the money "taken" from one city is handed over to the baker, the butcher and the candle-stick maker of the next town. Of course, the men who have millions invested in the great present day tented amusement enterprises expect to make a percentage of profit on their investments, but every day brings its risks to their investments, and the circus man probably takes more chances than the men in any other line of business. He is constantly confronted by loss through the elements, railroad wrecks, crop failures, financial panics, damage suits, floods, and practically every menace the calendar contains.

In taking the chances he does it is quite necessary that profits be made, for it is a mighty easy matter for a big circus to transfer its reserve cash from the profit to the loss column at the rate of many thousands of dollars a day.

HARRY EARL.

Admitting that a circus takes money out of town, it must also be admitted that other very laudable enterprises are doing the same thing right along. If money was not taken "out of town" to do it there would be no Salvation Army, no missionaries to uplift the heathen chink, or no railroads or municipal conventions, or no automobile factories, or big hotels at Reno. The old adage about every cloud having a silver lining is certainly true so far as the circus is concerned. Beneath the cloud of "taking money out of town" is the lining of silver that pours a jingling stream of properly stamped United States coins into the strong box of the city and the coffers of the feed dealer, groceryman, hotel keeper and persons in every conceivable line of business who secure an increased patronage on circus day from the people for whose presence in the city the circus is directly responsible. And what is the big circus like Ringlings', Barnum & Bailey, etc., of to-day?

It is a colossal business enterprise, conducted upon business principals.

The men at the head of various departments are business men and gentlemen. Sobriety, politeness and attentiveness are demanded of its employes. The performers are a big family of the best trained men and women in their respective callings, and immorality, in the big circus family, is practically unknown.

Many of the acrobats, riders, slack-wire walkers, jugglers and trapeze artists, who thrill with their feats of daring, and many of the grotesque clowns, who send the ripples of mirth through the tiers of humanity inside "the big top," are members of the church, but whether regular attendants at houses of worship or not, there is a religion all its own that governs their lives and conduct. Down with prohibitive license bars, where narrow minded persons keep out the circus.

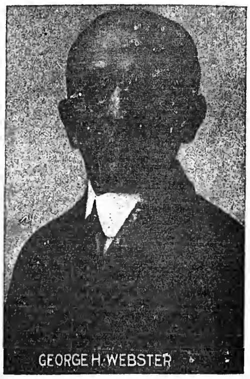
I feel sure that this action will be roundly applauded by the kids to whom the circus is a thing of marvelous, glittering, absorbing curiosity and wonder, but also by the elder generation who "have to go to take the children."

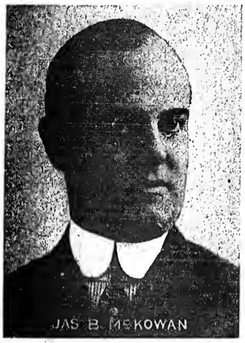
VAUDEVILLE ARTISTS' REPRESENTATIVES IN CHICAGO

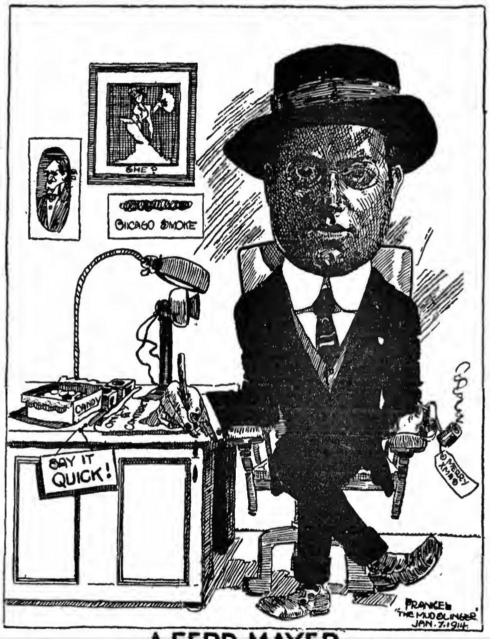
KING LEE KRAUS

PETER MACK

LEW GOLDBERG


GEORGE H. WEBSTER


JAS B. McKOWAN


SHE?
CHICAGO SMOKE
CANDY
SAY IT QUICK!
MERRY XMAS
FRANKEL
"THE MUD SLINGER"
JAN. 7. 1914.
A FERD MAYER

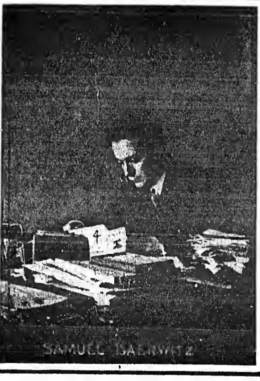
HARRY SPINGOLD

ED. LIVINGSTON

DAVE BEEHLER

MILTON SILVERS

JOHN B. SIMONS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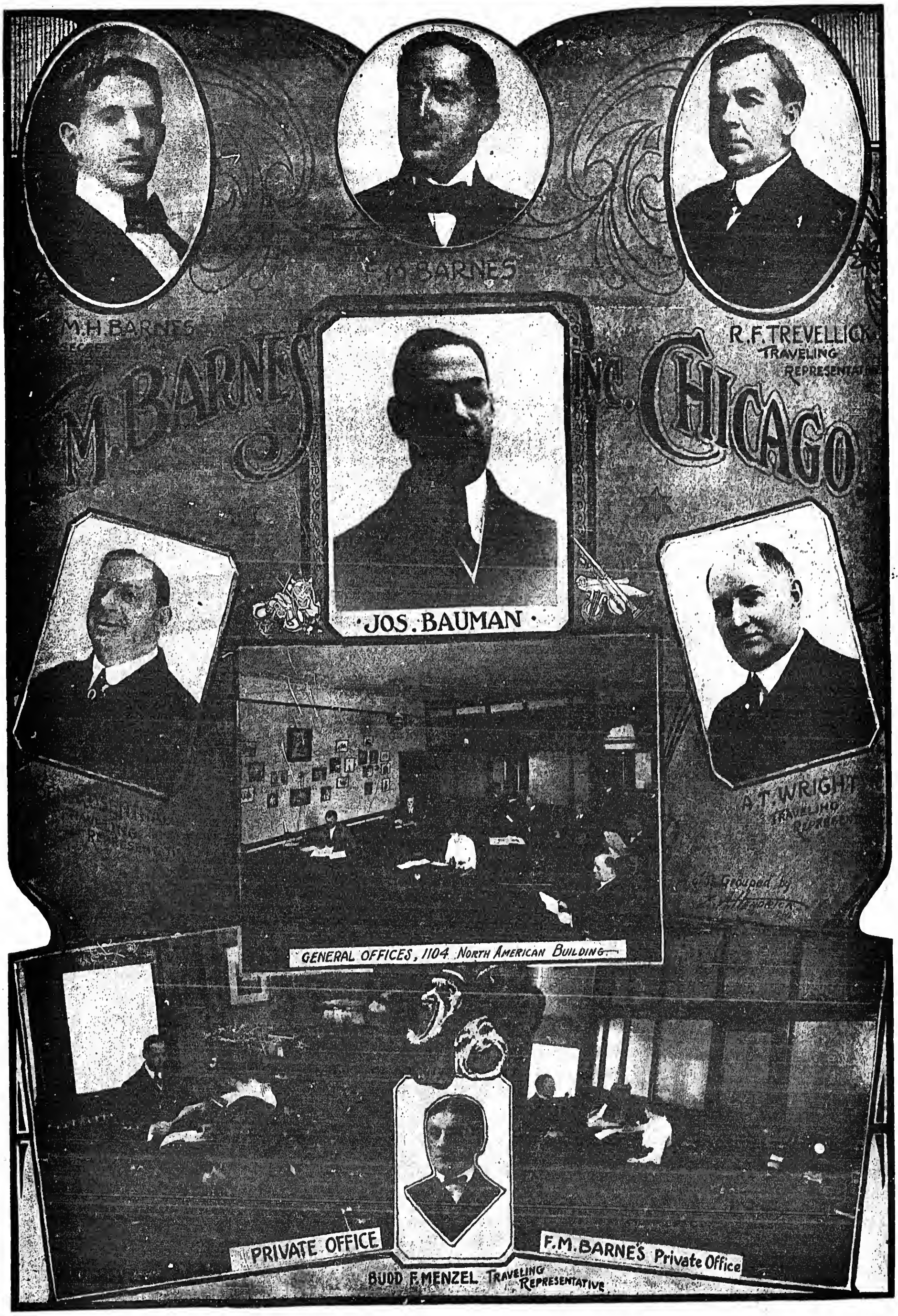
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"THE LITTLE HALL OF FAME."

BY AL. FOSTELL.

The passing of another of New York's famous landmarks, known as "The Little Hall of Fame," which was situated at 126 Greenwich Avenue, in old Greenwich Village, New York. For lovers of quaint and curious buildings, streets and human nature old Greenwich Village holds more interest than any other section of New York. Here the ravages of the city's on-rushing civilization are less apparent, and many picturesque rocks yet remain to claim the attention and charm the speculation of the passerby. Among the most delectable of these landmarks of a bygone era was a little old fashioned eating house on one of the streets bounding Jackson Square, known the world over as the Mausoleum of Amusement Antiquities and Theatrical Hall of Fame, on account of the wonderful collection of rare theatrical material which was displayed all over the walls in frames and cases.

The proprietor of this place of fame was Chales H. Britting, one of the most genial, whole-souled, good-natured fellows anyone would care to meet in a year's travel. He is of German extraction, and is endowed with a modest, quick, quaint wit which would put his customers and visitors in good humor and at ease with themselves at once. Every line and lineament bespeaks individuality and liberality; he is well developed and well preserved, enjoys superb health, a rare specimen of powerful physical manhood. A character whom Charles Dickens would have appreciated.

The building in itself has been in use as a restaurant for over eighty years, from the time, in fact, when Greenwich Village was a separate and distinct settlement, and the major portion of New York. It was over forty-two years ago when Mr. Britting took charge of the place. Several years previous to this young Charles began collecting theatrical material, such as playbills, portraits, lithographs and souvenirs in Newark, N. J., where he first saw the light of day, and where his father, being the owner of a restaurant and theatrical boarding house, corner New and Broad Streets, catering especially to the show trade, Charles early in life formed the habit of saving programs of the different minstrel, theatrical and circus troupes which appeared in that city from week to week from the early sixties on. Many of his friends on the stage took an interest in the boy's hobby, and would send him bills, portrait and other theatrical material of interest from all over this country and England until to-day Mr. Britting's collection comprises over fifteen thousand old American, English, Scotch and Irish programs and hangers, and about ten thousand photos and portraits of stage celebrities of the world, as wells as hundred of volumes of theatrical books and several thousand autograph letters from his professional friends from all over the globe; also curios and mementoes, including old minstrel costumes from Billy Birch, Geo. Christy, Ben Cotton, Dan Bryant, Eph. Horn, Cool Burgess, Billy Arlington, Dan Emmett and Daddy Rice, the creator of Jim Crow, and one of the first to black up and make minstrel famous, and with whom the late Joseph Jefferson made his first appearance, in Washington, in 1831.

He also has a sword used by John Wilkes Booth, the slayer of Abraham Lincoln, which he used in "Richard III;" Edwin Booth's belt, used in "Hamlet;" a pair of shoes used by Edwin Forrest, in "The Gladiator;" the skull of Joe Jefferson's dog, Schneider, which he used in "Rip Van Winkle," presented to Mr. Britting by Mr. Jefferson himself. Jefferson occasionally dropped in of an afternoon, and while his steak was being prepared he would sit and exchange observations with the jolly proprietor.

Mementoes from J. B. Smalley, the old Bowery favorite and for many years the leading man with Mary Anderson, who died a short while ago while a guest at Mr. Britting's, and hundreds of other mementoes and souvenirs which were in glass cases, and with framed programs, portraits, lithographs and letters decorated the walls from floor to ceiling, and from the front door to the back room not an inch of space could be seen of the wall. Some of the bills dated back to the early part of the eighteenth century.

There could also be seen the last appearance bill of G. L. Fox, the greatest of old time "Marcelines," in "Humpty Dumpty," at Booth's Twenty-third Street Theatre in 1872.

The first appearance of Harigan and Hart in New York, at Josh Hart's Theatre Comique, at Broadway near Broome Street, in their Dutch sketch, "Little Frand;" programs of the Worrell Sisters' Theatre, Laura Keene's Theatre.

The Winter Garden, in 1861, with Joe Jefferson and J. H. Stoddard, in "Mazeppa."

A bill of the same theatre, of Edwin Booth, in his run of a hundred nights in "Hamlet."

The opening bill of "The Black Crook," at Niblo's Garden.

A minstrel bill of the Chinese Assembly Rooms, where minstrelsy had its first run.

The Art Union Concert Hall, the Olympic Theatre, Tony Pastor's Opera House, all below Fourteenth Street, when the rialto was on Broadway, between Houston and Prince Streets.

Those were the real show days.

A bill of Buffalo Bill at the old Bowery Theatre in 1877, in the Indian drama, "The Red Right Hand," with Texas Jack, Wild Donald McKay, the hero of the Lava Beds, and a troupe of real Indians. This was the begining of Cody's career as a public entertainer.

A bill of the Park Theatre, corner Twenty-second Street and Broadway, with A. Oakey Hall, the former mayor of New York, who created somewhat of a sensation by appearing shortly after his term of office as Wilmont Keirton, one of the leading characters in "The Crucible," a lurid but highly successful melodrama.

A bill of Tony Pastor's Opera House, at 201 Bowery, in 1867 (from where the present day vaudeville originated, and for which Mr. Paster should be entitled to the credit for bringing the variety business of those days to the present day standard. On the same bill he announces to be distributed to the poor sixty hams on Monday evenings, twenty barrels of flour on Wednesday evenings, and orders for ten tons of coal on Friday evenings (and then they talk of their country stores of to-day).

A bill announcing the grand opening of the Alhambra Palace (Tammany Hall) next to the Academy of Music, Fourteenth Street, near Third Avenue, on April 14, 1870, to which place Tony Pastor moved from his Broadway house in 1878, and which he ran as Tony Pastor's Fourteenth Street Theatre up until his death in August, 1908, and which is now known as the Olympic Theatre, a burlesque house.

Also bills of P. T. Barnum's three different famous museums. The Ann Street Museum, the Broadway and Fourteenth Street Museum, Jake Berry's Opera House, in Little Twelfth Street, in Greenwich Village, and hundreds of other rare bills of interest, which would fill every bit of wall space in the Metropolitan Museum of Art.

In spite of the magnitude of his collection Britting knows the history of every portrait, program and personal relic. He is one of the best known authorities on theatrical matter.

It was his greatest delight, after work hours (which was precisely at 8 P. M., when he would close up the restaurant, and none could enter only his friends of the profession), when he would go over his collection with his professional cronies, who assembled there every evening by the score, and the anecdotes and reminiscences which were then called forth until the wee hours in the morn were worth months of current Broadway chatter, and would make volumes of interesting matter.

How we miss the dear old place, and the smiling countenance of the genial host, especially is this true of the veterans from the Actors' Home, at West Brighton, Staten Island, who were frequent visitors at the famous Little Hall of Fame.

There was Charlie Morris, of the Morris Bros., Pell & Trowbridge Minstrels; Ike Withers, the great flute and piccolo player, who traveled with most all the old time minstrel troupes, and Harry (Doc) Irwin, the clever story teller. The happiest moments of their lives were spent there, and what of the impromptu minstrel first parts we used to have at the different times, with such men as Billy Birch, Ben Cotton, Frank Cushman, Lew Simmons, M. Ainsley Scott, the minstrel baritone; Joseph M. Norcross, basso and interlocutor, who has traveled with every minstrel organization of note from Christy's to Haverly's in America and Europe, and is still in harness, at present time traveling as one of the original five veteran G. A. R. Fiddlers on the Keith Circuit.

Will S. Rising, of comic opera fame, with the big hearted Jack Donohue in the middle, Ike Withers, flute soloist and guitarist, and J. K. Buckley and Al Fostelle at the banjo end. Where Billy Emerson sang his "Big Sunflower" and his "Moriarity"—and how he could sing.

Bobby Newcomb, "Dorkin's Night," by Frank McNish; J. B. Studley would quote Shakespeare, John P. Hogan, in "The Belle of Fourteenth Street," "Hot Corn" and neat soft shoe dancing, and Dick Sands, in his "My Father Sould Char-coal" and his triple clog. After which we would all gather around the festive board to partake of some of the Britting refreshments, and served *a la carte* in real Delmonico style. Those were nights of enjoyment never to be forgotten. When Primrose and West held their minstrel anniversary at Madison Square Garden Mr. Britting loaned them his collection of minstrel literature to exhibit as part of their entertainment.

Also among this remarkable collection may be found rare Daguerreotypes, the pictures in the early days before the process of photography had become known. Files of *Leslie's* and *Harper's*, illustrated weeklies, almost since their origin, and the good OLD RELIABLE, ever since he began reading same, over fifty years ago.

Going through his collection while packing up to move he made a rare find. Tucked away in one of his books he came across a program of the old Nassau Street Theatre of 1753, New York's first theatre. A few years ago one was sold at auction from the McKee sale, which brought five hundred and six dollars, bought by Evart-Jansen Wendell. The writer was at the sale at the time and one of the spirited bidders.

Mr. Britting, in his youth, evinced such a fondness for the stage that his ambition soon brought him before the footlights, and at the age of fifteen he appeared often in amateur theatricals and childrens' spectacular productions, and was the boy manager of a minstrel troupe of his own. It seems a great pity that he did not continue in that line as he might have become a comedian of note instead of being classed an antiquarian.

Sam T. Jack once remarked while on his annual visit there from Chicago that this collection ought to be catalogued and classified so that it could be moved from town to town and put on exhibition, and that it would yield a large revenue at a nominal price of admission, as it would interest every one in the community, old and young, as it was one of the most unique, extensive, varied and valuable private collections of the kind in this country. Pages upon pages have been written in the daily and Sunday papers and magazines about this quaint little chophouse and its collection, but could not do it justice. It had to be seen to be appreciated.

Prominent personages in all walks of life have visited his place frequently, which had a world wide reputation. A few of the names culled from the register from 1870 to 1913 are:

The late Rev. Geo. L. Houghton, Rev. Dr. Edward McGlynn, Rev. Stephen Merritt, Henry Ward Beecher, Rev. Dr. Clarke, Tony Pastor, Billy Pastor, Harry Miner, Wally Ward, Jake Berry, Belle Berry, Harry Campbell, Hogan Bros., Dan Morris Sullivan, Charley Dobson, Dan Bryant, Nelse Seymour, Dave Reed, Neil Bryant, Dan Emmett, Billy Sully, Fox and Ward, John H. W. Byrne, Galloway.

Billy Birch and wife, Mrs. Harry Sedley, Geo. Morton and wife, Edna Birch, Major Burke, Nellie Lingard, Dick Gorman, Lew Benidict, Billy Carter, Buffalo Bill, James L. Carhart, Alfred Becks, Evert Jansen Wendell, Ada Cotter, Herbert Stanley Renton, Sam Mayer, Dick Carroll, Scanlon and Cronin, Harry Le Clair and Eddie Leslie, Harry and John Kernell, John Wild, Mrs. John Wild, Ada Wray, Sam Ryan.

Madam Sabastian, Postmaster Van Cott, James R. McLean, Barney Fagan, Dan Collyer, Ed. Harrigan, Tony Hart, Annie Yeamans, Dr. Gothold Lord, Richard Harding Davis, L. C. Phifer, Jack Sears and wife, Mabel Blake, Hugh Coyle, Elliott Barnes, playwright; Clara Barnes, P. T. Barnum, James Bailey and James Hutchinson, Dr. Irwing, Prof. S. W. Waldron and wife, J. B. Studley, Florence Emmett, Eva Hamilton-Robards and Sister.

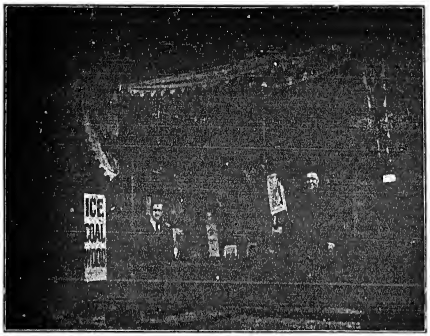
Walter Wentworth, Billy Garvie, Jack Donohue, Al. Fostell, Fred Lauder, John P. Hogan, Carmen Sisters, Tilly Forbes, Acton Kelley, Fred Wilson, Billy Chatterton, Flota Moore, Fanny Beane, James Gilday, Jennie Worrell, Geo. S. Knight, Larry Tooley and wife, Hanah Birch; Will S. Rising, Jack Vidocq, Lew Dockstader, Queen and West, Wm. H. West, Johnny Thompson ("On Hand"), Gorman Bros., Sam Devere, Circus Jim Leischman, G. L. Fox, C. K. Fox, Joseph Jefferson.

Janauscheck, Sir Henry Irving, Helen Torry, Fanny Herring, Herry Langdon, Jessie Burns, Ad. Weaver, Dick Parker, John Smith, Mark Davis, Gilbert Sarony, Vesta Gilbert, Eugene Meranger, Harry Watkins and Rose Watkins, Lew Simmons, Dave Wambold, Chas. Backus, Wm. H. Bernard, E. M. Hall, Harry G. Clark, John Dingess, Sam Sanford, Wm. Henry Rice, Dan Rice, St. Leon and McCusick, Frank Le Roy.

Dick Sands and Tim Hayes, Ed. Le Roy Rice, Ike Withers, Charles Morris, Harry Hapgood (the first man to pilot a minstrel troupe through Europe), Jack Haverly, wife and daughter; Wm. Foote, Mrs. Hi Rumsey, Gus Bruno, Edie Germon, Mrs. Gabriel Campbell, Billy Gilbert, Wm. Leffingwell, Frank B. Converse, J. K. Buckley, Billy Arlington, Joseph M. Norcross, Frank Dumont, Frank Cushman, Joe Murphy, Ben Cotton, Charles Heywood, John M. Turner, the Great Stuart, Dave Marsh, Billy Lyons, Ira Holt, Lincoln Ellsworth.

Fred Bailey, Fred Roberts and Fanny V. Reynolds, M. B. Leavitt, Charles Sturges, A. H. Sheldon, Harry Blake, Wood and Sheppard, Billy Emerson, Harry Cortiss, Matt Fuller, Jas. Fraser, Charles Fisher, J. W. Kelly, Prof. Chas. Koehler, Horatio Whiting, Louise Montague, Robert Dowling, Dr. Jane Cooper, Carroll Johnson, Frank Bush, Frank Moran, Senator Frank Bell.

John Hart, Big Bill Devere, Arthur Rigby, Bobby Newcomb, Fayette Welch, Jake Budd, Cool Burgess, Charles White, Edwin Booth, Chas. Fostelle, Geo. Powers, Frank Kerns, Chas. Dupres, Lester and Allen, Happy Cal Wagner, and hundreds of others.



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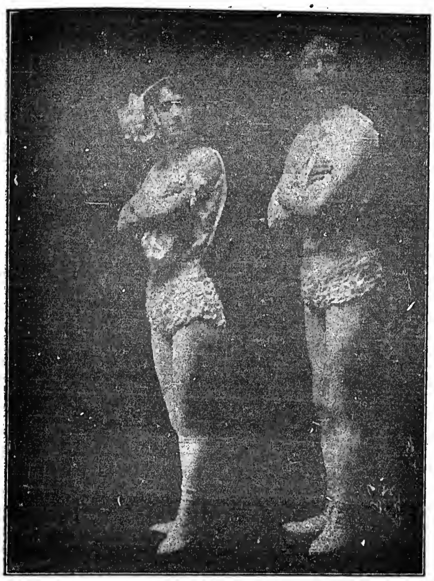


THE FLYING LA MARRS.

MAJOR BURK.

Major Burk, the lightning drill artist, was born in New York; a descendant of ancestry that served in the war of 1776. At the outbreak of the Civil War, 1861, Burk enlisted in the famous Scott Life Guards, 4th N. Y., a two years' regiment. In June, '63, at the call of President Lincoln for volunteers to check the Confederate Army's advance in Pennsylvania, he re-enlisted in the 71st Regiment, N. G. N. Y. (in which regiment his father was a member, participating in the first Bull Run Battle). At the close of the Civil War Burk was appointed armorer of Duryea's Veteran Zouaves. In this position he devoted his leisure time to musket drill practice. In 1868 he commenced his theatrical career, appearing in the principal theatres of America as the American Military Sensation, with marked success. He made his first professional visit to Europa in 1876, his performance meeting with great favor. In subsequent visits he duplicated his previous success, demonstrating to the Europeans that the American soldier could drill—"a little bit."

This marvelous and sensational performance with the musket and bayonet (original and performed only by Major Burk), in the principal theatres of America and Europe, has won the highest encomiums of the press, and public and all military men who have witnessed it have pronounced him the greatest musket drill expert of the age. He has jesty King Edward, of England, and by our distinguished comrades, Lieutenant-General N. A. Miles, General Rosecranz, and by many other notabilities whose names could be mentioned by the writer if space would permit.

Major Burk has written several military sketches, viz.: "The Outpost," "A Hero," "The Countersign," which he has produced and played successfully with companies of his own. In later years he turned his attention to management. For several seasons was manager of the "Twelve Temptations" Co., one of the largest and most expensive productions that has toured the U. S., and later manager of the Trocadero Theatre, Philadelphia. From being an all-around-the-world traveler he has now settled himself to "stay at home."

He is a life member of B. P. O. Elks Lodge No. 1, New York; Star of Hope Lodge 430, F. and A. M., New York; Past Commander Robert Anderson Post, G. A. R.; Past Commandor Garrison No. 12, Army and Navy Union; Past Secretary White Rats of America; member Actors' Fund of America—a man of quiet demeanor and generous disposition, steadfast and loyal to his friends and all those whose good fortune it is to have the honer of his acquaintance.

◆ ◆ ◆

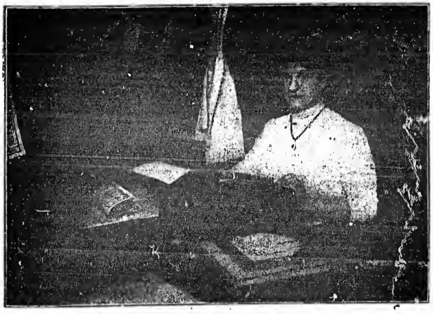
THE FLYING LA MARRS.

A neat and classy act. Doing more real and sensational tricks in five minutes than any other trapeze act in vaudeville. Playing United time. Personal direction, Max J. Landau.

◆ ◆ ◆

FRIDA HAAS.

Frida Haas, stenographer, writer and correspondent to European newspapers, has become a full-fledged citizen of the United States, and as soon as the women of the Empire State get suffrage rights Miss Haas will certainly make the most intelligent use thereof. Miss Haas was born at Erfurt, Germany, twenty-five years ago, came to New York and has since then made her home in the Bronx. Miss Haas is well known to German readers under the pseudonym, "Berliner Range." She is highly intelligent, a fast worker in the domain of journalism and a great lover of animals. Her literary talent is well developed. She writes for the English papers under the name of "Berolina."



FRIDA HAAS.

JACK E. GARDNER.
The musical comedy comedian, in vaudeville. Maryland Theatre, Baltimore, this week.

◆ ◆ ◆

LONG, CHAPRON AND GREEN.

Declared by press and public to be one of the best sister acts in vaudeville. They sing, dance and play the piano, and are the hit of every bill. Their costumes are pretty and tasty, and they know how to wear them. Lew Golder, 1105 Palace Theatre Building, New York, is their manager.

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The ladies of "An Alaskan Honeymoon" Co. are presented by Willette Chartres and J. Frank Holliday, and company of seven. The cast includes Sam Carlton, well known Hebrew comedian. The offering is one of the most elaborately staged, scenically, etc., that has been seen in the East for many seasons, and is playing United time, with Max J. Landau as booking representative. The act is in big demand, as it is replete with bright comedy, lots of music and the prize dancing chorus. "An Alaskan Honeymoon" is enacted in three elaborate scenes.

LONG, CHAPRON AND GREEN.

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The Operatic Black Face Comedian.
An international favorite, who has just returned from his third European tour He opens again in London next June, where a big welcome awaits him.

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Three Creighton Sisters,
Singing and Dancing,
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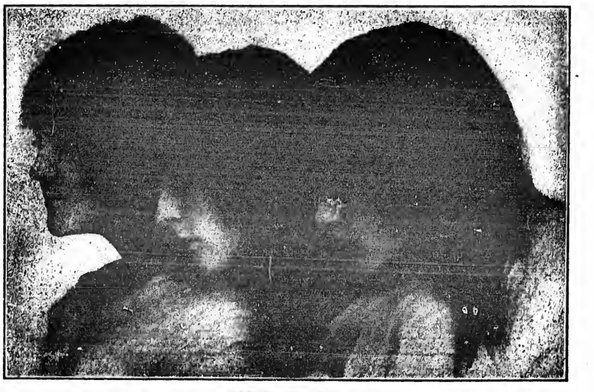
In the Three Creighton Sisters vaudeville has secured a most pleasing girl act. They are ace high in looks and appearance, and they should be complimented for their good judgment in wardrobe selections. A more nifty appearing act has not as yet stepped upon these boards, and that is saying a whole lot. In fact, everything is in their favor. They did splendid work in the singing department, and they took the house by storm with a corking repertoire of dainty dances. Several of their vocal numbers are accompanied by one of the girls on the piano, nicely executed. Credit must be handed to the smallest of the trio, for her bit of "nut" soldier was put over effectively. The dancing numbers are their principal assets. When they left the stage they were applauded most vociferously, and they well deserved it. They acknowledged the big ovation with five curtain calls.

CHARTERS AND HOLLIDAY.



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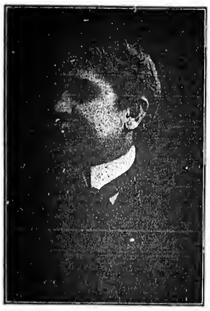
PROPHECY FOR THE FUTURE—ENCOURAGING!

BY LYMAN B. GLOVER.

It is always the better part of common sense to look all facts squarely in the face and then, if one can gather encouragement from them, so much the better. Neither the pessimist who insists that the theatrical business has gone to the dogs, nor the optimist who can see nothing but a clear sky, can carry much weight against opposing facts which cluster around the proposition that the business of the theatre is neither very good nor exceedingly bad.

One thing is certain, that those who study the conditions calmly and without too much bias of self-interest, have come within safe prophesying distance of some very decided changes for the better. They can now hang out their signal flags with reasonable assurance that their predictions are based upon something more reliable than hot air or telegrams from the Medicine Hat of theatrical knowledge.



LYMAN B. GLOVER.

As everyone knows, who has glanced at the subject even in a casual manner, the business has been enormously overbuilt and overdone within the past few years. Nothing like the riotous, ridiculous, reckless and utterly insane increase of theatrical properties and projects has ever been known before. This mushroom growth has established a new record of folly, involving every sort of Tom, Dick and Harry—all the butchers and bakers with a little spare cash, who were suddenly permeated with the idea that anybody could be a manager. Hundreds of so-called theatres sprang up where ten or a dozen had been amply sufficient. Cities were ransacked for store rooms, livery stables, skating rinks, old churches—anything or everything that could be transformed into a moving picture or cheap vaudeville playhouse, and brick and mortar could scarcely be handled fast enough to supply the workmen engaged in erecting new theatre buildings, big and little. Such a craze as this could only lead to disaster, and it is the first specification in this brief prediction that this disaster is now impending and will puncture a lot of these speculative balloons during the coming year.

It may be a very notable achievement to make two blades of grass grow where before there was only one, but when, as in the case of Chicago, this sort of frenzied finance developed seven hundred so-called theatres in soil which had not nurtured more than twenty-five or thirty, there is bound to be a shrinkage in a lot of bank accounts. Not only is such a supply far beyond any possible demand, but the hectic and feverish burning up of the output of moving picture factories has exhausted the subjects prematurely, and now we see a tiresome repetition of comedies and dramas—the same things under varying names ad nauseum. Thus a glut has produced indigestion, and now only the spice of special film productions is adequate to keep the breath of life in this overgrown octopus and special films are far too rare and costly to answer the purpose of general diplay.

Another probability, in the near future, is the practical extinction of the small neighborhood vaudeville houses—not theatres, but places in which fearful and wonderful parodies on adequate acts and specialties have been offered a wondering, patient, but finally disgusted generation. Here we see another example of pernicious overproduction which will presently suffer the penalty of all violations of the inexorable laws of supply and demand.

There is one prophecy I wish to make before retiring from this, to me quite unusual occupation. Aided and abetted chiefly by drama league societies and so-called high-brow organizations, composed principally of people who "did not know it was loaded," the stage has been scourge of late by a collection of putrid indecencies called variously "Damaged Goods," "The Lure," "The Fight," "The Traffic," "Cowards." Under pretence of serving God and rescuing mankind, there have been presented upon the stage the brothel and all its belongings, where innocent and unsuspecting youth and sophisticated old age may wallow together in the vile details. In this horrifying "uplift," as it is supposed to be designated by the superior persons who despise the commercial manager with his respectable goods, the regular people of the stage and the theatre participate only under protest. They are dragooned for the time being by external forces marked with respectability, but the period of this unwelcome debauch is nearly over. The coming year will see no more of such plays. Managers do not want them, and the little band of reformers who philosophize in muck and mire and pretend to uplift the public with exhibitions of harlots, roues and vile disease may turn their attention to something else, when they find that their little day is over.

On the whole even an offhand prophecy for the future is encouraging.

◆◆◆

ACTORS' FUND NEEDS HELP.

NOW SPENDING $60,000 ANNUALLY FOR RELIEF—MR. FROHMAN'S APPEAL TO PLAYERS.

Over the signature of Daniel Frohman, president, the following appeal is being sent out to theatrical people in behalf of the Actors' Fund of America:

"THE ACTORS' FUND NEEDS YOUR HELP."

Some day you may need the help of the Fund!

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It is now spending $60,000 a year in relief, is supporting thirty-five retired actors and actresses at the Home, and assisting with weekly financial aid 125 sick and destitute professionals throughout the United States.

Every member of our great dramatic profession owes it as a duty to seek membership in the Fund, either by the payment of the annual dues, $2, or by becoming a life member for $50. The prosperity of to-day does not preclude the possibility of an application for aid in the future. Why not, then, become a living part of this great beneficence?

Do not put it off for a day lest it pass from your mind. Join the Fund now.

Membership entitles you to the use of the reading and reception room at the Fund headquarters, Longacre Building, 9th floor, 1476 Broadway, New York City, which is provided with all the dramatic papers, daily newspapers, books, stationery, etc., and you are also entitled to vote at the annual meetings. Address Daniel Frohman, president, Lyceum Theatre, New York.

◆◆◆

RE-ARREST ACTRESS FOR MURDER.

The Hoboken police, who detained and later released Frances Hittemeier, twenty-five years old, of 113 Hudson Street, Hoboken, after the murder of William Gorsch, re-arrested her Jan. 31, and locked her up on the charge of murder. Gorsch was killed on the morning of Jan. 27 in the College Inn, kept by Joseph Williams, at 56 Second Street, Hoboken. Williams, the proprietor, was recently indicted by the Grand Jury, on the charge of murder, and Miss Hittemeier is accused of being implicated in the crime. She is known to the stage as Lizzie Holmes.

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Edmonton
J. F. McCallum
Fort William
W. R. Brown
Guelph
A. B. Petrie
Halifax, N. S.
G. A. Burbidge
Hamilton
J. P. Hennessey
Kelowna, B. C.
P. B. Willits & Co.
Kingston
Mahood's Drug Store
Lethbridge, Alta.
Frank Hedley Drug Co.
London
E. L. Guillemont
Montreal
Oliver Dowler
Sanitary Pharmacy
Myer Freeman
M. Albert
J. H. Neult
Standard Pharmacy
Lyon's Drug Store
Jamby's Drug Store
Ottawa
Allen & Cochrane
Port Arthur
W. T. McEachern
St. Catharines
A. J. Grewood & Co.
St. John, N. B.
M. V. Paddock
Saskatoon, Sask.
A. Campbell
Sault Ste. Marie
C. T. Adams & Co.
Toronto
G. Tamblyn, Drugs
J. P. Hennessey
Liggett's, Limited
The Hooper Co.
Vancouver, B. C.
McDuffee Bros. & Co.
Barns & Calme
Owl Drug Co.
Victoria, B. C.
Geo. A. Fraser & Co.
Winnipeg, Man.
Gordon, Mitchell Co.
Connell & Co.
COLORADO
Colorado Springs
Robinson Drug Co.
Denver
Scholtz Drug Co.
George W. Cord
Owl Drug Store
Drinkwater's Pharmacy
Pueblo
Metropolitan Drug Co.
Pueblo Drug Co.
Trinidad
People's Drug Store
CONNECTICUT
Bridgeport
Hamilton's Pharmacy
Hartigan's Drug Store
Woman's Drug Store
Bristol
W. J. Madden
Danbury
Kinner & Benjamin
Hartford
The Rapelye Drug Co.
C. E. Miller, Drugs
Goodwin's Pharmacy
Alderman Drug Co.
Middletown
Beell & Blatchley
New Britain
S. P. Storrs
New Haven
Riker & Hegeman Co.
Norwich
Broadway Pharmacy
Stamford
W. T. Marron, Drugs
J. Champagne
Borg Bros.
Waterbury
Brown Druggists
Riker & Hegeman Co.
DELAWARE
Wilmington
J. M. Eckerd
DIST. OF COL.
Washington
Christiani Drug Co.
Affleck's Drug Store
Temple Drug Store
People's Drug Store
Leon Drug Co.
Riker & Hegeman Co.
FLORIDA
Jacksonville
Bellee Pharmacy
Snyder Drug Co.
Ditto & Fife
J. Daniel Boone & Co.
Miami
The Palm Pharmacy
Biscayne Drug Store
Pensacola
Crystal Pharmacy
St. Augustine
Jefferson Thea. Phar.
Tampa
Taylor's Drug Store
Hutchinson's Pharmacy
GEORGIA
Albany
Owl Drug & Seed Co.
Americus
Hooks Pharmacy
Atlanta
Jacobs Pharmacy Co.
Elkin Drug Co.
Augusta
T. G. Howard, Drugs
Columbus
Reid's Pharmacy
Macon
Taylor-Bayne Drug Co.
Max Morris Drug Co.
Chapman's Pharmacy
Savannah
Livingston's Pharmacy
McIntyre & Hitt
HAWAII
Honolulu
Benson, Smith & Co.
ILLINOIS
Aurora
P. G. Harle Drug Co.
H. P. Grimm
L. N. Benton, Drugs
Bloomington
Fecy's Drug Store
J. C. Coblentz Drug Co.
Cairo
P. G. Schuh & Sons
Herman C. Schuh
Canton
H. H. Wyman
Champaign
H. Swannell & Son
Chicago
G. F. Wisbach Co.
Chicago Costume Works
Berere Pharmacy
Congress Drug Co.
H. M. Moffett
Walter H. Krusshop
A. E. Feckler
Fritz Schoultz & Co.
Harrison Pharmacy
Pueltz Drug Co.
Buck & Rayner
Consumers' Drug Co.
Oscar E. Betting
C. W. Moyer
New Pharmacy
Home Drug Co.
Ashland Drug Co.
Auditorium Pharmacy
L. J. Bouce
John J. Samuels
Crown Pharmacy
Thayer's Drug Store
M. R. Stuart
Cameron & Co., Cost.
Langerman's Pharmacy
H. H. Meye
Hottinger Drug Co.
Ivor L. Quales
N. Y. Costume Co.
Meyer Drug & Truss Co.
E. E. Behike
Wiebold's
B. Reuter, Drugs
La Salle Sta. Drug Store
Ottenstein & Vasse
Beyerman Drug Co.
W. Swoboda, Drugs
New Central Phar.
Northwestern Term. Phar.
A. Arend Drug Co.
The Gooraotre Drug Stores
Chicago Heights
Stoltz's Drug Store
Danville
Lowery's Lyric Pharmacy
Woodbury Drug Co.
Decatur
P. Ewing Supply House
E. St. Louis
Eckert Drug Co.
Elgin
Economical Drug Co.
Galesburg
J. W. Hoover & Co.
Jacksonville
Coover & Shreve
Joliet
Central Drug Store
La Salle
Clancy's Drug Store
Moline
Jericho's Drug Store
Monmouth
Red Cross Pharmacy
Peoria
R. D. McDougal, Drugs
Red Cross Pharmacy
De Kroyft's Pharmacy
Albert Zimmerman
Quincy
Reed Bros.
Rockford
Red Cross Pharmacy
Springfield
Sell & Coe, Druggists
Mitchell's Drug Store
Clarkson's Drug Store
Streator
Weis & Thiedohr
INDIANA
Anderson
Central Pharmacy
Columbus
Hauser & UpDeGraff
Elkhart
Houseworth Bros.
Evansville
J. F. Bomm Drug Co.
Schlaepfer, Drugs
Fort Wayne
Meyer Bros. Co., Drugs
Frankfort
E. B. Mucelti
Gary
Stringfellow Drug Co.
Hammond
Summer's Pharmacy
Indianapolis
Charles W. Eichrodt
Ferger's Pharmacy
Weber Drug Co.
E. W. Stucky, Drugs
Henry J. Hudec
Kendallville
James D. Snyder
Kokomo
Frank H. Hubbard
Lafayette
A. V. Kiealy, Drugs
La Porte
C. Emmett Trees
Logansport
W. H. Porter & Co.
Marion
The Medicine Shop
Michigan City
Ohming Drug Co.
Muncie
Owl Drug Store
Richmond
Conkey Drug Co.
South Bend
Economical Drug Store
Terre Haute
A. Herz
Oak Hall Pharmacy
Valentine's Drug Store
IOWA
Burlington
Sutter-Ludman Drug
Cedar Rapids
Royson Drug Co.
Emerson's Pharmacy
Clinton
James De Lange
Council Bluffs
Aicke Drug Co.
Davenport
G. Schlegel & Son
Des Moines
Creesey & Wingate
M. J. Olsen Phar.
Owl Drug Co.
Dubuque
T. W. Ruete Drug Co.
Fort Dodge
Oleson Drug Co.
Red Cross Drug Store
Keokuk
Wilkinson & Co.
Marshalltown
Belmert Drug Co.
C. J. Lander
Mason City
Brady Drug Co.
Ottumwa
W. J. Sargent, Drugs
Sioux City
Wm. J. Kiss, Drugs
Geo. M. Soper
Todd-Becker Co.
Waterloo
Weegler Bros. Co.
Taggart Drug Co.
C. J. Miller
Public Pharmacy
Hansen & Pletcorr
KANSAS
Atchison
Nolls' Drug Store
Coffeyville
Nichols Drug Co.
Emporia
W. R. Lewis
Hutchinson
Briggs Bros.
Independence
Hebrank Drug Co.
Kansas City
G. Q. Lake
Lawrence
C. C. Shaler
Leavenworth
Ed. C. Fritsche
Parsons
W. C. McKee, Drugs
Pittsburg
Roll Lindburg, Drugs
Topeka
J. P. Rawley, Drugs
Rosser Bros.
A. T. Waggoner
Wichita
Higginson Drug Co.
Dockum Drug Co.
Means Bros.
Catherine Tepfer
KENTUCKY
Frankfort
W. H. Averill's Sons
Lexington
Cooper & Dunn
Louisville
Buschemeyer Bros.
Taylor Isaacs Drug Co.
A. Kapelan, Cost.
Newman Drug Co.
T. P. Taylor & Co.
Owensboro
Smith & Bates
Paducah
Gilbert's Pharmacy
R. W. Walker Co.
LOUISIANA
Alexandria
Rapides Drug Co.
Baton Rouge
Van A. Woods, Drugs
Lake Charles
Van Phul & Gordon
Monroe
Monroe Drug Co.
New Orleans
American Drug Store
P. L. Cusachs, Drugs
Katz & Besthoff
Shreveport
Saenger Bros., Drugs
MAINE
Augusta
W. R. Partridge
Bangor
C. A. Fowler, Drugs
Houlton
O. F. French & Son
Lewiston
H. R. Alden
Portland
A. Cacles
H. H. Hay Sons
Waterville
George A. Daviau
MARYLAND
Baltimore
H. S. Hartogensis
Morgan & Millard, Drugs
Sonnenburg-Hablitzel
Spetzler-Keug Co.
Liggett's
Associated Stores Co.
Lee Williamson & Co.
J. A. Weger
Cumberland
L. L. Kimes & Bro.
James K. Ford
Hagerstown
Zahls & Young
Central Drug Co.
MASSACHUSETTS
Boston
Klein's Drug Stores
Green's Pharmacy
Knight's Pharmacy
W. B. Hunt Co., Drugs
Woodward Drug Co.
S. A. D. Sheppard & Co.
Epstein Drug Co.
Jaynes Drug Co.
Liggett Co.
Green, the Druggist
Brockton
Hall & Lyon Co.
W. A. Chaplain Co.
Cambridge
Cunningham's Drug Store
Fall River
Touhey's Pharmacy
Haverhill
Hall & Lyon Co.
Holyoke
Geo. F. O'Connor
Lowell
Carter & Sherburne Co.
F. J. Campbell, Drugs
Lynn
J. M. Nelson, Drugs
New Bedford
The Browne Pharmacy
Northampton
Wiswell, Druggist
Coburn & Graves
Pittsfield
Union Drug Co.
S. Framingham
Waverly Drug Co.
Springfield
J. D. Smith
Green, the Druggist
Westfield
Edward G. Crotty
Worcester
Green, The Druggist
Scott & Son
Hall & Lyon Co.
MICHIGAN
Ann Arbor
Eberbach Pharmacy
Battle Creek
Baker-Jones Co.
Bay City
Mason & Beech
C. M. La Rue
Detroit
Mrs. Clara M. Reed
Standard Drug Store
E. C. Kinsel, Drugs
Hall's Pharmacy
Pontchartrain Phar.
F. B. Hibbler
H. E. Carpenter
Mrs. B. W. Allen
Liggett's
Flint
C. B. Crampton
Grand Rapids
Peck Bros.' Drug Co.
Schrouder's Drug Stores
West's Drug Stores
Jackson
Athenaeum Pharmacy
White's Drug Store
Kalamazoo
Rollins Bros.
Lansing
Robinson Drug Co.
Rouser's Drug Store
Manistee
City Drug Store
Muskegon
Fred Brundage, Drugs
Pontiac
P. L. Keyser
Port Huron
J. Lohrstorfer
C. E. Bricker
Saginaw
Markinsky & Loebrich
Sault Ste. Marie
Fred R. Price, Drugs
Traverse City
E. E. Miller & Son
MINNESOTA
Crookston
Yeo's Drug Store
Duluth
Mattis Drug Stores
Wirth's Drug Store
Mankato
John J. Lamm
Minneapolis
A. D. Thompson Drug Co.
Charles H. Cirkler
Voegeli Bros. Drug Co.
Smith Costume Co.
Public Drug Co.
St. Paul
Martin Glesen
City Drug Store
R. A. Becker & Son
Chas. T. Heller
Mosaur Drug Co.
St. Paul Drug Co.
Winona
Edw. A. Braun
MISSISSIPPI
Vicksburg
King & Co., Drugs
MISSOURI
Columbia
Columbia Drug Co.
Hannibal
Joe O'Hern
Joplin
Jackson Drug Co.
Dolson Drug Co.
McCarty's Drug Store
Kansas City
Owl Drug Co.
Federmann's Drug Store
Goldblatt Bros.
Dickey Brothers
Baltimore Drug Co.
St. Joseph
Saint Joseph Drug Co.
W. D. Webb
St. Francis Pharmacy
St. Louis
R. Schmidt, Costumer
Anti-Monopoly Drug
Enderle Drug Co.
A. Fueger, Wigs
Judge & Dolph, Drugs
City Hall Drug Store
Mrs. L. Slitzerling
B. Ketsky Drug Co.
Central Drug Co.
Grand-Laclede Drug
Wolff-Wilson Co.
Welpert Drug Co.
Regent Pharmacy
H. A. Kuna
Sedalia
Scollen Drug Co.
Springfield
C. H. Dalrymple
MONTANA
Billings
Lee Warren, Drugs
Butte
Colbert Drug Co.
Owen-Montgomery Co.
Great Falls
Model Pharmacy
Helena
Parchen Drug Co.
NEBRASKA
Fremont
Pohl's Pharmacy
Grand Island
Clayton Pharmacy
Lincoln
Maier Drug Co.
Omaha
Sherman & McConnell Co.
Beaton Drug Co.
Theo. Lieben & Son
Unitt-Docekal Co.
Owl Drug Co.
Haines Drug Co.
Paxton Hotel Phar.
J. L. Brandeis & Sons
NEVADA
Reno
Weck Drug Co.
NEW HAMPSHIRE
Berlin
Conmoyer Pharmacy
Manchester
O. L. Giguere, Drugs
Nashua
Frank H. Wingate
NEW JERSEY
Asbury Park
Mattison Ave. Phar.
Lauer Drug Co.
Atlantic City
Apollo Pharmacy
Bayonne
Bijou Pharmacy
Opera House Drug Store
Camden
Litchfield's Pharmacy
Dover
Thos. K. Edwards
Elizabeth
Graham & McCloskey Co.
Mackry Bros.
Hoboken
Wm. Kamtah
F. W. Traeger
Jersey City
Lauer Drug Co.
Riker & Hegeman Co.
F. G. Schaefer
Montclair
Lauer Drug Co.
Newark
Firemen's Pharmacy Co.
Chas. Holzhauer, Drugs
Riker & Hegeman Co.
Menk's Pharmacy
L. Bamberger & Co.
New Brunswick
Van Duersen Pharmacy
Monigan's Pharmacy
Miller's Drug Store
Orange
James C. Hekes
Passaic
Carroll Drug Co.
Paterson
Liggett's
James L. Smart
Lauer Drug Co.
Perth Amboy
Lauer Drug Co.
Plainfield
Schreiner Bros.
Trenton
Chas. Stuckert
Riker & Hegeman Co.
Union Hill
Lauer Drug Co.
Wildwood
Major's Pharmacy
NEW MEXICO
Albuquerque
B. Ruppe
NEW YORK
Albany
Warner Drug Co.
Wm. Scattie Co.
Morris Drug Co.
Louis Sautter
Amsterdam
Wm. Wilson, Jr.
John Karussa
Auburn
A. E. Adams, Drugs
Chas. H. Sagar Co.
Binghamton
Weldron Drug Co.
Brooklyn
Block Drug Co.
F. J. Morrisey, Drugs
Theo. H. Roulk
Theo. H. Sommers
Riker & Hegeman Co.
I. Schinasberg
Chas. P. Goerrig
Alex. Gardner
R. C. Knipe & Son
Buffalo
Central Prescription
Gibb's Drug Store
Liggett's
Hamm's Drug Store
Hergaard-Sloan Co.
O'Brien's Phar.
Canton
Kirkland Pharmacy
Coney Island
Edward A. Ancelin
Corning
Terrill-Calkins Drug Co.
Elmira
Torbell-Calkins Co.
Gerity Bros.' Drug Co.
Central Phar.
Glens Falls
Bert H. Bentley, Drugs
Hudson
Economy Drug Co.
Ithaca
Arthur B. Brooks & Son
Jamestown
Swanson Drug Co.
Kingston
Wm. S. Eltinge
Little Falls
O'Rourke & Horley
Lockport
Bayliss & Suest
Massena
D. P. Amo & Co.
Mechanicsville
N. T. Van Rensselaer
Middletown
McMonagle & Rogers
Mt. Vernon
Auburson's Pharmacy
Newburgh
Merritt's Sons
New Rochelle
N. J. Patterson
New York
Knickerbocker Phar.
Riker & Hegeman Co.
Circle Pharmacy
James' Drug Stores
John W. Ferrier
Geo. Shindhelm, Wigs
Polk's Pharmacy
A. H. McRae & Co.
United Drug Stores
Krause & Co.
M. Haleman, Ph. G.
Cody & Berger
Griffith's Pharmacy
K. J. Emalls
Collin's Pharmacy
Mayer Drug Co.
C. A. Henelchen
Harry Doten
Doch Drug Co.
Schaaf Bros.
Carrell-Massey Co.
Coon Drug Co.
J. W. Reed Co.
L. & O. Goldiati
A. Baltaly
Alex. Hudnut's Pharmacy
Paul Borchard
Liggett's Drug Store
Driscoll's Pharmacy
Tobias Pharmacy
Kiesman Pharmacy
Edward F. Miller
R. H. Luthin, Inc.
J. A. Hatherington
Sanders & Co.
Wernhaw Bros.
H. T. Helpte, Inc.
Niagara Falls
Croy's Drug Store
Ogdensburgh
Williams Drug Co.
Olean
F. R. Brothers & Co.
Oneonta
City Drug Co.
Geo. S. Slade
Oswego
Butler Pharmacy
Poughkeepsie
McCulloch's Pharmacy
Rochester
R. M. Hyde Drug Co.
Paine Renn Co.
Riker & Hegeman Co.
Rome
Broughton Drug Co.
Schenectady
W. H. Quinn, Drugs
Lyon Drug Stores
Syracuse
Stolz Bros., Drugs
Liggetts, 4 Stores
F. J. Nye, Drugs
Monarch Drug Co.
Tarrytown
Russell & Lawrie
Troy
John F. Killilea
Utica
Sullivan & Slauson
Watertown
C. D. Tryon, Drugs
Yonkers
Riker & Hegeman Co.
N. CAROLINA
Asheville
Smith's Drug Store
Charlotte
Woodall & Sheppard
Durham
Main St. Pharmacy Co.
Raleigh
Wake Drug Store
Wilmington
Elvington's Pharmacy
Wilson
Turlington & Moore
Winston-Salem
P. A. Thompson
N. DAKOTA
Fargo
Broadway Pharmacy
Central Drug Store
Grand Forks
Lion Drug Store
OHIO
Akron
The Harper Drug Co.
Alliance
Vale, the Drug Man
Cambridge
Brennan & Wilson
Canton
Roth & Hug Co.
Bible & Schmidt
Cincinnati
Weatherhead P
Voss & Lakamp
M. C. Dow, Dr
Theo. Reesentl
Cle
W. G. Marsh
W. Krause &
Standard D
The Prospe
Heim & Bels
Winger's Phar.
Opera House Pharmacy
Columbus
F. P. Mybrants
Kampmann Costume
May Drug Co.
Liggett's
Dayton
Norbitt's Drug Store
W. P. Jenkins
Elyria
C. W. Phillips
Findlay
Central Drug Store
Hamilton
Radcliffe Drug Co.
Lima
Butler's Drug Store
Enterprise Drug Store
H. F. Vortkamp
Hunter's Drug Store
Lorain
C. J. Tiffany
Newark
T. J. Evans
Piqua
Hedges & Higgins
Portsmouth
Fisher & Streich Phar.
Sandusky
Central Drug Store
Sidney
A. B. White's Pharmacy
Springfield
H. J. Churchman
Westin's Cut Rate Drugs
Adam Schmidt, Drugs
Steubenville
O. B. Pierce & Co.
Central Drug Co.
Toledo
West Drug Store
Boody House Pharmacy
Youngstown
Stahl's Drug Store
Strouss-Hirshberg Co.
Zanesville
Baird's Pharmacy
OKLAHOMA
Ardmore
City Drug Store
Clinton
Red Cross Drug Store
Lawton
Jones Bros.' Drug Co.
Muskogee
Marhart Drug Co.
Oklahoma City
Westfall Drug Co.
Shawnee
Crescent Drug Co
Tulsa
The Rexall Store
OREGON
Medford
Haskins' Drug Store
Portland
Powers & Estes
PENNSYLVANIA
Allegheny
The May Drug Co.
Allentown
Palges Pharmacy
H. L. Kelper
Henry H. Peters & Co.
Altoona
Boecking & Meredith
Braddock
W. A. Kulp, Drugs
Butler
The Crystal Pharmacy
Easton
A. J. Odenwelder
Erie
Adams & Streuber
Frank L. Feisler, Drugs
Andrew's Pharmacy
Greensburg
Stephenson Chem. Co.
Harrisburg
Gorgas, the Druggist
Homestead
McKee Drug Co.
Johnstown
Charles Young
Lancaster
Brubaker Brothers
Lebanon
S. H. McGowan
McKeesport
Hiawatha Drug Store
Meadville
A. R. Keep
New Castle
Love & Megown
Oil City
W. K. George, Drugs
Philadelphia
H. A. Nolte, Drugs
Geo. B. Evans, Drugs
Waas & Son, Costumers
Jacobs Bros.
Philip L. Barlement
Rumsey-Borell Drug Co.
K. J. Kelly & Co.
Peacock's Pharmacy
Central Drug Co.
C. W. Lindtz, Drugs
Riker & Hegeman Co.
George M. Raul
Pittsburgh
The May Drug Co.
Esser Bros.
E. B. Heck
Jenkins Arcade Pharmacy
McKennan Drug Co.
McCulloch Drug Co.
Union Depot Phar.
Plymouth
G. J. Durbin, Drugs
Pottsville
Chas. W. Gorsuch
Reading
Stein's Pharmacy
American Medicine Co.
Bell's Drug Store
Scranton
Fahrenholt, Costumer
Matthews Bros.
Kennedy's Medicine Store
Jermyn Drug Store
Shamokin
Hollenback & Raker
Sharon
C. A. Bayre
Sunbury
Russell E. Kelly
Washington
S. M. Templeton
Wilkes-Barre
Frank & Barber
The Mebane Pharmacy
Swainbank, Drugs
Wilkinsburg
Smith Drug Co.
Williamsport
Millener Drug Co.
A. B. Hodges
York
Helges & Hildebrand
Lafean Drug Co.
RHODE ISLAND
Newport
Hall & Lyon Co.
Pawtucket
Fisk Drug Co.
Providence
Colonial Drug Co.
J. Fred Gibson Co.
Hall & Lyon Co.
The Reiner Co.
Westerly
Thos. J. Bannon
Woonsocket
Desrochers Bros., Drugs
S. CAROLINA
Columbia
Taylor Drug Co.
McGregor's Drug Store
Mial's Pharmacy
Greenville
Bruce & Doster Co.
S. DAKOTA
Sioux Falls
R. F. Brown, Drugs
TENNESSEE
Chattanooga
Live & Let Live Drug
Jo Anderson
Knoxville
Kuhlman's Drug Stores
Sharp's Pharmacy
D. A. Rosenthal
Memphis
Wm. Keeton
A. Renkert & Co.
Mosley-Robinson Co.
Wellons Drug Co.
Nashville
C. H. Bedone Hair Goods
Sande & Sumpter, Drugs
De Moville Drug Co.
Jennings' Pharmacy
Max Bloomstein
TEXAS
Austin
Van Smith Drug Co.
H. C. Jackson
Beaumont
Post Office Drug Store
Denham
J. W. Pealer Pharmacy
Corsicana
Harper-Inabolt Co.
Dallas
The Owl Drug Co.
Skillern & Sons
Morris's Pharmacy
W. S. Kirby Co.
Beltline's Drug Store
Rogers Southland Ph.
Trinity Drug Co.
El Paso
A. E. Ryan & Co.
Ft. Worth
Lowe's Drug Store
Renfro's Pharmacy
Galveston
Star Drug Store
J. J. Schott
C. E. Witherspoon
Houston
Bauer's
Lewyn's Drug Store
Rice Annex Phar.
E. A. Kissling
Paul Pharmacy
Abbott Cockrell
San Antonio
Wm. C. Kalteyer
20th Century Phar.
Fischer's Drug Store
Waco
Old Corner Drug Store
Court House Phar.
Wichita Falls
Rexall Drug Store
UTAH
Ogden
Marshall Drug Co.
Culley Drug Co.
Salt Lake City
R. F. Olt Drug Co.
Dayton Drug Co.
Owl Drug Co.
Willes-Horne Drug Co.
Schramm-Johnson
VERMONT
Barre
C. H. Kendrick & Co.
Brattleboro
Wilfred F. Root
Burlington
Bellrose Pharmacy
Rutland
Ward Drug Store
VIRGINIA
Lynchburg
Central Pharmacy
Norfolk
Law Bldg. Pharmacy
Coote's Pharmacy
Dickson Pharmacy
Richmond
J. Blair, Drugs
Tragle Drug Co.
Roanoke
R. G. Dalby & Co.
Van Lear Bros.
Brueter Drug Co.
Staunton
Thos. Hogshead
WASHINGTON
Bellingham
Engberg's Pharmacy
Owl Pharmacy
Hoquiam
Frank Gillette
North Yakima
Clark's Pharmacy
Pioneer Drug Co.
Seattle
Kinsel Bros.
Bartell Drug Co.
The Lang Drug Co.
Spokane
Club Pharmacy
Western Drug Co.
McNab Drug Co.
Joyner's Drug Stores
Mugtitroyd's
Tacoma
The Owl Drug Co.
Puritan Drug Co.
Walla Walla
Tallman Drug Co.
Walla Walla Pharmacy
W. VIRGINIA
Bluefield
White Pharmacy
Charleston
Opera Pharmacy
Clarksburg
Waldo Drug Co.
Wells-Haymaker Co.
Elkins
Corner Drug Store
Fairmont
Mountain City Drug Co.
Grafton
Comerford's Phar.
Huntington
Wild & Beattie
J. M. Pach Drug Co.
Parkersburg
O. J. Stool & Co.
Wheeling
Baer's Pharmacy
J. Frost
WISCONSIN
Appleton
Downer's Pharmacy
Fond du Lac
W. B. Plank Drug Co.
Green Bay
R. L. McDonald, Drugs
Kenosha
Kradwell Drug Co.
La Crosse
Hoeschler Bros.
Madison
Dettloff's Pharmacy
The Menges Pharmacies
Milwaukee
Dadds Drug Store
The A. Spiegel Co.
Schrader Drug Co.
Carnival Costume Co.
Racine
Pohorny Drug Co.
Kradwell Drug Co.
Superior
Priest's Pharmacy
WYOMING
Cheyenne
Hanson Drug Co.

M. STEIN'S MAKE-UP PRICE-LIST.

Alpine Cold Cream
Pound Cans, 75c. Halves, 40c. Jars, 15c. Tubes, 10c.
Knickerbocker Cold Cream
Pound Cans, 50c. Halves, 25c

Mill's Burnt Cork
Large, 75c. Medium, 40c. Small, 25c.
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Half Pound Cans, 30c. Quarters, 20c.
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Complete with Puff, 25c.

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Moist Rouge
Light, Medium, Dark, 25c. each
Creole Rouge
20c. Box.

Tooth Enamel
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Moistein Rouge
20c. Box.
Black Wax
20c. Box.
Eyebrow Pencils
10c. Each.
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Box with Mirror, 40c.

Assorted Paints
50c. Tin Box
Clown White
Tin Box, 25c.
Nose Putty
20c. Box.
Lip Stick
15c. Metal Tube
Creole Cork
15c. Large Tin.

Toupee Wax
20c. Tin Box
No. 18 Rouge
20c. Box.
Spirit Gum
15c. Bottle, with Brush.
Cosmetic
15c. Tin Tube
Liquid Rouge
20c. per Bottle.

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SUNNY SOUTHERN CALIFORNIA.

WRITTEN FOR THE NEW YORK CLIPPER
BY HARRY MONTAGUE.

1
There's a land out in the West, where Pacific
waters flow,
A land of fruit and flowers, that we want
you all to know;
It is Southern California, where orange blossoms grow,
Where vineyards, orchards, dairies, farms,
are free from ice and snow.
The farmer and the settler, and the hardy
sons of toil
Will find our valleys rich in crops, because
we've got the soil,
And there's room for all skilled labor, yes,
room enough for all,
In glorious sunny Southern California.
CHORUS.
We've got the water and the land, we've got
the climate, too,
No matter what profession, there's plenty
here to do,
The door of opportunity stands open wide for
you
In glorious sunny Southern California.
2
In Southern California, in December and in
June,
The weather is delightful, and roses always
bloom;
A land of boundless energy, a land of boundless room;
Our crops are large, our land is cheap, don't
wait, but come here soon.
We'll welcome the investor and the tourist
to our land,
We'll welcome all who come—with heart and
brain and hand;
Southern California wants you, so come and
join our band
In glorious sunny Southern California.

LOS ANGELES, January, 1914.

SPIEGEL'S GRAND.

Max Spiegal has closed a ten year lease with Goldberg Brothers, of Hartford, Conn., for a new theatre to be built at 1091 Main Street, in that city. The house will seat 860 in orchestra and in balcony and boxes, 700. The house is of fireproof construction, and will have but two floors. Stage, twenty-seven feet deep, eighty feet wide.

The plans were drawn by a local architect, Fred O. Walz. On the Main Street front there will be a six-story store and office building, and there will be a lobby through this office of twenty feet in width and about sixty feet in depth. The house will be called the Grand. The policy will be given later.

◆ ◆ ◆

WM. (BILLY) LAKELAND, the formerly well known horseman, died, Feb. 2, at St. Mary's Hospital, Brooklyn, N. Y.

MONOLOGS AND PATTER WRITTEN TO ORDER
Good, Original Work
R. L. JENNE, Box 82, Indianapolis, Ind.

BOB RICHMOND.

BOB RICHMOND,

Whose well known features are portrayed above, began his professional career when a boy in his teens. His first important work was as partner with the late Nat Haines, the team name being Haines and Richmond. Mr. Richmond, subsequently, with Haines "Hap" Ward and the late Jim Brevarde, formed the Four Diamonds.

While Mr. Richmond's present offering is a proved successful monologue in blackface, and as a burnt cork comedian he has won many honors with prominent minstrel organizations, yet he has been equally successful in burlesque, extravaganza and farce, as attested by protracted engagements with the Paulina Batchellor Co., Rice's "Evangeline," and numerous others.

And, maybe you didn't know it, but Mr. Richmond is a globe trotter as well. A European trip of four years, covering the principal cities of Continental Europe with the late Fred C. Fish, doing a "tramp" act, constituted a period of his life of which he is extremely proud.

Mr. Richmond and Mr. Fish were the first two engaged for the opening of the famous Moulin Rouge, in Paris.

Mr. Richmond's present offering is from the pen of his life long friend, Billy Jerome.

SHORT VAMP SHOES

Our popular style 572½ in tan and black . . . $4
ILLUSTRATED AND DESCRIBED IN OUR FREE STYLE BOOK

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Full line of Tango Slippers. Fair prices.
Hundreds of other styles in all Leathers and colors. DAINTY SATIN SLIPPERS in any shade, French heel $3.00
Ballet Slippers, one strap, all shades $1.50

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ACROBATIC ACTS --- DUMB ACTS --- SMART ACTS
THESE MUSICAL GEMS
WILL GIVE TONE AND CLASS TO YOUR WORK

NIGHTS OF GLADNESS ×÷
Song and Valse Boston

LOVE'S MELODY
(Berceuse Tendre) Song and Valse Boston

LA RUMBA ×÷
Song and Tango

RIO BRAZILIAN MAXIXE
Maxixe

JUNKMAN RAG ÷
Song and Trot

SOME SMOKE
Trot

LEG OF MUTTON
Trot

GLOBE TROTTERS
Trot

PARISIAN MAXIXE
Maxixe and Trot

MAURICE HESITATION
Valse

NINETTE
Trot

GIGGLING GIRL ×÷
(L'Amour Qui Rit) Song and Trot

LE POEME
Boston and Hesitation Waltz

Prof. copies of 13 dance numbers, 10c. each; orchestra, 15c. each. Numbers marked ÷ are published for full brass band, 25c. each, except "Nights of Gladness," which is 50c. Numbers marked x are published for full mandolin orchestra, special price, 50c.

MOVIE SINGERS AND MANAGERS!

Any of these popular Song Hits, with chorus slides, sent on receipt of 15c. each, or 8 for $1.00. Prof. copies, without slides, 5c. each, or 22 for $1.00.

SOME BOY—HONEY, HOW I LONG FOR YOU—TANGO TEA—COME HOME, HONEY—YOU'LL FALL FOR SOMEONE—DADDY HAS A SWEETHEART—THERE NEVER WAS A BROADWAY IN THE TOWN WHERE I WAS BORN—IN A LONELY CABIN ON A LONELY ROAD—MY TURKISH OPAL—MY LOVIN' PICTURE MAN—WHEN I TOLD THE SWEETEST GIRL THE SWEETEST STORY—BOOM TUM TA RA RA—MY GAL SAL RAGTIME MELODIES—HUSH! HERE COMES THE DREAM MAN—THAT OLD QUARTET—GIGGLING GIRL—I WANT TO BE SOMEBODY'S BABY GIRL WONDERING—YOU'VE GOT ME THINKING—HE'S SO GOOD OVER THE GREAT DIVIDE—ALL THE LITTLE LOVIN' THAT I HAD FOR YOU IS GONE, GONE, GONE—JUNKMAN RAG HARMONY JOE--BALLIN' THE JACK—MY HEART SHALL FIND YOUR HEART.

SINGERS --- CABARET ARTISTS!
GET IN ON THESE
EXCLUSIVE SONGS
THE KIND THAT COMES FROM THE "HOUSE OF HITS"

NIGHTS OF GLADNESS Song
Another "In the Shadows"—another "Glow Worm"

ALL THE LOVIN' I HAD FOR YOU IS
GONE! GONE! GONE!
The Cabaret singer's favorite

OVER THE GREAT DIVIDE
The popular "Divide" song

LONELY CABIN ON LONELY ROAD
S. R. Henry's latest ballad success

JUNKMAN RAG
A real Ethiopian song

WHAT IT TAKES TO MAKE ME LOVE YOU, YOU'VE GOT

SOME BOY
That great big hit

Lillian Lorraine's Hit
BALLIN' THE JACK

TAKE ME TO THAT
TANGO TEA

MY HEART SHALL FIND YOUR HEART

LOVE'S MELODY
Another "Nights of Gladness"

WHEN I WANT A LITTLE LOVIN'
HONEY, HOW I LONG FOR YOU

DADDY HAS SWEETHEART

WHEN I TOLD SWEETEST GIRL
SWEETEST STORY EVER TOLD

Prof. copies of above, 5c. each, or 22 for $1 to recognized artists. Orchestrations 10c. each, for mailing. Regular piano copies to non-professionals, 10c. each. "Nights of Gladness" and "Love's Melody," 25c. each.

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(Positive Cure for Weak Acts)
50 PAGES (SIZE 10x12) OF MONOLOGUES

Cross-Fire Patter for Male and Female and two Males; Minstrel and B. F. Jokes, Poems, Recitations, Parodies, Epitaphs and Hundreds of Original Bits suitable for any act. A valuable Volume for Vaudevillians. Just out. Price, 50 Cents.

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A Ten Minute Specialty for $1
Three up to date parodies, also a sure fire poem, entitled
THE PASSING SONGS OF 1912-13
Dovetailing 75 song hit titles into a rythmic story. To get all this send P. O. or express order for $1 to
JUNIE McCREE,
Columbia Theatre Bldg., N. Y. C. Suite 709-10.

MISS LEVEN, of Fletcher, Lever and McCabe, recently lost her purse containing $110, at Fort Wayne, Ind.

DONOVAN AND ARNOLD have just closed five weeks on the Inter-State time, where they were a feature and success, and open on the Southern time, booked by Harry Mondroff, from the United Booking Office, for ten weeks, opening at the Orpheum, Birmingham, Feb. 9.

JACK HANRAN sailed for England 4, to stage several of his acts, including "The Judge" and "The Girl of the Golden West."

THE Clarence Sister and Brother are conducting the Victor Theatre, Footscray, Victoria, Australia.

BELLE DIXON, billed as the dainty singer of popular songs, is booked solid, on the Loew, Sullivan & Considine time, under the personal direction of Jack Marshacer.

Deaths in the Profession.

Wm. J. Sully.

Al. Fostell sends us the following:

"William J. Sully, who died very suddenly, Dec. 28, at La Follette, Tenn., while with Reno's 'Human Hearts' Co., was born in Boston, June 23, 1858, and was a graduate of the old variety school. He entered the profession in '68, as one of the original 'Four Bay State Boys,' composed of Billy Sully, John McVickers, Patsy Howard and Harry Drummond (the two last named are still living).

"They opened at the Howard Athenæum, Boston, in a neat singing and dancing act. It was one of the first four acts of its kind, and was a tremendous success. After a stay of several weeks at the Old Howard, they went to Morris Bros.' Minstrels on Washington Street (now the Old South Theatre, after which they went on the road, filling variety and minstrel engagements, and while on the road Mr. Sully met Billy Williams, with whom he joined hands, and under the team name of Williams and Sully, they presented a black face song and dance wench sketch, entitled 'Pastimes on the Plantation,' Williams as the wench and Sully as a pickaninny, changing to burlesque boxing finish (one of the first to do an act of this kind).

"After playing all the leading variety theatres and minstrel halls they went to Harrigan & Hart's Theatre Comique, on Broadway, near Broome Street, New York, for a run; after which they joined Jack Haverly's Minstrels for several seasons. Later joined Billy Arlington's Minstrels, from which they went with the Howard Athenæum All Star Combination, followed by Tony Pastor's and Hyde & Behman's road shows.

"After separating from Williams Mr. Sully joined Nellie Gennon in a comedy sketch, and they played the leading variety theatres as headliners, from Coast to Coast, after which Mr. Sully drifted into comedies, playing the leading comedy parts in 'A Barrel of Money,' 'Skipped by the Light of the Moon,' 'A Bunch of Keys,' and others.

"In 1895 he joined Chas. E. Blaney's 'A Baggage Check' Co., for three seasons. Then joined Florence Bindley's Co., then Wallick's 'Cattle King' Co.

Seasons of 1900, '01 and '02, he played John James O'Grady, in 'The Sunshine of Paradise Alley,' with John Walsh. Seasons of 1903, '04, '05 and '06, he played Jem Mason, the leading character part in Naukeville's 'Human Hearts.' The Fall of 1907 he joined Shubert's 'Karl and the Girl' Co., playing the character of Dedham until the Spring of 1909. He went into vaudeville in a comedy sketch, with his wife (Janet Miller) until 1911, when he and his wife joined Chas. E. Reno's 'Human Hearts' Co., he playing his original character, Jem Mason, and managing the show, and his wife playing the part of Samantha Logan for three seasons until the time Mr. Sully was stricken with pneumonia, which caused his death after a few days of illness, when the show disbanded, leaving his heart-broken wife alone among strangers.

"As soon as the Knoxville Lodge of Elks found out that Mr. Sully was an Elk of Paterson, N. J., Lodge, of long standing, they immediately came to their assistance with doctor, nurse and help, and took care of their every want; and after the death of Sully they took charge of the body and had it shipped from Knoxville, Tenn., to Westboro, Mass., and with it sent a brother Elk, a Mr. Weller, to accompany the remains and Mrs. Sully to her destination, to give her every care. The remains were taken to the home of their friends, Mr. and Mrs. Genthner, where they usually made their Summer home, and where services were conducted by Rev. Thomas O. Richards. Delegations from Marlboro and Framingham Lodges of Elks were present with floral pieces, and accompanied the body to Pine Grove Cemetery, where it was placed in a vault.

"Mr. Sully will be greatly missed, both in and out of the profession, as many friends will mourn his death. He had not an enemy on earth as he had the disposition to make friends wherever he went, one of those whole souled, well-met fellows. A clever actor and a gentleman, he always greeted you with a smile, and was ever ready to give you a helping hand and a God speed you, right from the heart, and a friend to the core. Mrs. Sully, who survives him, wishes to express her sincere thanks to the Knoxville Lodge of Elks, and the members who so kindly showed her and her husband every attention and consideration during his illness and after his death. She says she cannot thank them enough for coming to her assistance in the dark hours of her trouble."

Lionel Lawrence.

Lionel B. Lawrence, for years a well-known figure on Broadway, and an actor and musical comedy stage manager of note, died in this city at St. Mark's Hospital, after a short illness from nervous breakdown, Jan. 29. Mr. Lawrence, familiarly known as "Larry," a nickname bestowed on him by Barney Fagan some twenty years ago, was a native of New York, and at his death was fifty-one years of age.

His parents, who were very well-to-do, educated him in Paris, and it was his boast that he could speak better French than English. He graduated at Annapolis with navel honors, but fate had other things in store for him, for after drifting around the world he landed in San Francisco in 1879 or 1880, and went on the stage. In 1893 he was in the employ of W. W. Randall, the well-known theatrical manager, and in the Spring of 1913 was again in Mr. Randall's employ in his dramatic agency on Broadway. Mr. Lawrence remained with his old employer several months, going with Sim Williams, the burlesque manager, in whose employ he was when he died. He became prominent as a stage manager during his connection with Geo. W. Lederer, at the Casino, and with the Sires at the New York Theatre.

It was at the Casino that Lawrence created the parts of the chef and the reporter, in "The Belle of New York," going with that organisation to London, and in the British provinces playing the leading role previously created by the late Dan Daly. When the demand for the piece was so great that they wanted it played in Paris, in French, Mr Lawrence staged it with a full French company, playing the leading part himself, in French. His last important part was that of "The Devil," in Henry W. Savage's road company. After that he appeared in vaudeville with more or less success, until he joined Mr. Randall's office forces. "Larry" was of a happy-go-lucky character, his own worst enemy, but always with a host of friends. He was often spoken of as the most married man in the theatrical profession, but most of his matrimonial ventures were said to be grossly exagerated. He leaves two brothers, Walter N., the well known manager, and Percy, the latter not identified with the stage.

James Russell.

James Russell, of the popular team of comedians known as the Russell Brothers, died, Jan. 31, at his home, 89 Fourth Street, Elmhurst, L. I. He and his brother John delighted the people of this country for thirty-five years, and during most of that time appeared in the sketch called "The Irish Servant Girls." Their familiar quips about watering the gold fish, taking the cow out of the hammock, and the rest of their drolleries, and "Why 'The Two Orphans' is the saddest play I ever saw for fifty cents," made them favorites from one end of the country to the other. Oscar Hammerstein once persuaded them to leave the variety stage and go into a musical farce, but the venture was not successful. Three years ago James decided to retire because he did not recover his health after suffering a nervous breakdown. His brother also decided not to return to the stage.

James Russell was born Oct. 26, 1859. He had accumulated a fortune in his profession. Funeral services were held Feb. 2, in St. Bartholomew's Church, at Elmhurst.

Ralph Dunstan. An unsigned communication informs us that Ralph Dunstan, aged twenty-nine years, a popular Dutch comedian, of the team of Dunstan and Lee, died in Atlanta, Ga., Wednesday, Jan. 21, of tuberculosis, after a long illness. Interment was made in West View Cemetery in Atlanta.

Charles Marshall Jelleff.

Charles Marshall Jelleff, the dramatist, was drowned when the steamer *Monroe*, of the Old Dominion Line, was sunk after a collision with the steamer *Nantucket*, of the Mariners' Line, just off the coast of Norfolk, Va., at 1.30 A. M., Friday morning, Jan. 30. Mr. Jelleff dramatised the Augusta J. Evans novel, "Macaria," and was aboard the *Monroe en route* to New York with the rest of the William Woods "Macaria" company, which closed its season in Wilmington, N. C., Thursday night, Jan. 29, after a brief tour in the South.

As a youth Mr. Jelleff had worked on *The Baltimore Herald*, in Baltimore, Md., in which city he spent much of his early life. It was George M. Ballinger, then general manager for Charles E. Blaney's attractions, who brought Mr. Jelleff to New York and gave him a position. He later became treasurer of a theatre in Yonkers, and then assistant treasurer of the Broadway Theatre, and had recently been connected, in a managerial capacity, with the road company playing "The Red Widow." He was popular, and it is said, was engaged to be married to a young woman residing in Yonkers. Another member of the "Macaria" company drowned was George Lewis, character man.

Percy Hollis, an eighteen year old English hoop roller, who, with John and Julian Gregory, was with the Young-Adams Co., and was about to rejoin Frank L. Gregory's Troupe of hoop rollers, was taken ill recently and died at 5 A. M. Feb. 1, at the New York Hospital. Frank L. Gregory and his English troupe of hoop rollers, who have played before the crowned heads of Europe, will not appear at the Palace Theatre, as announced, but return to England. Mr. Gregory had the remains cremated three hours after demise. Young Hollis' father, broken hearted, at once cancelled the engagement at the Palace and announced the entire troupe would return with the remains to Europe on the first outgoing liner. The players left England on the *Oceanic*, Jan. 15, and Hollis fell ill on the way over, owing, it was said, to the roughness of the voyage. On arriving here his condition was such that he was immediately taken to the hospital. He was born in Liverpool. His father, though American born, had not been here in eight years. The troupe of hoop rollers in which the son played, had never appeared in this country, and Gregory had looked forward to an extremely prosperous tour.

George L. Lewis, character actor, of William Wood's "Macaria" Company, which was aboard the *Monroe*, of the Old Dominion Line, when that steamer was sunk off the coast of Norfolk, Va., early Friday morning, Jan. 30, after colliding with the steamer *Nantucket*, of the Mariner's Line, was one of the two members of that theatrical organisation who were drowned. Mr. Lewis was best know in recent years for his work in "The Volunteer Organist," as a member of a cast presenting that comedy drama six years under the management of W. W. Newcomer. He had also appeared in vaudeville with Una Clayton, in a sketch. He was born in Australia, and was fifty-three years of age.

Lena Laroche, twenty-two years of age, died, Jan. 24, in the home of her parents, in Holyoke, Mass., after a three months' illness. She was employed as pianist in the Grand, motion picture theatre, there. She is survived by her parents, three brothers and one sister. Funeral services were held from the family home Jan. 26, followed by a high mass of requiem in the Perpetual Help Church, and interment made in Notre Dame Cemetery, South Hadley Falls.

John F. Hummel died Jan. 22, at his home in Hot Springs, Ark., after a lingering illness. He was for ten years with the B. E. Wallace Circus, and later had his own shows. He was well known in the West and middle West. He was born in Cincinnati, O., March 6, 1858. He is survived by a daughter and two grandchildren.

Maurice Kraus, thirty-six years old, formerly treasurer of the Dewey and Olympic Theatres, New York, and son of Geo. J. Kraus, died at Red Bank, N. J., Feb. 1, after a long illness. He was buried from his mother's home at 105 East Fifteenth Street, New York, Feb. 3.

Ella Wilson, beloved daughter of Fred Wilson, died Jan. 31, at the American Hospital, in Chicago, Ill., aged thirty-four years.

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G & S NEVERBREAK
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As handy and convenient as your chiffonier.
(Regulation 45" size)

Entire box built of *three-ply veneer covered outside with vulcanized fibre*. Vulcanized fibre binding and center bands, heavy cold-rolled steel trimmings, heavily brassed. *Self-locking* lock.

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Macy's Price $29.75

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L. GOLDSMITH & SON
For Sale by
R. H. Macy & Co. New York Agents
34th St. and Broadway, New York City

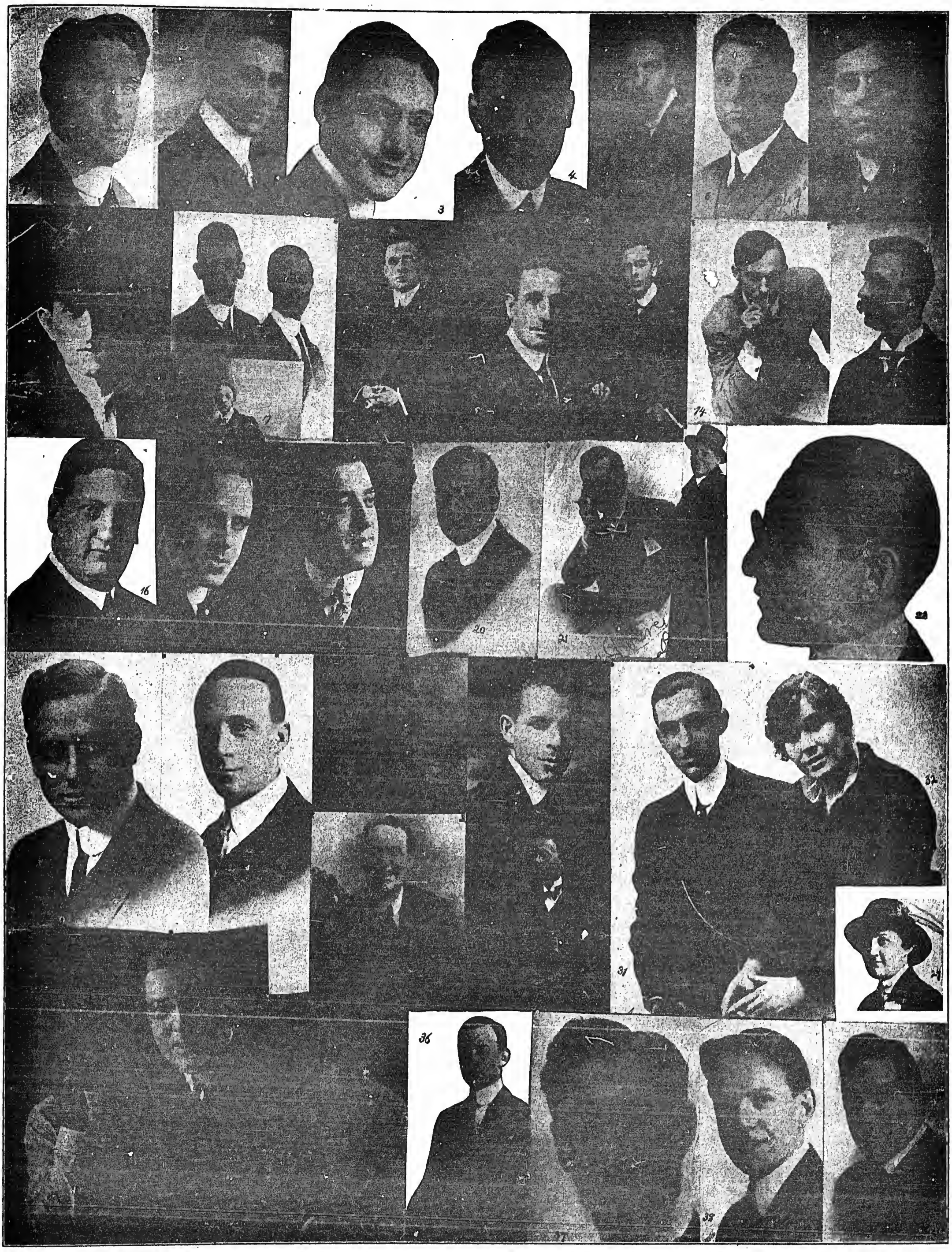
Gustave Wieber, a former well known baritone, and actively identified with the Arion Singing Society of Brooklyn, died, last week, at his home, 16 Judge Street, Williamsburg. He was fifty-seven years old, and was born in Germany.

Carl Keever, formerly a stage hand at the Nelson Theatre, in Logansport, Ind., died, last week, in Tennessee, where he had been for his health. The remains were sent to Logansport, for burial.

Oscar Lewis, formerly of the vaudeville team of Green and Lewis, died at the home of his mother in Oregon, Ill., Jan. 20, from tuberculosis. He is survived by his wife (May Fleming) and two children.

JOHN B. GRESLEY, late of the Honey Boy Minstrels, is requested to communicate with Chas. B. Giesler, Co. K, First Inf., Schofield Barracks, Hawaii.

SOME EXPERTS IN THE NEW YORK SONG SHOPS



1—L. Wolfe Gilbert
2—Harold Jones
3—Ruby Cowan
4—Earl Carroll
5—Phil Mever
6—Jack Glogau
7—Ben Edwards
8—Joe Hollander
9—Bob Miller and Jack Redmond
10—Jack McCoy
11—Milse Thomas
12—Jack Malov
14—Don Ramsay
15—Theo. Wenzlik
16—Melville Morris
17—Dick Jess
18—Dave Oppenheim
19—Phil Kornheiser
20—Phil Bush
21—Ralph J. Levey
22—Sol Levy
23—Lewis F. Muir
24—Edna Williams
25—Herman Klein
26—Arthur Behim
27—Ira Kessner
28—Jeff Branen
29—Solly Cohan
30—Arthur Lange
31—Nat Vincent
32—Mrs. Nat Vincent
33—D. A. Esrom
34—Teddy Morse
35—Lew Brown
36—Ed. Morbus
37—Ernie Ball
38—Frank Hennigs
39—Bob Russak

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This is Sozo Shaving Cream.

"The beard that is well lathered is half shaved" is an old and true saying. The best way to lather well is to lather with the best shaving cream, and that's **SOZO SHAVING CREAM.**

"Good to the last squeeze."

TELL YOUR DRUGGIST TO GET IT FOR YOU.

Just a wee bit on the finger.

The French are the greatest of the world's perfumers and soap makers. X. Bazin was a great French chemist and perfumer and originated the formula **SOZO SHAVING CREAM.**

"Good to the last Squeeze."

TELL YOUR DRUGGIST TO GET IT FOR YOU.

Rub it on the Chin.

SOZO SHAVING CREAM is put up in collapsible tubes, making it clean, sanitary, convenient and economical for use at home or while traveling. No matter where you use it it's "good to the last squeeze."

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Manufacturers
New York Paris London

TELL YOUR DRUGGIST TO GET IT FOR YOU.

Wet the brush and lather. It's fine, cool, refreshing.

FRED E. WRIGHT.

"A showman in every sense of the word," would best describe Fred E. Wright, at present manager of the Plymouth Theatre, Boston, and recently appointed in that capacity for the new Cort Theatre, in that city.

Mr. Wright, or better still, "Fred," as he is frequently addressed, has had a remarkable career. While his connections with the show business dates back many years, due to his early advent, his activities to-day would surpass the vigorous and ambitious youth, his hustling spirit being one of his many admirable characteristics.

Like the proverbial saying, Mr. Wright was "born for the show game." His keen analytical manner of sizing up the difficulties that as a rule present themselves, is marvelous. The best proof of this is in the big success achieved by the Plymouth Theatre, during its brief career under his management.

Even in the face of his intimate knowledge of the game he's never officious, nor does he shy at a suggestion. Moreover, he is human, big-hearted, and above all, absolutely on the square.

Perhaps there are but few of the younger generation of the present day playgoers who are cognizant of the fact that one of the biggest achievements in his early career was his management of Haverly's Famous Minstrels. He was at that time the youngest manager of the largest show in the world. He journeyed the troupe to England where it was booked for an engagement at the Drury Lane Theatre, in London. He later turned his attention to outdoor events, and promoted the first walking contest given under canvas in America. The event took place in Boston, and proved a big success. His connection in this department enabled him to discover Frank Hart, the colored pedestrian, whose walking records for years astounded the universe. He then became associated with Dan O'Leary, on the latter's return to this country after capturing the Ashley belt in London.

His next step was in the promotion of outdoor spectacles in Cincinnati. He remained there for nearly four years, and was wholly responsible for the construction of the mammoth Carnival Park in that city.

A business journey to New York offered him the opportunity to associate himself with "Charley" Hoyt, at that time the country's foremost playwright. He was assigned to the complete management of all of Hoyt's attractions. He handled every new show, from "The Midnight Bell" to the last play that Hoyt wrote. In all he was connected with the dramatist for more than ten years.

This was followed by the production of several plays. One of these, "York State Folks," proved one of the best rural plays ever written. At this time misfortune dealt a heavy blow to the manager, when Arthur Sidman, the author and star of the piece, died suddenly a few weeks after the play had received the unanimous praise of press and public. To add to his already calamity, a few months later Belle Archer, a star in another of his plays, also passed away.

His next big venture was the staging of the colossal spectacle, "The Fall of Babylon." The piece was staged in conjunction with the Barnum & Bailey Circus.

At this time the Shuberts, who were waging a bitter war against the "syndicate," and anxious to annex a real "live one," placed him in charge of numerous road attractions. From here he went to the Lieblers, and has been with them ever since. He was in charge of William Hodge, in "The Man From Home," for six years. It was during its long record run in Boston when Mr. Wright foresaw the possibilities of another first class playhouse for that city. He had scarcely taken the matter under serious consideration when plans were already drawn for the construction of the Plymouth Theatre. When the theatre was finally completed many skeptics declared that it could not pay, the belief being based upon the out-of-the-way location of the playhouse. But Wright, who is also known for his broad views, maintained that with the proper management and proper plays, any theatre might be made to pay. These claims were amply substantiated by the liberal profits that the theatre has since made.

Coincident with this career and connections with Boston, where he is familiarly known, Mr. Wright has managed the three plays that have established record runs in the city's theatrical history, namely, "A Temperance Town," twenty-four weeks; "The Man From Home," twenty-seven weeks, and "Disraeli," nineteen weeks. The latter piece achieved its long run at the Plymouth, while the other pieces were put on at the Park Theatre.

Aside from his fond admiration for his work he possesses a keen interest in the national game—a deep dyed-in-the-wool fan

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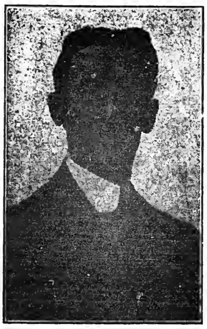
GERTRUDE DES ROCHES.

GERTRUDE DES ROCHES.

Is seen in vaudeville, in her new, delightful little song scene, entitled "The Tango Tease."

Miss Des Roches only arrived in this country from Europe several weeks ago, with a real novelty act and a beautiful wardrobe of gowns, all made in Paris.

Miss Des Roches will be in this country only a short time, as she is booked to open in Paris, January, 1915.



GEO. W. MEYER.

Geo. W. Meyer, at the head of the publishing house that bears his name, has achieved more success in the short time that he has been connected in the music business than any other writer.

He is one of the youngest composers of the day, and has already turned out some of the country's biggest song hits.

The first song that started him on his successful career was entitled "Somebody Else, It's Always Somebody Else." "That Mellow Melody," "Daddy Did a Wonderful Thing," "Find Me a Girl" and "Underneath the Cotton Moon" followed in rotation, and also earned him a place among the leaders.

At present he is giving his attention to the country's choice, called "Across the Great Divide I'll Wait for You." Judging from the way it is progressing it will far exceed any song ever put on the market.

CHARLES E. NIXON,
Director of Publicity for the Selig Polyscope Co., of Chicago.

WILLARD HUTCHINSON, ASSISTED BY LOTUS ROBB, IN "A LEAP YEAR LEAP."

OUR LONDON LETTER.

HENRY GEORGE HIBBERT, SPECIAL CORRESPONDENT.

Clipper Bureau, 5 South Square Gray's Inn, London, W. C.

JAN. 31.

There is hardly a popular favorite of the dramatic stage that has not succumbed to vaudeville now. H. B. Irving is the last. It was no secret to his friends that Sir Henry Irving hated the very name of the music hall, and it is inconceivable that he could ever have appeared in one. But both his sons have given way. Lawrence has quite the vaudeville habit. H. B. Irving appeared at the Palace Theatre on Monday night in a one act play, adapted from the French by Cosmo Hamilton, entitled "The Vandyck." It was used for occasions by Sir Herbert Tree and little Grossmith, and, in fact, suited much better than it suits its present exponents. Except for the salary, I would not say that vaudeville work could seriously attract "H. B." "The Vandyck" is a spurious picture adorning the apartment of a vulgar, wealthy collector. Other articles of virtue have great value. An eccentric visitor entered the apartment and behaved with the wildest extravagance. Soon there appeared a mad doctor and stalwart attendants, who claimed the strange creature as an escaped lunatic. The affrighted connoisseur fled, and promptly the intruders revealed themselves as ingenious and daring burglars, with the pseudo-maniac for their chief. They stripped the apartment to the walls, but they left the Vandyck. For that they had no use. Irving was respectfully received; no more.

This bedroom stuff is really becoming tiresome. Here it is again in "The New Leaf," by Charles Dickenson, produced at the Tivoli on Monday. The essential parties to the story are Monsieur and Madame Roussell, a semi-attached couple. Madame thought she would turn over a new leaf and devote herself to her husband anew. So she sent for her lover, Charles Monnery, to tell him so, and she received him in her bedroom, having prepared a generous supper to soften the blow. Oddly enough, Monsieur Roussell also decided to turn over a new leaf, and paid an utterly unexpected visit for the announcement of his intention. Charles was hidden away, Roussell cynically affected not to see him, and connived at his escape, knowing that Madame Charles was waiting outside. Upon the embraces of the re-united Roussells the curtain falls.

Bertie Sheldon, long time Tree's stage manager, now the Stoll producer, is mainly responsible for the newest revue, entitled "Oh! Joy." It has been tried on the road. On Monday it was put into the Coliseum program. It is a spacious affair, but it is capable of much improvement in humorous detail. The part of the heroine is entrusted to Pearl Barte, who came over, in the first instance, for the production of "Come Over Here," at the Opera House, but quickly came to cues with the managers. She features "Peg o' My Heart" among her songs. The most important comic character is entrusted to George Crotty, an amusing fellow who blacks up. He sings "Get Out and Get Under." What "Oh! Joy" needs is something characteristic. There are about fifty so-called "revues" going 'round now, all cast in the same mould.

A case of immense importance to artists, and to the moving picture trade, occupied the law courts at the end of last week. The syndicate, of which Henry Tozer is the head, secured a judgment against Will Evans, to the effect that an artist engaged by a management for his exclusive services, may not duplicate his act in the picture houses. The syndicate declared that it wanted a decision, not a vindictive judgment; so the damages were fixed at a quarter only. Evans, in his contract, which was made some time ago, and did not, accordingly cite motion pictures, agreed not to personally perform elsewhere (the usual "barring" clause), not to send out number two companies with his sketches, and not to permit "colorable imitations" of the same. Evans contended that the moving pictures were like posters, and helped advertise his work. George Mozart and Arthur Roberts, said that Evans' sketches, no more than their own, could not be said to be "reproduced" without the dialogue, and they did a lot of funny business in court to prove this. But Judge Baillarhe took the opposite view. He said that Evans' sketches depended mostly on his antics and facial expression, that the motion picture certainly reproduced the act and was in defiance of Evans' contract. As a matter of fact, the pictures are better than Evans' average performance, for he naturally put in all he was worth in front of the camera. Judge Bailliaches' decision has created consternation. But it is not final. Evans immediately appealed to the higher court.

Scott and Whaley advise me of a big bunch of contracts with Moss Empires and other syndicates.

Claire Romaine, just home from Australia, gets to work in the Gulliver halls.

This is what a well known critic has to say in greeting of the "Traffic in Souls" film, now at the Holborn Empire:

"The White Slave Traffic seems to have afforded (in America) an excuse for a hundred plays which, pretentiously moral, are immoral, without qualification * * * It is not for me to depreciate the importance of 'The White Slave Traffic' as a 'burning question,' or to discuss it in any attitude save one—it is a subject emphatically unsuitable for treatment in the way of popular entertainment. The moving picture has been an active sinner against morality and good taste. I am inclined to say it is just as great a sinner when it tries to get acceptance for such a film as 'Traffic in Souls' on the plea that it is giving the public information likely to arouse its conscience to stimulate its indignation, to encourage its vigilance. Of course, ninety-nine out of a hundred of the lurid sex novels and pamphlets which burden the book stalls are written in good faith, and for the public information, and ninety-nine out of a hundred readers derive and obtain more harm than good from their perusal. The cinematograph has such a splendid record as a popular educator, and such infinite potentialities, that to call such a film as 'Traffic in Souls' a popular educator is impudent, and the assurance that 'under no circumstances will a person under the age of sixteen be admitted to the performance' is simply an old showman appeal to persons above that age."

Alfred Butt lately lent the Palace Theatre for an afternoon exhibition of a series of films designed to popularize the British army. It was so great a success that regular matinees have been put in order.

Zangwill's play, "The Melting Pot," was done at the Court Theatre on Monday afternoon, by a society for the encouragement of the uncommon drama, called the Play Actors. But it is not believed that "The Melting Pot" could ever make a popular hit here.

Seymour Hicks is to resume management (?) with his wife, Ellaline Terris. They have joined Frank Curzon and together will operate the Prince of Wales' Theatre, beginning Feb. 3, with "Broadway Jones," which they have already played on the road. Mr. Hicks has a wallet of other plays. He wants it to be known that he has never parted with his interest in the Globe and the Queen's Theatres.

On Monday night "The Pursuit of Pamela" was played for the one hundredth time at the Royalty.

To-night, "The Queen's Champion," by new authors, Graham Hill and Hubert Ericson, will be done at the Strand Theatre.

During this week, the two hundred and fiftieth performance of "The Marriage Market," and the one hundredth performance of "The Girl from Utah," have been recorded respectively, at Daly's and the Adelphi.

Pauline Chase has now played Peter Pan twelve hundred times.

"Mary Goes First" recorded her one hundred and fiftieth performance at the Playhouse on Wednesday.

Charles B. Cochran, of Olympia, has offered to put up $30,000 for a fight there, between Jack Johnson and Sam Langford. He is also organizing a benefit for Baptiste Schreiber, who was so terribly distressed by the poisoning of her beautiful horse.

John Glendenning brought "The Rosary" to town again last week, to the Shakespeare Theatre, Clapham. He is sending a separate company on the road.

This is Actors' Saturday, when a collection for theatrical charities is made at every theatre in the kingdom. During last year $20,000 was distributed by the Actors' Benevolent Fund.

George Edwardes has decided to give up steeplechasing, and to confine his racing activity to the flat, henceforth.

Ellen Terry has decided to pay her first visit to Australia—She will not act, but lecture on the characters of Shakespeare.

A verdict of "suicide while temporarily insane" was returned at the inquest into the circumstances of the death of Dick Green, the baritone, who was cut up on the railway.

Millicent Bandman Palmer emerged from her retirement to play Peg Woffington, at Richmond, last week.

"A Place in the Sun" comes to an end at the Comedy Theatre to-night. On Thursday, Charles Haddon Chambers' charming play, "The Tyranny of Tears," is revived, with Robert Lorraine in Sir Charles Wyndham's old part.

Gerald Du Maurier has been "commanded" to play "Diplomacy" befor the king and court at Windsor Castle to-morrow

Marie Hall, the famous violinist, had a narrow escape from death on her homeward journey from the Riviera. She had just left her dining car when it was smashed up.

A continental film, "The Blue Mouse," featuring Madge Lessing in amusing circumstances, has just come to town.

After many delays, the Tivoli is immediately to be torn down, as ordered by the authorities. A new, more spacious house will be built on a slightly different site.

"Quality Street" has proved so popular at the Duke of York's Theatre, on revival, that Charles Frohman has taken the limit off the run. "Quality Street" will continue till further orders.

"Within the Law" registered its three hundredth performance at the Haymarket on Thursday.

Grace La Rue has a new song, "The Tango Dream," in "The Girl Who Didn't," at the Lyric. She expects it to make as great a hit as "You Made Me Love You," which is selling at the rate of one thousand copies per day.

Cyril Maude sends home enthusiastic cables about "Grumpy's" effect on American audiences and critics.

George Edwardes re-opens the Gaiety on Saturday next with what he calls "a revue-sical comedy." Its title is "After the Girl." Herein, Lew Hern, Boulta and Clifton Crawford, are engaged.

Vesta Tilley opened at the Palace Theatre on Monday, and never had a more hearty welcome.

Tom Craven, the comedian and sketch-writer, is off to Australia. He is a son of H. T. Craven, the famous old dramatist, who wrote "Milky White."

Dan Leno Jr. has just taken a wife, Philo Norton, a young actress.

At the eighth annual general meeting of the Varity Artists' Federation on Sunday, it appeared that there is a cash balance of nearly $60,000. There are 2,662 members. Joseph O'Gorman was welcomed to the fold again.

A receiver of the estate of Harry Fragson (actually Harry Pott) has been appointed, temporarily, by the English courts.

A new large music hall is to be built in Birmingham by the Butt Syndicate, whose lease of the Hippodrome there is expiring. Their new hall will be on the site of Curzon Hall, a well known pitch for circuses and dioramas.

Harry Corson Clarke and Margaret Dale Owen are due at the Hotel Cecil in a few days.

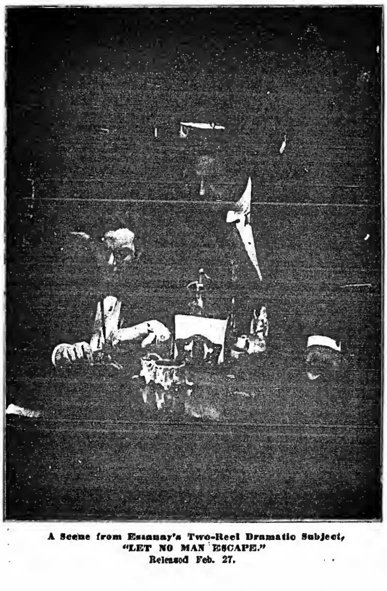
Sam Stern sailed for Australia on Friday.

Genee says her immediate eight weeks' season at the Coliseum will be in the nature of a fare-

VIC. LE ROY AND MAE CAHILL.
Bon Ton Singers and Entertainers.

One of the best acts of its kind in vaudeville, a hit on every bill. This clever team started in the show business six years ago with a musical comedy called "The Matinee Girls." Since that time they have played vaudeville, burlesque, musical comedy, and produced shows. Le Roy and Cahill have played nearly all the vaudeville circuits in the West and Middle West.

Le Roy and Cahill had their New York opening at the Murray Hill Theatre several months ago, and have been playing the U. B. O. time without a lay-off. Lee Muckenfuss, at the Palace Theatre Building, New York, is handling the act.



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YOU'RE MY GIRL
I'M GOING BACK TO ALABAMA IN THE SPRING
IN THE VALLEY OF THE MOON
JUST A DREAM OF YOU DEAR
MINE
YOU'RE THE SWEETEST GIRL IN IRELAND

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Makers of Physicians' Supplies

well. She is thirty-six. "But," she asks, "why should I, who have, as my friends, the Americans, say, made my pile, go on dancing till my limbs become stiff and my hair gray! It is so much better, when one is able, to retire gracefully. It is one of the earliest things we learn on the stage, and it should be one of our latest accomplishments.

Some locations for Monday next, are: Joe Jackson, Palace Theatre; Paul Cinquevalli, Hippodrome, Manchester; Carlisle and Wellmon, Empire, Wood Green; Charles Hart, Tivoli; Friend and Downing, Palace Camberwell; Alexandra Dagmar, Empire, Kilburn; May Moore Duprez, Palladium; Ella Shields, Empire, Poplar; Anna Dowling, Hippodrome, Putney; Seeley and West, Hippodrome, Woolwich; Radford and Valentine, Empire, Newport; Houdini, Empire, Sheffield; Laura Guerite, Empire, Stratford; Beth Tate, Hippodrome, Birmingham; Toby Claude, Hippodrome, Brighton; Bert Coote and company, Alhambra, Glasgow; Scott and Whaley, Palace, Manchester; Cleve and Busyea, Palace, Manchester; Ada Reeve, Palace, Manchester; the Three Meers, Metropolitan Music Hall; Tom Edwards, Empire, Kingston.

Maurice Farkoa is off on a tour of East Europe. He will sing at the pleasure resorts of the wealthy.

Madeleine Lucette Ryley, who has suffered greatly from neuritis, has gone to Biskra for a cure.

A committee of the Actors' Association has carefully enquired into the Earls Court India Exhibition *fiasco*, and passed a strongly worded resolution to the effect that it was due entirely to a ridiculously inadequate capital.

Edward Peple's sketch, "The Girl," was played for the first time in this country, at the Victoria Palace on Monday, by Brandon Hurst and company. It was well received.

According to *The Mask*, the monthly theatrical journal edited by Ellen Terry's son, Gordon Craig, "The Theatre of Variety destroys the solemn, the sacred, and the sublime of art."

◆

"THE CRINOLINE GIRL."

Julian Eltinge was scheduled to open at the Apollo, Atlantic City, Feb. 9, assisted by Herbert Corthell, Charles Morrison, Walter Horton, Herbert McKenzie, James C. Spottswood, [illegible] S. Marba, Helen Lutterell, Maidel Turner, Grace Studiford, Augusta Scott, and others.

SONGS SKETCHES MONOLOGUES

WRITER OF
"Any Little Girl That's A Nice Little Girl Is The Right Little Girl For Me"
"Think It Over, Mary"
"Good Night Nurse"
"Rusty Can-o-Rag"
"Let My Girl Alone"
"Take Me With You, Cutey, and Forget To Bring Me Back"
"I'm a Firemen's Love"
"I Went A Postal Card From You"
"Nobody Knows Where The Old Man Goes"
"Cristo Colnmbo" "Not Me"
"Let Me Have A Kiss Until To-Morrow"
Your Mother's Gone Away
To Join The Army"
"The English Rag"
"There's A Little Church
Around the Corner"

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McCormack & Irving Nellie V. Nichols
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Lewis & Dody Farber Girls
Emma Carus
Morris & Allen
Alice Hanson
Keil & DeMont Leona Stephens
Mae West Blanche Colvin
Reine Davies John Bunny
John Neff Clarance Oliver
Eli Dawson Francis & Palmer
and over four hundred and fifty other
artists are using successful
"GRAY-MATTER."

OUT OF TOWN NEWS

CINCINNATI.

Once more the Queen City of the West demonstrated its claim to place on the theatrical map as the capital of Milk and Honey Land. Both "Joseph and His Brethren" and "Bought and Paid For" enjoyed a season of prosperity, and '14 is making glad the hearts of most of the managers.

GRAND OPERA HOUSE (John H. Havlin, mgr.)—Elsie Janis, with Montgomery and Stone, are coming Feb. 9, in "The Lady of the Slipper." Last week, "Joseph and His Brethren" proved a genuine delight. Brandon Tynan was superlatively good as Joseph, and those who shared large honors with him were James O'Neill, of established fame, who was seen both as Jacob and Pharaoh. Pauline Frederick was a beautiful Zuleika, and Ruth Rose a pretty Asenath. Brigham Royce was an ideal Reuben, and his plea for the restoration of Benjamin was one of the strong hits of the interpretation. David Warfield comes 16, in "The Auctioneer."

LYRIC (Carl Hubert Heuck, mgr.)—"The Whip" is coming 8, after a week of "Bought and Paid For," which, to a splendid degree, repeated its fortnight of success last season. There were some changes in the cast, but the general verdict was that the play was never in more capable hands or better rated. Frank Mills, Kathleen McDonald, Allen Atwell, William Harrigan and Grace Van Auker were prominent factors in the success achieved. Business was fine. "The Family Cupboard" 15.

WALNUT STREET (W. F. Jackson, mgr.)—"Oscar and Adolph," of cartoon fame, are to arrive 8, with Rice and Cady at the head of the cast of fun makers. Last week that sweet little play, "Rebecca of Sunnybrook Farm," ran the gamut of popularity, and packed houses were better for the production. Violet Mesereau was a charming Rebecca, and James T. Galloway was a delightfully droll Uncle Jerry. Jean McAlpin, Madge Oralmond, John Hogan and Harry Buchanan were seen in the leading roles, while the juveniles—companions of Rebecca—were in the capable hands of Agnes Findley, Sarah Blackstone, Dorothy Keightly and Bernice Caldwell. "The Divorce Question" follows 15.

B. F. KEITH'S (John F. Royal, mgr.)—Anna Held comes 8, for her brief vaudeville reign. Others on the bill include: Julius Tannen, Maria Lo's posing act, Klein, Abe and Nicholson, Donohue and Stewart, Mareena and Dutton Brothers, Lillian Ashley, and Dupree and Dupree, Cincinnati in Motion.

ORPHEUM (J. Herman Thuman, mgr.)—The Orpheum Players are to put on "The White Sister" 8, after a week of another musical offering, "The Time, the Place and the Girl." The tide of enthusiasm ran high and good sized crowds gave evidence of their appreciation of the work of the hilltop favorites. Charles Gunn, as the gambler, and Lillian Kemble, as the nurse, were both fine. Wm. Forestelle, Walter Lewis and Walter Dickinson, proved they could sing as well as act. Possibly "The Witching Hour" 15.

EMPRESS (George F. Fish, mgr.)—Julian Rose comes 8, in "Levinsky at the Wedding." Others: Green, McHenry and Dean, the Skatells, Dena Caryl, the Two Romans, and "The Mad Doll" and Joe Maxwell's Players, in "Four of a Kind." Motion pictures.

GAYETY (Larry Nelms, mgr.)—The Beauty Parade, with Countess, arrives 8. The College Girls have taken all the degrees in attractiveness and cleverness. They were welcomed by crowds of old admirers. Abe Reynolds and Marie Franklin are a great pair of fun starters, and they keep it up. Dolly Sweet proved a very chic college widow. Katherine Beyer, the sweetheart, was pretty enough to win in any beauty show. The girls themselves formed a handsome lot, well gowned and fair to gaze on. Dave Marion's Show follows 15.

OLYMPIC (McMahon & Jackson, mgrs.)—High Life Girls are due 8. Last week the Broadway Belles delighted good, big crowds. Marceline Montague was the lyric top-notcher, while the humor specialists were Harry W. Fields, Mickey Markwood, Lester Allen and Estelle Colbert. Three burlesques were offered: "The Bogus Counts," "Fun at School" and "Cohen's Luck." Florence Press and Ernest Scanlon were voiceful numbers of tuneful value. Harry Lang put lots of ginger into his Hebraic role. Taylor's Tango Girls are due 15.

GERMAN (Ernst Otto Schmid, mgr.)—The German Stock Co. will present Jean Gilbert's "Autoliebchen" 8.

HEUCK'S OPERA HOUSE, LYCEUM, FAMILY and NEW CENTURY, old houses, still offer motion pictures and vaudeville.

THESPIAN MEMOS.

GRACE VAN AUKER made her first appearance—so ran the bills—as Fanny Gilley, in "Bought and Paid For." She assumed the role of Marie Nordstrom, who was left ill in an Indiana town.

MARIE HUGHES will be the soloist at the Music Hall "pop." given by the Cincinnati Symphony Orchestra 8.

THE Advent Memorial Club's "Follies of 1914" is an event for 19, at Emery Auditorium.

SOME of the Fourth Estaters daringly and boldly proclaimed the Broadway Belles as the best looking bunch that has played the Olympic this season.

BEATRICE, the ragtime violiniste, made one of the pronounced hits of the College Girls' bill at the Gayety.

HILDA THOMAS, with Lou Hall, put up a delightful little farce at Keith's, and "The Substitutes" was one of the bright spots along the way.

SAHARET suffered a big disappointment, and the non-arrival of her trunks prevented her appearance at the openings of the new B. F. Keith bill, matinee and night.

ERNEST SCANLON AND FLORENCE PRESS twinkled like real terpsichorean stars in the Olympic firmament.

THE Heuck Amusement Co. is now printing their own programs for the Lyric.

IMRE KIRALFY was here with the Earl of Kintore. He recalled old days when the Order of Cincinnatus and their pageants were in popular favor.

CHARLES E. DOWD, stage manager for the Liebler & Co. productions, certainly won his share of praise for the magnificent presentation of "Joseph and His Bhethren." The spectacle with its striking scenes moved without a moment's hitch even on opening night. Mr. Dowd gave praise to Cincinnati's "supers," and declared the bunch to be the "best in the country."

HARVEY BROWNFIELD, billed as "The Great Harvey," was put in at the Empress to fill the place which Al. Herman had been compelled to vacate on account of illness. Brownfield's act is musical, and he plays both piano and piano-accordion.

ARTHUR WING PINERO'S masterpiece, "The Thunderbolt," will have its first local presentation at the Emery Auditorium, April 2, when the Dramatic Art Society will present it for the Associated Charities.

MANAGER I. M. MARTIN is the first in the field with a Summer announcement. Chester Park's "First Look Day" is fixed for April 7.

Wooster, O.—City Opera House (Kettler & Limb, mgrs.) the Alvarado Players Stock Co. week Feb. 1. K. of P. Minstrels 10, "Mutt and Jeff in Panama" 16.

ALHAMBRA (J. H. Kuepper, mgr.)—Pictures and vaudeville. Bill 2-4 includes: California Trio, the Hathaways, Joe Bradley, and Eleanor Pure. "Humpty Dumpty School Days" featured 5-7.

LYRIC (E. R. Mott, mgr.)—Pictures and music.

WALLACE (L. Mohn, mgr.)—Pictures and vaudeville. Dr. S. S. Henry, magician and illusionist, was here 2-4. Priscilla Trio 9-14, Kleine's "Quo Vadis?" motion pictures, 11, 12.

NOTES.—Messrs. Kettler & Limb, managers of the City Opera House, are offering the Wooster public the best theatrical productions obtainable. For week of 2 the Alvardo Players held sway to excellent business. An all star company presenting, artistically, a repertoire of popular plays.... Eddie McDonald, of pantomime fame, played the role of "Humpty Dumpty" at Alhambra, week of 1......Eleanor Pure, possessing an unusually sweet soprano voice and pleasing personality, was a drawing card at the Alhambra 1......The California Trio, on the same bill, were meritorious favorites......L. Mohn, formerly assistant manager of the Wallace Theatre, has effected arrangements whereby he becomes chief custodian and manager, taking over the business from the owner, H. H. Zigler. Mr. Mohn, with his hustling qualities, will change the policy somewhat, the new arrangement going into effect 9...... Dr S. S. Henry, magician, and Henry and Amend, presented high class magic and illusion act at the Wallace, 2-4......"Cap." Ackerman, chief operator at the Wallace, will retire from the profession shortly and take over an "onion patch." It is also rumored that "Cap" is tired of being a bachelor, and wedding bells may chime for him in the near future......The Davis Carnival Co. is making preparations here for an early Spring opening. Chas. Kingsley, one of the owners, has returned from Pittsburgh, where he purchased a new Ferris wheel......J. J. Evans, "the one-ring circus man," has changed his headquarters from Wooster to Massillon, where he owns property......Manager Mott, of the Lyric, has installed a new conformer rectifier.

Milwaukee, Wis.—Davidson (Sherman Brown, mgr.) "The Road to Happiness" is the attraction for week of Feb. 8. Fiske O'Hara, in "Dear Old Dublin," 15-18. "The Traffic" 19-21.

MAJESTIC (J. A. Higler, mgr.)—Bill week of 9: Odiva, Valerie Bergere and company, Mack and Orth, Mae West, Scott and Keane, Keill Duo, Blank Family, and Mr. and Mrs. Vernon Castle in pictures.

PABST (Ludwig Kreis, mgr.)—The German Stock Co. presented "Die Kleine Hoheit" 8.

SHUBERT (C. A. Newton, mgr.)—The Shubert Stock Co. present "The Country Boy" week of 9. "The Boss" next.

GAYETY (J. W. Whitehead, mgr.)—The Big Jubilee is the attraction week of 8. Dreamland Burlesquers next.

CRYSTAL (Wm. Gray, mgr.)—Bill week of 9: Menlo Moore's "Aladdin's Lamp," Cora Simpson, Anthony and Ross, Bowlen and Bowlen, and Canfield and Scott.

EMPRESS (Wm. Raynor, mgr.)—Bill week of 8: "In Old New York," Harry Rose, Usher Trio, Cecile, Eldred and Carr, Dorsch and Russell, and Cyril Slapnicka.

ORPHEUM (Wm. Gray, mgr.)—Bill week of 8: Lee Tung Foo, Flo and Ollie Walters, Shattuck Quartette, Ross Bros., and Klaus and Radcliffe.

Hoboken, N. J.—Gayety (Thos. L. Sheeley, mgr.)—"The Traveling Salesman," by the Gayety Players, week of Feb. 9. "Dora Thorne" to follow.

EMPIRE (Wm. F. Fitzgerald, mgr.)—Harry Hastings' Big Show 9-14. Ginger Girls next week.

LYRIC (G. S. Riggs, mgr.)—The usual mid changes of vaudeville acts and latest photoplays.

HELEN DELANY
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BEN WELCH
and his
BURLESQUERS

MABEL SHERMAN
Keith's, Boston

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REBECCA OF SUNNYBROOK FARM

A NEW BALLAD BY A. SEYMOUR BROWN AND ALBERT GUMBLE

We have published many wonderful songs but we really consider "**REBECCA OF SUNNYBROOK FARM**" the one best bet of this season. **SEYMOUR BROWN**, writer of "You're a Great Big Blue Eyed Baby," "Oh You Beautiful Doll," "How Long Have You Been Married," and lots of other great songs, put forth his best effort when he wrote this wonderful lyric:

"REBECCA OF SUNNYBROOK FARM."

FIRST VERSE

There's a farm upon a hill, down in Maine,
And there a little girlie waits for me,
Rebecca is her name.
When we wandered down the lane, just we two,
And she was grieving when I was leaving
And then I promised to be true.

CHORUS

Where the honeysuckle vine twines itself around the door,
A sweetheart mine, is waiting patiently for me;
I can hear the whippoorwill,
Tell me softly from the hill,
Her mem'ry haunts you, Rebecca wants you,
So come back to Sunnybrook Farm.

ALBERT GUMBLE, composer of "You're Never too Old To Love," "Flow Along River Tennessee," "When I Waltz with You," "Adam and Eve Had a Wonderful Time," etc., furnished one of the best melodies ever written for this great set of words.

We will have everybody singing this song just as soon they find out about it.

☛ (**) Singers using illustrated songs can secure slides for "**REBECCA OF SUNNYBROOK FARM**," at any of the Film Companies, or at our offices.

OUR NEXT BEST NUMBER

IS A NEW KIND OF A SONG ENTITLED

THE GOOD SHIP MARY ANN

BY TWO CHICAGO WRITERS, MISS GRACE LeBOY and MR. GUS KAHN

This song is famous for such wonderful stars as **STELLA MAYHEW, RAE SAMUELS, ADELE RITCHIE, NORA BAYES, BLOSSOM SEELEY, CROSS & JOSEPHINE, THE FARBER SISTERS, BURKS & LORRAIN**, and last but not least, the famous comedian, **AL. JOLSON**, of the Honeymoon Express Company. This song needs no other reference. Every act singing a light, fast dancing number, or a really slow Irish song can sing "The Good Ship Mary Ann." It's full of life, ginger, and a rattling good number. We also have this arranged double as a song, with a splendid double version written by **GUS KAHN**, the writer of the words.

☛ (**) **SLIDE SINGERS**: we have the "Good Ship Mary Ann," illustrated with sixteen wonderfully artistic slides, and it's ready now.

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FIRST LOVE, Hesitation Waltz	**ABE HOLZMAN**
BUENOS AYRES, Tango	**ARTHUR N. GREEN**
JARDIN D'AMOUR, Waltz	**LUELLA L. MOORE**
PASS THE PICKLE, Tango	**GRACE LeBOY**
SEPTEMBER MORN, Valse Au Matin	**H. I. MARSHALL**
JAMAIS TROP, Tango	**OTTO FREY**
NOTORIETY, One Step	**K. L. WIDMER**
TICKLE THE IVORIES, Rag	**WALLIE HERZER**
THE WHIP, March	**ABE HOLZMAN**
SOME BABY, One Step	**JULES LENZBERG**
HORSE TROT, American Dance	**URIEL DAVIS**
RAG, BABY MINE, Rag	**GEORGE BOTSFORD**
THE DREAM TANGO, Tango Argentino	**URIEL DAVIS**
HUNGARIAN RAG, Rag	**JULIUS LENZBERG**
BEAUX ESPRITS, One Step	**G. T. TOMPKINS**

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THE CLIMAX

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American Theatre - - - - COUNCIL BLUFFS, IOWA

STOCK NEWS

"BROWN OF HARVARD," the great college play, will be the attraction week ending Feb. 14, at the Majestic, Erie, Pa., under the management of Felber & Shea. Carolyn Gates and Richard Morgan are playing the leads with this company.

"THE LITTLE MINISTER," J. M. Barrie's greatest success, will be the attraction at Poli's, Washington, D. C., week ending Feb. 14, under the management of James Thatcher. Richard Buehler and Frances Nelson play the leads, supported by a most excellent cast.

"THE YANKEE CONSUL," a rollicking revel of merriment and melody, was most successfully used week ending Feb. 7, at the Broadway, Springfield, Mass., under the management of Nathan Goldstein.

"SHERLOCK HOLMES," William Gillette's great detective play, was presented at the Evanston Theatre, Evanston, Ill., week ending Feb. 7. H. L. Minturn is manager of the company and plays the leads.

"MADAME SHERRY" was most successfully played by the Morton Stock Company, at the Lyceum, Scranton, Pa., week Feb. 7. Owing to the large demand for seats an extra matinee had to be given.

"THE REJUVENATION OF AUNT MARY" was used week ending Feb. 7, at the Duquesne, Pittsburgh, Pa. Irene Oshier and Thurston Hall played the leads. This is Mr. Hall's farewell appearance in Pittsburgh.

"BECAUSE SHE LOVED HIM SO," by William Gillette, played to big business week ending Feb. 7, at the Orpheum, Nashville, Tenn., with (Miss) Billy Long playing the lead. The company is under the management of Jake Wells.

"THE MAN WHO OWNS BROADWAY" was played with great success week ending Feb. 7, at the Shubert, Milwaukee, Wis., under the management of O A. Newton.

"THE SERVANT IN THE HOUSE," Charles Rann Kennedy's great religious play, was used week ending Feb. 7, at the Auditorium, Kansas City, Mo., under the management of Meta Miller.

"THE COLLEGE WIDOW" will be the attraction at the Denham, Denver, Colo., week ending Feb. 14, with Eva Lang playing the lead. All productions are staged under the personal direction of O. D. Woodward.

"THE STRENGTH OF THE WEAK" will be the attraction at the Shubert, St. Paul, Minn., week ending Feb. 14, with Florence Roberts playing her original part. This is also the final week for Miss Roberts at this theatre.

"THE LITTLE MINISTER" was produced week ending Feb. 7 at the Orpheum, Newark, N. J., with Mabel Brownell and Clifford Stork playing the leads. The company is under the management of M. S. Schlesinger.

stock company at the Auditorium, Fitchburg, Mass., week ending Feb. 7. The company is under the management of Thomas D. Soriero.

"THE BARRIER," Rex Beach's great play of the Northwest, played to capacity week ending Feb. 7, at the Academy of Music, Halifax, N. S., under the management of J. F. O'Connell.

"THE STRANGER," which is getting to be quite a popular stock play, has been selected by Paul Greening to open the stock company with at the Prospect, New York City, week ending Feb. 14, with Bowden Hall and Mae Desmond playing the leads.

"THE GREAT DIVIDE" will be the attraction at the Evanston, Evanston, Ill., week ending Feb. 21, with H. L. Minturn playing the leading part, supported by a most excellent company.

"THE MASTER MIND" will be the attraction at the Duquesne Theatre, Pittsburgh, Pa., week ending Feb. 14. Harry Davis announces that, at the highest salary ever paid to an actor in stock, he had engaged the celebrated American artist, Edmund Breese, to play his original part. "Captain Jinks of the Horse Marines" is underlined for early production.

"THE ESCAPE" scored heavily week ending Feb. 7, at the Park Theatre, Manchester, N. H., with Rose King playing the leading part, supported by a company of decided merit. The company is under the management of W. H. O'Neal, and the stage is under the direction of Edwin Dudley.

EDNA BAKER, leading woman of the Broadway Stock Co., in Springfield, Mass., has retired from the cast for the time the stock is playing musical comedies, and is on a business trip to New York and Chicago. She will return to the company Feb. 23.

FRIENDS of Teresa Dale, of the Broadway Stock Co., of Springfield, Mass., will be pleased to learn that she is convalescent after a serious illness.

THE Harry Sherman Stock Co. is the new name for the Sherman-Smith Stock Co.

DIXIE STUYVESANT joined the Star Theatre Stock Co. at Kingston, N. Y., playing juveniles. Reports business good, and sends best wishes to all friends.

"THE MASTER MIND," the play of "thrills," by Daniel Carter, as formerly played by Edmund Breese, will be the attraction at the Crescent Theatre, Brooklyn, N. Y., week ending Feb. 28.

"YORK STATE FOLKS," by Arthur Sidman, was used week ending Feb. 7, by the Dexter Lonergan Players, at Hathaway's, New Bedford, Mass. Amy Ricard, Eddie Phelan, John Meehan and Jack Bennett played the leads, supported by the entire strength of the Lonergan Players.

"THE ROYAL MOUNTED," a romance of the Far North, by Cecil B. DeMille, will be used by the Auditorium Stock Company, at the Auditorium, Lynn, Mass., week ending Feb. 14, under the management of Al. Jones. All plays are staged under the personal direction of Albert Lando.

"WHEN KNIGHTHOOD WAS IN FLOWER" will be the attraction week ending Feb. 21, at the Lynn, Lynn, Mass., under the management of Kendal Weston.

"GRAUSTARK" played to capacity week ending Feb. 7, at the Gaiety, Hoboken, N. J., where the Theo. Lorch Company are installed. Enid Mae Jackson and Julia Non play the leads.

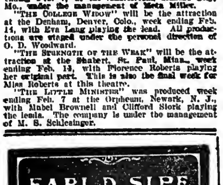
"FATHER AND THE BOYS," William H. Crane's former success, was used week ending Feb. 7, at the Duchess, Cleveland, O., by (Miss) Percy Haswell and her excellent company.

"THE NINETY AND NINE," Ramsay Morris' play, which is full of "thrills," was used by the new

"DOROTHY VERNON OF HADDON HALL" was used with great success by Vaughan Glaser and his excellent company at the Metropolitan, Cleveland, O., week ending Feb. 7, under the management of H. S. Carter.

"THE FORTUNE HUNTER" and Henri Bernstein's great play, "The Thief," is the attraction this week at Poli's, in Baltimore.

"DAVID HARUM," William H. Crane's former success, was used week ending Feb. 7, by the Thompson-Woods Stock Company, at the Opera House, St. John, N. B.



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Deaths in the Profession

THEODORE BROMLEY, Feb. 5.
HUGH G. BRADLEY, Jan. 8.
PAUL H. LEMMER, Feb. 3.
SIGMUND MOGULESKO, Feb. 4.
FRED J. WYCKOFF, Feb. 3.
ABRAHAM HAMMERSTEIN, Feb. 6.
OTTO HAUSCHILD, Feb. 2.
ALFRED J. HINMAN, Jan. 30.

IN MEMORIAM of my daughter ETHELWYN. Mrs. M. E. Garrett.

"[illegible]" played to capacity business week of 9 at the Colonial, in Providence, R. I., and House Manager Spink found it necessary to place extra chairs in the orchestra.

Clipper Post Office.

LADIES' LIST.

Andrews, Undine
Armstrong, Margaret
Abbot, Mrs. Charlie
Adams, Edythe
Almond, Edith
Aker, Nan
Ainsley, Rita
Asmus, Minnie
Adams, Dodie
Aloy, Sadie
Armstrong, Helen M.
Austin, Della
Billings Brownie
Bond, Bunny
Black, Lillian
Baker, Olive
Benson, Nina
Bush Estelle C.
Brown, Jessie
Bennard, Dolly
Barry, Janet
Harley, Mary
Bruns, Nina
Burgess, Hassie
Baron, Minnie Thorn
Blake, Mrs. Jno.
Brown, Miss C.
Rigden, Myrtle
Carleton Eleanor
Clark, Louise
Chonte, Mattie
Claire, Mrs. Arth.
Clifton, Ethel
Costello, Margaret
Cooper, Catherin
Church Sisters
Carme, Norine
Douglas, Meda
Dampier, Mrs. Alfred
Debring, Emily
Diamond, Dolly
Dixon Sisters
DeFoggi, Louise
Forrest, Dorothy
Flowers Eleanor
Fairchild, Josephine
Fox, Gladys
Fulton, Susie
Gilmore, Shirley
Granville, Mrs. L.
Hale, Betty
Herbert, Mabel
Hines, Grace
Hart, Lillian
Jackson, Evalay LaTelle
Jennings, Maggie
Jardin, Dolly
Kennedy, Mary
Koom, Mrs. L. A.
Knowles, Brenda
Kenyon, Lilly
King, Rose
Leonard, Susan
Laird, Elsie E.
Lavinie, Mrs. Frank
Lord, Elenore
Lavere, Louise
Leon, Tiny
Merrigan, Julia
Melrose Sadie
May, Edythe
Mason, Miss
Mar, Trixie
Martion, Cassie
McAnallen, Mrs. Joe
Morgan, Abta
Moretti, Mary C
Mayhew Harriet
Martin, Blanche
Miller, Stella
Morton, Frances
Nelson, Florence
Nielsen Christin
O'Brien, Kitty
Prescott, Ada
Pulliam Caroline
Pemberton Angie
Prout, Miss Eva
Richardson, Miss
Russell Margaret
Reyoc, Rita
Rogers Mrs. Wm.
Ratsch, Mrs. Edw. A
Reno, Dottie
Rozella, May
Seymour, Miss L. M.
Steele, Gertrude
Stewart, Mona
Scherger, Marie
Shannon, Marie
Steeley, Dot & Walt
St. Clair, Fanny
Smythe, Trixie
Thomas, Mrs.
Templeton, Miss N.
Trent, Lea
Vernon, Kitty
Vaschon Jane
Vedder, Mae
Waite, Mrs. Marion
Weaks, Lillian
Whitney Louise L.
Waring Elizabeth

GENTLEMEN'S LIST.

Acker, M. A.
Avery, Wills
Allen Conral A
Adams, Chas E.
Arthurs, Three
Andersen, Carl
Avery, Drew
Amert, Roy
Abbott, Mr.
Andre Signo
Alvarez, N.
Armstrong Doc
Adams, Geo.
Amick, Jack
Archy, J. H.
Adams, Geof. C
Bowers, Jno.
Bowker, P. C.
Broughton, L.
Blatolf, Jos.
Barton, Sidney
Brown, G. E.
Brenner, Jim
Burkheart Max
Burbeau Family
Bathurst, Jno.
Brennen, Joe
Bicknell, O. M.
Brown, Nat
Brownlie Wm.
Burt, C. D.
Brandman G. C.
Buckley, E. J.
Barlow Bros.
Brown, Ralph
Blake, Lester
Brock, W. J.
Beddie, Irving
Barry, Rich. T.
Banks, S. J.
Brown, Dan
Bennett, R. A.
Broughton, Geo.
Barnet & Lloyd
Conway, Alex
Carter, Eddie
Clark, T. H.
Carnon, E. F.
Chant, Fred
Cunninghams The
Campbell, Jack
Carleton, Alex
Curley, Pete
Crawford R. D.
Curran, Chas. F
Caryl, Wm.
Cornell, Coleman
Carmody, J. F.
Copeland, Ed.
Cadieux, Pete
Cohen, Harry F.
Carleton, A.
Canndale, Harry
Crane, Doug. C.
Cameron & Gould
Desmond, L. E.
Degnon, Syd. L.
Dietz, Edw.
Davis, Chas.
Dugan, Thos.
DeVelden Mr.
Dens, Con.
Donelici, Sig A.
Dwyer, Jas. A.
Dwyer, Jockey E
Diericky Bros.
Darling, S. F.
LaMar, Paul
Davis, Jack K.
Davidson, J. E.
Daley, J.
Dudley, H. B.
Dell, Bert
Devitt, Wm.
Evans, Chas.
Earle, Wm.
Elwood, Billy
Evans, Chas. G.
Fox, Roy E.
Fossett, Chas.
Fields, Jack
Frame, Wm.
Graves, G. L.
Gruber Jno. R.
Gray, Fred G.
Goodwin, Ben
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NEW YORK CITY.

"WHEN CLAUDIA SMILES."

Thirty-ninth Street (Maynard Waite, bus. mgr.)—*When Claudia Smiles*, a farce (with songs) in three acts, by Anne Caldwell. Produced on Monday night, Feb. 2, by Frederic McKay, with this cast:

Claudia Rogers	Blanche Ring
Frederick W. Walker	Harry Conor
Chester D. Hoffman	Mahlon Hamilton
Charles D. Hoffman	Charles J. Winninger
"Dandy" Van Tyne	John J. Scannell
Saladillo Bacalada Del Mendoza	R. M. Dolliver
Alice Hoffman	Bertha Mann
Kate Walker	Anna Laughlin
Mme. Verdier	Florence Edney
Cynthia	Nellie Filmore
"Johnny" Rogers	Harry Hilliard

Others in the company include: William Keller, Charles Slider, James Minnehan, Albert Byrnes, Peter Donovan, Cleo Le Moyne, Claire Bertrand, Rae Daly, Eva Stuart, Dolores Parquette, Gladys Preston, Pearl Evans, Marie Callahan, Claire Weston, Peggy Coudray, Evelyn Mead, Emma McGrath, Harry Delmar, Harry Wesner, Harry Hensler, Edwin H. Wethe, Edward Clyne, Jack Costello.

Not only is "When Claudia Smiles" a good show, it has for its principal entertainer one of the cleverest women of the English speaking stage—Blanche Ring. Miss Ring is the life of the show, and every minute that she is on the stage the audience enjoys itself hugely. Personality is Blanche Ring's middle name. She is not on the stage ten minutes before she "gets" you. And when it comes to putting a song "over," she has few equals and certainly no superior. To hear her sing "Why Is the Ocean So Near the Shore?" is a genuine pleasure. This song will be one of the biggest hits in songland or we miss our guess. Another song bearing all the earmarks of popularity is called "If They'd Only Bring Old Ireland Over Here," was also sung by Miss Ring. At the end of act one she sang a song with great success called "The Flower Garden Ball," while the members of the company were turkey-trotting.

Miss Ring does not, however, depend upon her songs to score. She is a comedienne of rare talent. She does many funny things in this show—the funniest being her monologue of a Southern girl telling of her more prosperous days on the old plantation—the line of talk which invariably precedes a "touch." Miss Ring's Mason and Dixon dialect was a hit.

Miss Caldwell, the author of "When Claudia Smiles," acknowledges on the house program that her work was founded upon one of Leo Ditrichstein's farces. (The play was "Vivian's Papas," in which Hattie Williams starred some years ago.)

Miss Ring plays with a good deal of dash the role of Claudia Rogers, a show girl, who is divorced from her husband. She thinks that she can win him back by making him jealous, so she flirts with two elderly men, each of whom thinks that the other is Claudia's father. Her plans win and she remarries her husband.

Harry Conor is the principal comedian, and is very funny as Frederick W. Walker. It is a typical Conor role and he plays it splendidly.

Anna Laughlin was given a warm reception, for this pretty and dainty actress has not been seen on the stage in some time. She played an ingenue role with much charm and danced gracefully. Her singing voice is weak and she did not do her song, "Boys, Boys, Boys," full justice.

John J. Scannell scored in a small role and captured much applause by his really wonderful eccentric dancing.

R. M. Dolliver made his small role—that of a South American—stand out prominently, and Charles J. Winninger (Miss Ring's husband in real life) was satisfactory in the role of a jealous German lover.

Florence Edney, a clever character actress, wasted her talents on a small role.

The other roles are unimportant. Business has been excellent and the engagement bids fair to be successful. The second week began Monday, Feb. 9. *Kelcey.*

Palace (Elmer F. Rogers, mgr.)—This week's bill includes: Blanche Bates, in "Half an Hour;" Jack Wilson and company, "Celluloid Sara," Joe Howard and Mabel McCane, "La Ballet Classique," Mary Elizabeth, Lou Lockett and Jack Waldron, and the Seebacks.

Proctor's Fifth Avenue (Gus McCune, mgr.)—On the bill are: Emma Carus, assisted by Carl Randall; "Woman Proposes," with Ruth Allen; Harry Breen, the Versatile Trio, Brooks and Bowen, Charles and Adelaide Wilson, the Peers, Ronelle and Sister, and a three reel film, "Ben Bolt."

Hammerstein's (Wm Hammerstein, mgr.)—Adelaide and Hughes head the bill, which also includes: Fred Karno's "Night in a Music Hall," Frank Sheridan, in "Blackmail;" Bogany's Lunatic Bakers, the Nichols Sisters, the Chadwick Trio, Anna Chandler, Rinaldo, Mlle. Ameta, in the Radium Dance; the Castle motion pictures, Hickey Brothers, Ed. Vinton and "Buster," Mayme Remington and Picks, Hopkins and Axtell company, Irene Wallace, the Argentine Trio, and Harry Lavall.

Colonial (Sam Tauber, mgr.)—Olga Petrova, Robt. T. Haines and company, Clark and Bergman "Trained Nurses," Ed. Wynn and company, Rice and Cohen, Milt Collins, Schooler and Dickinson, Carl Eugene Troupe, and the Musical Avolos.

CLIPPER REGISTRY.

Low Stafford requests that we publish the fact that he registered his title, "The New German," with THE CLIPPER Registry Bureau, on Feb. 7, 1913.

ON ACCOUNT OF THE EARLY CLOSING OF OUR FORMS FOR THIS ISSUE, A NUMBER OF REVIEWS AND ITEMS HAD TO BE OMITTED. EDITOR.

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Collier, Wm.—Hudson, New York, indefinite.

Crane, Wm.—Newark, N. J., 9-14, Hollis Street, Boston, 16-28.

Century Grand Opera (Milton & Sargent Aborn, mgrs.)—Century Opera House, N. Y. C., indefinite.

Carle-Williams—Colonial, Boston, 9-March 7.

"Cowboy Girl, The" (Geo. O. Teed, mgr.)—Hopkinsville, Ky., 12, Russellville 14, Bowling Green 16, Greenville 17, Madisonville 19, St. Charles 21.

"Chocolate Soldier, The"—Buffalo 9-14.

"Cow Puncher, The"—Baltimore 9-14.

"Chocolate Soldier, The"—Norfolk, Va., 13.

"Conspiracy, The"—Pittsburgh 9-14.

Drew, John—Kalamazoo, Mich., 11, Ft. Wayne, Ind., 12, Indianapolis 13, 14, Olympic, St. Louis, 16-21.

"Damaged Goods"—Garrick, Phila., 9-14.

"Divorce Question, The" (Fred Douglas, mgr.)—Columbus, O., 9-14, Cincinnati 16-21.

"Damaged Goods"—Bay City, Mich., 12, Kalamazoo 14.

Eltinge, Julian—Atlantic City, N. J., 9-14, Washington, D. C., 16-21.

"Everywoman"—Henry W. Savage's—San Antonio, Tex., 11-15, Houston 16, 17, Galveston 18, 19, Beaumont 21, 22.

Fine Arts Repertoire Co.—Chicago, indefinite

Ferguson, Elsie—Broadway, Bkln., 9-14.

Faversham, Wm. (L. L. Gallagher, mgr.)—Lyric, New York, 9-28.

Forbes-Robertson—Shubert—Boston 9-14, Norfolk, Va., 16-18, Richmond 19-21

"Fight, The"—Newark, N. J., 16-21.

"Follies of 1913," Ziegfeld's—Cleveland 9-14.

"Firefly, The" (Geo. A. Edes, mgr.)—Keokuk, Ia., 11, Quincy, Ill., 12, Jacksonville 13, Alton 14, Belleville 15, Springfield 16, Decatur 17, Terre Haute, Ind., 18, Vincennes 19, Paducah, Ky., 20, Evansville, Ind., 21.

"Fool There Was, A"—Buffalo 9-14.

"Fight, The"—Montauk, Bkln., 9-14, Broadway, Bkln., 16-21.

"Fine Feathers," All Star Co.—H. H. Frazee's—Toronto, Can., 9-14, London 16, Hamilton 17, 18, Kingston 19, Ottawa 20, 21.

"Family Cupboard, The"—Cincinnati 16-21.

"Fine Feathers," Western—Kirksville, Mo., 11, Keokuk, Ia., 12, Galesburg, Ill., 14, Ft. Madison, Ia., 15, Burlington 16, Monmouth 17, Canton 18, Beardstown 19, McComb 20, Princeton 21.

Gilbert & Sullivan Opera Co.—De Wolf Hopper—Auditorium, Chicago, indefinite.

George, Grace—New Haven, Conn., 13, 14.

Goodwin, Nat C.—Hartford, Conn., 13, 14.

"Girl from Mumm's, The"—Vicksburg, Miss., 11, Jackson 12, Greenwood 13, Clarksdale 14.

"Girl on the Film, The"—Forty-fourth Street, New York, indefinite.

"Garden of Allah"—Omaha, Neb., 15-21.

"Girl and the Tramp" (Fred Byers, mgr.)—Smithville, Tex., 11, Yoakum 12, Cuero 13, Runge 14.

"Graustark"—United Play Co.'s—Calgary, Alt., Can., 9-11, Red Deer 12, Lacombe 13, Castor 14, Coronation 16, Stettler 17, Camrose 18, Wetaskiwin 19, Innesfail 20, Olda 21.

"Girl in the Taxi, The" (Fred W. Falkner, mgr.)—Garden City, Kan., 11, La Junta, Col., 12, Pueblo 13, Colorado Springs 14, Denver 15-21.

Hitchcock, Raymond—Baltimore 9-14, Boston 16, indefinite.

Hodge, Wm.—Davidson, Milwaukee, 8-14.

Hilliard, Robert—Park, Boston, indefinite.

Harvey, Martin (Frank B. O'Neill, mgr.)—St. Catherines, Ont., Can., 11, Hamilton 12-14, Galt 16, Woodstock 17, Stratford 18, St. Thomas [illegible], London 20, 21.

"Happy Hooligan" (Griff Williams, mgr.)—Baker, Rochester, 9-14, Bastable, Syracuse, 16-21.

"Higher Law, The" (Oscar Graham, mgr.)—Winters, Tex., 11, San Angelo 12, Sweetwater 13.

"Help Wanted"—Morosco's—Cort's, Chicago, indefinite.

"High Jinks"—Casino, New York, indefinite.

"Honeymoon Express"—Kansas City, Mo., 8-14.

"Help Wanted"—Maxine Elliott, New York, indefinite.

"Her Own Way"—Montreal, Can., 16-21.

Irish Players, The—Chicago 14, indefinite.

Irving, Laurence—Montreal, Can., 9-14.

"In Old Kentucky" (Dan Consedine, mgr.)—Paterson, N. J., 9-14, Elizabeth 16-18, Trenton 19-21.

"In Arizona"—Cairns Bros.'—Burlington Junction, Mo., 11, Pattonsburg 12, Blythdale 13, Bethany 14, Ridgeway 16, King City 17, McFall 18, Jameson 19, Meadville 21.

Janis-Montgomery & Stone—Cincinnati 9-14.

"Joseph and His Brethren"—Columbus, O., 9-14.

"Kitty MacKay"—Comedy, New York, indefinite.

London Criterion Co.—Garrick, New York, indefinite.

Lewis, Dare—La Salle, Chicago, 9-14.

"Little Women"—Vancouver, B. C., 9-12, Victoria 13, 14, Nanaimo 16, Westminster 17, Tacoma, Wash., 18, 19, Everett 20, Bellingham 21.

"Little Cafe, The"—New Amsterdam, New York, indefinite.

"Little Women"—Springfield, Mass., 9-14.

"Leopard's Spots, The" (Thos. Dixon, mgr.)—Natchitoches, La., 11, Alexandria 12, Monroe 13, Vicksburg, Miss., 14, Greenville 16, Clarksdale 17, Lexington 18, Yazoo City 19, Jackson 20, Brookhaven 21.

"Little Lost Sister," Eastern (Charles Leekins, mgr.)—Oswego, N. Y., 16, Watertown 17, Gouverneur 18, Canton 19, Plattsburg 20, Burlington, Vt., 21.

"Little Lost Sister"—Columbia, S. C., 13, 14.

"Little Lost Sister" (John Bernero, mgr.)—Newark, N. J., 9-14, Phila. 16-21.

"Lion and the Mouse, The" (Geo. H. Bubb, mgr.)—Marathon, Ia., 11, Sutherland 12, Estherville 14, Milford 16, Sibley 17, Slayton, Minn., 18, Worthington 19, Adrian 20, Luverne 21.

"Laughing Husband, The"—Frohman's—Knickerbocker, New York, indefinite.

"Lure, The"—Princess, Chicago, indefinite.

"Lure, The"—Jersey City, N. J., 9-14.

"Little Millionaire" (Howard Leigh, mgr.)—Gainesville, Tex., 11, Ft. Worth 12, McKinney 13, Corsicana 14, Tyler 16, Pittsburg 17, Palestine 18, Marlin 19, Bryan 20, Brenham 21.

Martin, Lou—Oscaloosa, Ia., 8-14, Knoxville 16-21.

Maude, Cyril—Wallack's, New York, indefinite.

Metropolitan Grand Opera—Metropolitan O. H., New York, indefinite.

Morton Opera Co.—Boston, indefinite.

Macdonald, Christie—Illinois, Chicago, indefinite.

McIntyre & Heath—San Fran., Cal., 9-14, Oakland 15-17, Marysville 18, Medford, Ore., 19, Eugene 20, Salem 21.

McGinley, Bob & Eva—Ayr, No. Dak., 11, 12, Fargo 13, 14, Hunter 18, 19.

"McFadden's Flats" (Jack Gilnes, mgr.)—Youngstown, O., 9-11, Akron 12-14, Alliance 16, Erie, Pa., 17, Salamanca, N. Y., 18, St. Catherines, Can., 19, Hamilton 20, 21.

"Mrs. Wiggs of the Cabbage Patch"—Lebanon, Pa., 11, Norristown 12, Phoenixville 13, Reading 14, Pottstown 16, Easton 17, So. Bethlehem 18, Freeland 19, Hazelton 20, Pottsville 21.

"Misleading Lady, The"—Fulton, New York, indefinite.

"Madcap Duchess, The"—Washington, D. C., 9-14.

"Man On the Box" (C. A. Corbin, mgr.)—Newman, Ill., 12, Charleston 17, Sherrard 20, Rushville 21.

"Mademoiselle"—Buffalo 16-21.

"Modern Eve, A"—Gainesville, Fla., 11, Tallahassee 12, Albany, Ga., 13, Macon 14, Augusta 16, Athens 17, Columbus 18, Anniston, Ala., 19, Gadsden 20, Birmingham 21.

"Madam X"—Indianapolis 9-14.

"Maria Rosa"—Longacre, New York, indefinite.

"Mutt and Jeff in Panama" (R. M. Garfield, mgr.)—Pocatello, Ida., 11, Nampa 12, Boise 13-15, Weiser 16, Baker City, Ore., 17, Elgin 18, La Grand 19, Pendleton 20, Ellensburg, Wash., 21.

"Midnight Girl, The"—Phila. 9-14.

Nazimova, Mme.—Tulane, New Orleans, 9-14, Beaumont, Tex., 16, Galveston 17, Houston 18, Austin 19, San Antonio 20, 21.

"Newlyweds, The"—Cleveland 9-14, Indianapolis 16-21.

"Nearly Married"—G. O. H., Chicago, 9-14.

"Natural Law, The"—Aurora, Ill., 11.

Olcott, Chauncey—G. O. H., New York, 9-21.

O'Hara, Fiske—Olympic, Chicago, 9-14, Milwaukee 15-18.

"Oh! Oh! Delphine"—Colonial, Boston, 9-14, Washington 16-21

"Oscar and Adolph"—Cincinnati 8-14.

"Our Village Postmaster" (Wally Stephens, mgr.) Walthill, Neb., 11, Bancroft 12, Oakland 13, Pender 14, Crofton 16, Hartridge 17, Coleridge 18, Wakefield 19.

"Officer 666," Southern—Louisville, Ky., 8-14.

"Officer 666" (Frank Holland, mgr.)—Kansas City, Mo., 8-14, St. Louis 15-21.

"One Day"—Providence 9-14.

Philadelphia-Chicago Grand Opera—Phila. indefinite.

Padden, Sarah—Denver, Col., 8-14, Cripple Creek 15, Colo. Springs 16, Pueblo 17, Rockford 18, Trinidad 19, Santa Fe, N. Mex., 20, Albuquerque 21.

Post, Guy Bates—Booth, New York, indefinite.

Patton, W. B. (F. B. Smith, mgr.)—Lockhart, Tex., 11, Bastrop 12, Smithville 13, San Marcos 14, New Braunfels 15, Austin 16, Taylor 17, Temple 18, Lampasas 19, Coleman 20, Brownwood 21.

"Potash & Perlmutter"—Cohan's, N. Y. C., indefinite.

"Prunella"—Majestic, Boston, 9-14.

"Philanderer, The"—Little, New York, indefinite.

"Pleasure Seekers, The" (Lew Fields & Marcus Loew, mgr.)—Chicago 8-21.

"Peg o' My Heart"—Morosco's A Co.—Louisville 9-14, Indianapolis 16-21.

"Peg o' My Heart," C Co.—Omaha, Neb., 8-11, Sioux City, Ia., 12, 13, Mankato, Minn., 14, St. Paul 15-21.

"Peg o' My Heart," B Co.—Little Rock, Ark., 11, Pine Bluff 12, Greenville, Miss., 13, Natchez 14, Vicksburg 16, Jackson 17, 18, Hattiesburg 19, Mobile, Ala., 20, 21.

"Peg o' My Heart," D. Co.—Benton Harbor, Mich., 11, Michigan City, Ind., 12, La Porte 15, So. Bend 14, Ft. Wayne 16, 17, Springfield 18, Dayton, O., 20, 21.

"Passing Show of 1912"—Pittsburgh 9-14.

"Peg o' My Heart," E. Co.—Elyria, O., 11, Norwalk 12, Ashtabula 13, Erie, Pa., 14, St. Thomas, Ont., Can., 16, London 17, 18, Guelph 19, Galt 20, Brantford 21.

"Printer of Udell's, The" (Gaskell & McVitty, mgrs.)—Rock Rapids, Ia., 11, Luverne, Minn., 12, Dell Rapids 13, Madison 14, Flandreau 16, Pipestone 17, Litchfield 18, Willmar 19, Benson 20, Morris 21.

"Price She Paid, The"—Dubinsky Bros.', Eastern—Elwood, Ind., 11, Anderson 12, Kankakee, Ill., 15, Terre Haute, Ind., 17, Bloomfield 20, Vincennes 21.

"Price She Paid, The," Northern—West Plains, Mo., 11, Springfield 15, Windsor 17, Huntsville 18, Triplett 21.

"Price She Paid, The"—Central—Silver City, N. Mex., 11, Deming 12, Bisbee, Ari., 14, Tucson 17, Phoenix 18, Jerome 20.

"Price She Paid, The," Southern—Holly Springs, Miss., 11, Covington, Tenn., 16, Ripley 17, Mayfield, Ky., 21.

"Prince of To-night"—Le Comte & Flesher's—Tupelo, Miss., 11, Holly Springs 12, Jackson, Tenn., 13, Water Valley, Miss., 14, Corinth 16, Florence, Ala., 17, Columbia, Tenn., 18, Pulaski 19, New Decatur, Ala., 20, Huntsville 21.

"Paid in Full"—Elly O'Conner—Richland, Ga., [illegible], Americus 17, Columbus 18.

"Poor Little Rich Girl"—Pittsburgh 9-14.

"Polly of the Circus" (Weis & Mason, mgrs.)—Darlington, S. C., 11, Wilmington, N. C., 12, Elizabeth 13, Norfolk, Va., 14.

"Queen of the Movies" (T. J. Ryley, mgr.)—Globe, New York, indefinite.

"Quitter, The" (Alex. Story, mgr.)—Kanawha, Ia., 11, Allison 12, Greene 13, Clarksdale 14.

Russell, Annie—Hollis Street, Boston, 9-14, Springfield, Mass., 19-21.

Ring, Blanche—Thirty-ninth Street, New York, indefinite.

"Rose Maid, The" (Frank C. Payne, mgr.)—Beaumont, Tex., 11, Lake Charles, La., 12, New Iberia 13, Lafayette 14, Baton Rouge 15, Natchez, Miss., 16, Vicksburg 17, Greenville, Miss., 18, Greenwood 19, Yazoo City 20, Jackson 21.

"Romance"—Majestic, Bkln., 9-14, Newark, N. J., 16-21.

"Red Rose, The" (W. J. Derthick, mgr.)—Kansas City, Mo., 8-14.

"Red Widow, The" (P. H. Niren, mgr.)—Orangeburg, S. C., 11, Columbia 12, Sumter 13, Charleston 14, Florence 16, Fayetteville, N. C., 17, Wilson 18, Rocky Mount 19, Petersburg, Va., 20, Norfolk 21.

Starr, Frances—Belasco, N. Y. C., indefinite.

Sanderson, Julia—Olympic, St. Louis, 8-14, Louisville, Ky., 16-18, Lexington 19, Indianapolis, Ind., 20, 21.

Sothern, E. H. (Claxton Wilstach, mgr.)—Portland, Ore., 9-14, Seattle, Wash., 16-21.

Shea, Thos. E.—Detroit 9-14.

Stahl, Rose—Elmira, N. Y., 11, Rochester 12-14, Niagara Falls 16, Youngstown, O., 17, Akron 18, Lima 19, Ft. Wayne, Ind., 20, Ann Arbor, Mich., 21.

San Carlos Grand Opera Co.—Knoxville, Tenn., 13, 14.

Sidney, Geo. (A. W. Herman, mgr.)—Elizabeth, N. J., 9-11, Freehold 12, Somerville 13, Plainfield 14, Providence, R. I., 16-21.

"Sari"—Henry W. Savage's—Liberty, New York, indefinite.

"Seven Keys to Baldpate"—Astor, N. Y. C., indefinite.

"Sunbonnet Sue" (Ray Bankson, mgr.)—Thomas, Okla., 11, Weatherford 12, Geary 13, Okeene 14, Enid 15, Pond Creek 16, Oxford, Kan., 17, Dexter 18, Cedarville 19, Sedan 20, Caney 21.

"Stop Thief," Eastern—Washington 9-14, Baltimore 16-21.

"Stop Thief," Western—Pensacola, Fla., 11, Montgomery, Ala., 12, Birmingham 13, 14, Nashville, Tenn., 16, 17, Knoxville 18, Chattanooga 19, Rome, Ga., 20, Anniston, Ala., 21.

"Spendthrift, The"—M. F. Hoef's—Atlanta, Ga., 8-11, Birmingham, Ala., 12, New Orleans, La., 15-21.

"Stop Thief," Central—Columbus, O., 9-11, Springfield 12, Dayton 13, 14, Detroit, Mich., 16-21.

"Stop Thief," Southern—Winnipeg, Man., 9-14, Fargo, No. Dak., 16, Grand Forks 17, Brainerd, Minn., 18, Superior 19, Duluth 20, 21.

"Sunny South" (J. C. Rockwell, mgr.)—Decatur, Ill., 11, Bluffton 12, Hartford City 13, St. Marys 14, Sidney 16, Greenville 17, Arcanum 18, Xenia 19, Mechanicsburg 20, Marysville 21.

"Speckled Band, The"—Studebaker, Chicago, indefinite.

"Shepherd of the Hills, The" (Gaskill & McVitty, Inc., mgrs.)—Phila. 9-14 Buffalo 16-21.

"Shepherd of the Hills, The"—Sturgis, So. Dak., 11, Spearfish 12, Deadwood 13, Belle Fourche 14, Ft. Robinson 16, Valentine 17, Ainsworth 18, O'Neill 19, Neligh 20, Madison 21.

"Shepherd of the Hills, The"—Mt. Pleasant, Pa., 11, Latrobe 12, Greensburg 13, Beaver Falls 14.

"Shepherd of the Hills, The"—Carrollton, Ga., 11, Chattanooga, Tenn., 13, Middlesboro, Ky., 16, Pineville 17, Corbin 18, Stanford 19, Bowling Green 20, Columbia 21.

"Shepherd of the Hills, The"—Galveston, Tex., 11, Houston 12, Pt. Arthur 13, Beaumont 14, Bryan 16, Calvert 17, Rockdale 18, Giddings 19, Yoakum 20, Cuero 21.

"Sis Perkins," Western (Tom Roe, mgr.)—Paxton, So. Dak., 12, Tripp 13, Delmont 14, Armour 16, Stickney 17, Corsica 18, Tyndale 19, Wagner 20, Geddes 21.

"Seven Keys to Baldpate"—Buffalo 9-14, G. O. H., Chicago, 15, indefinite.

Taliaferro, Mabel and Edith—Gaiety, New York, indefinite.

Taylor, Laurette—Cort, N. Y. C., indefinite.

Turner, Clara (W. F. Barry, mgr.)—Yonkers, N. Y., indefinite.

Thurston, Howard (Jack Jones, mgr.)—Chicago 9-21.

"Trail of the Lonesome Pine"—Pittsburgh 16-21.

"Thief, The"—Primrose & McGillan's—Ironton, O., 11, Gallipolis 12, Pomeroy 13, Nelsonville 14, Marietta 16, Barnesville 17.

"Things That Count, The"—Playhouse, New York, indefinite.

"To-Day"—Manuscript Prod. Co.—Forty-eighth Street, New York, indefinite.

"Thousand Years Ago, A"—Shubert, New York, indefinite.

"Traffic, The"—Howard's, Chicago, indefinite.

"Thelma" (Henry W. Link, mgr.)—Hardin, Mo., 12, Olathe, Kan., 13, Valley Falls 16, Holton 17, Blue Rapids 19.

"Traffic, The"—Milwaukee 19-21.

"Town Fool, The" (Harry Green, mgr.)—Dysart, Ia., 11, Jesup 12, Newhall 13, Toledo 14, Marengo 16, Victor 17, Montezuma 18, Eddyville 20, Monroe 21.

"Third Degree" (L. A. Edwards, mgr.)—Mankato, Minn., 11, Plainview 12, Stewartville 13, New Hampton, Ia., 14, Lawler 15, Forest City 17, Humboldt 19, Laurens 20.

"Uncle Tom's Cabin" (Wm. Kibble, mgr.)—Reading Pa., 11, 12, Scranton 13, 14, Paterson, N. J., 16-18, Wilmington, Del., 19-21.

"Under Cover"—Plymouth, Boston, indefinite.

"Uncle Tom's Cabin," Stetson's (Leon Washburn, mgr.)—Washington C. H., O., 11, Newark 12, 13.

Warfield, David—Cincinnati 16-21.

Welsh Players—Montreal, Can., 9-14, Pittsburgh 16-21.

Walker, Charlotte—Olympic, Chicago, 15-21.

Ward, Fannie—Powers', Chicago, 9-21.

"Wedding Night, The"—Washington, D. C., 9-14, Boston 16-21.

"Whirl of the World"—Winter Garden, New York, indefinite.

"Within the Law"—Helen Ware—Adelphi, Phila., 9-14, Pittsburgh 16-28.

"Within the Law"—Haymarket, London, Eng., indefinite.

"Within the Law"—Jane Cowl—De Kalb, Bkln., 9-14, Boston 16, indefinite.

"Within the Law"—Margaret Illington—Los Angeles, Cal., 9-22.

"When Bunty Pulls the Strings" (Wm. Cranston, mgr.)—Minot, No. Dak., 11, Thief River Falls, Minn., 13, Fargo, No. Dak., 16, Brainerd, Minn., 17, St. Cloud 18, Eau Claire, Wis., 19, Winona, Minn., 21.

"Within the Law," Eastern—Rock Island, Ill., 11, Peoria 12-14, Moline 15, Davenport, Ia., 16, Keokuk 17, Ft. Madison 18, Ottumwa 19, Oskaloosa 20, Cedar Rapids 21, 22.

"Within the Law," Western—Fayetteville, N. C., 11, Florence, S. C., 12, Darlington 13, Sumter 14, Camden 16, Chester 17, Greenwood 18, Abbeville 19.

"Within the Law"—Special Co.—Royal, New York, 9-21.

"Within the Law," Northern—Manistique, Mich., 11, Escanaba 12, Iron Mountain 13, Crystal Falls 14, Ironwood 16, Rhinelander, Wis., 17, Antigo 18, Chilton 19.

"Within the Law," Central—Robinson, Ill., 11, Charleston 21, 22.

"Within the Law," Southern—Mobile, Ala., 11, 12, Selma 13, Montgomery 14, Birmingham 16-18, Memphis, Tenn., 19-22.

"'Way Down East"—Boston, Boston, indefinite.

"When Dreams Come True"—Cort, Boston, indefinite.

"Whip, The"—Cincinnati, O., 8-14, Columbus 16-21.

"Where the Trail Divides," Primrose & McGillan's—Kokomo, Ind., 11, Peru 12, Jackson, Mich., 14, Battle Creek 15, Belding 16.

"'Way Down East"—Phila., 9-14.

"Years of Discretion"—Tremont, Boston, 9-14.

"Yellow Ticket, The"—Eltinge, New York, indefinite.

"Zabern"—Fifty-seventh Street, New York, indefinite.

STOCK AND MUSICAL COMEDIES.

Permanent and Traveling.

Alcazar Stock—San Fran., Cal., indefinite.

Auditorium Stock—Lynn, Mass., indefinite.

Angell Stock (Joe Angell, mgr.)—Mt. Vernon, O., 9-14, Athens 16-21.

Academy of Music Stock—Wm. Fox's—Academy, New York, indefinite.

American Stock—Phila. indefinite.

Auditorium Stock—Kansas City, Mo., indefinite.

Bisbee Players—Jamestown, N. Y., indefinite.

Bryan, Blanche, & Associate Players (M. B. Streeter, mgr.)—Indianapolis indefinite.

Bailey & Mitchell Stock—Seattle, Wash., indefinite.

Bishop Players (H. W. Bishop, mgr.)—Oakland, Cal., indefinite.

Bryant, Billy, Stock (Sam Bryant, mgr.)—Earlington, Ky., 9-14.

Buhler, Richard, Stock (A. G. Delamater, mgr.)—Columbus, O., indefinite.

Baldwin-Melville Stock—Buffalo indefinite.

Bayliss-Hicks Stock—Fall River, Mass., indefinite.

Broadway Stock—Bayonne, N. J., indefinite.

Brownell-Stork Stock—Newark, N. J., indefinite.

Baker Stock—Portland, Ore., indefinite.

Blondin Stock—Temple, Tex., indefinite.

Broadway Stock—Springfield, Mass., indefinite.

Bessey, Jack, Stock (Jas. D. Proudlove, mgr.)—Mason City, Ia., 9-May 2.

Bunting, Emma, Co.—Memphis, Tenn., indefinite.

Barrett Players—Paducah, Ky., indefinite.

Chauncey-Keiffer Co.—Saugerties, N. Y., 9-14.

Calsmith Stock—Reading, Pa., indefinite.

Crescent Players—B. F. Keith's—Brooklyn, N. Y., indefinite.

Cornell-Price Players—Bangor, Pa., 9-14, Stroudsburg 16-21.

Craig Stock—Boston indefinite.

Conness Players—Wilmington, Del., indefinite.

Cummings Stock (Forrest H. Cummings, mgr.)—New Castle, Pa., indefinite.

Chase-Lister Co., Southern—Beeville, Tex., 9-14, Yoakum 16-21.

Dorner Players—Elmira, N. Y., indefinite.

Davis Stock (Harry Davis, mgr.)—Pittsburgh, Pa., indefinite.

De Gafferelly, Marie, Stock—Starke, Fla., indefinite.

Dowell Stock—San Diego, Cal., indefinite.

Drama Players (Edward Keane, mgr.)—Westbrook, Me., indefinite.

Denham Stock—Denver indefinite.

Duquesne Stock—Pittsburgh indefinite.

Empire Stock—Providence, R. I., indefinite.

Earle Stock (L. A. Earle, mgr.)—Fremont, O., 9-14.

Edwards-Wilson Co.—Agosta, O., 9-14, La Rue 16-21.

Franklin-Pierson Comedy—New Rockford, No. Dak., 9-14.

Franklin Stock (H. L. Case, mgr.)—Anderson, Ind., indefinite.

Fine Arts Repertoire Co.—Chicago indefinite.

Fane Gorrell Stock—Cedar Rapids, Ia., 9-14.

Glaser Vaughan Stock—Cleveland, indefinite.

Greenpoint Players—B. F. Keith's—Brooklyn, N. Y., indefinite.

Gayety Stock—Hoboken, N. J., indefinite.

Grand Opera House Stock—Brooklyn, indefinite.

German Stock—Milwaukee, indefinite.

German Stock—Cincinnati, indefinite.

Gagnon-Pollock Stock (Bert C. Gagnon, mgr.)—New Orleans, indefinite.

Gordinier Bros.' Co.—King City, Mo., 9-14.

Gibney, Sarah, Stock (Walter Wilson, mgr.)—Griffin's O. H., Chatham, Ont., indefinite.

Goring, J. P., Players—Louisville, indefinite.

Grayce, Helen, Co.—Greensburg, Pa., 16-21.

Henderson Stock—Hedrick, Ia., 9-14.

Huntington, Wright, Stock—St. Paul, Minn., indefinite.

Horne Stock—Akron, O., indefinite.

Huntley Stock—Savannah, Ga., indefinite.

Haswell, Percy, Stock—Cleveland, indefinite.

Harrington, Beatrice, Stock—Denison Tex., indefinite.

Holden Players—Cleveland indefinite.

Holden & Edwards' Colonial Stock—Indianapolis, Ind., indefinite.

Hawk, Earl, Stock—Biloxi, Miss., indefinite.

Harrison Theatre Co.—Crockett, Tex., 9-14.

Jefferson Theatre Stock (Julius Cahn, mgr.)—Portland, Me., indefinite.

Keyes Sisters Stock (Chester Keyes, mgr.)—Wichita, Kan., indefinite.

Klimt & Gazzolo Stock—Baltimore, Md., indefinite.

Kinsey Komedy Ko. (Frank Miller, mgr.)—Port Huron, Mich., indefinite.

Keenan Stock (J. R. Keenan, mgr.)—Escanaba, Mich., indefinite.

Klark, Gladys, Co.—Rockville, Conn., 9-14.

Lynch, Edward, Stock—Woonsocket, R. I., indefinite.

Lyceum Stock (Jack Simmons, mgr.)—Stromburg, Neb. 9-14, Spaulding 16-21.

Long, Frank E., Stock—Stevens Point, Wis., 9-14.

Little Theatre Stock—Phila., indefinite.

Lang, Eva, Stock—Omaha, Neb., indefinite.

Lyceum Stock—New Britain, Conn., indefinite.

Luttringer Stock (Al. Luttringer, mgr.)—Augusta, Me., indefinite.

Leonard Players—Cumberland, Ia., 9-11, Massena 12-14, Fontanelle 16-18, Lenox 19-21.

Lynn, Jack, Stock (Jack Lynn, mgr.)—Webster, Mass., 9-14.

La Roy Stock—Carrollton, O., 9-11, Senecaville 12-14, Lyceville 18, Pleasant City 19-21.

Lytell-Vaughan Stock—Troy, N. Y., indefinite.

Majestic Stock—Jersey City, indefinite.

Maher, Phil, Co.—Lewistown, Pa., 9-14.

MacCurdy Players—Gotham, Bkln., indefinite.

Murat Stock—Indianapolis, indefinite.

Malley & Dennison Stock—Taunton, Mass., indefinite.

Morosco Stock (Oliver Morosco, mgr.)—Los Angeles, Cal., indefinite.

Murphy's Comedians (Horace Murphy, mgr.)—Shreveport, La., indefinite.

Morrison, Lindsay, Stock—Lynn, Mass., indefinite.

Merrimac Square Players—Lowell, Mass., indefinite.

Marks, Ernie, Co.—North Bay, Ont., Can., 9-14, Cobalt 16-21.

Murphy-Yoder Co.—St. Thomas, Ont., Can., 9-14, Berlin 16, indefinite.

Mayer Stock—Haverhill, Mass., indefinite.

Mott, Addison, & Associate Players (Leslie B. Smith, mgr.)—Watertown, N. Y., indefinite.

Malley & Dennison Stock—Fall River, Mass., indefinite.

Majestic Stock (Fred K. Lanham, mgr.)—Erie, Pa., indefinite.

Metropolitan Stock—Cleveland, indefinite.

Manhattan Players—Hillis & Charter's—Clearfield, Pa., 9-14.

National Stock—Philadelphia, indefinite.

New Theatre Stock—Phila., indefinite.

National Stock—Sault Ste. Marie, Mich., indefinite.

Nicol-Troy Stock—Wyaconda, Mo., 9-11, La Plata 12-14, Novinger 16-18, Green City 19-21.

Neville, Julia, Stock—Chattanooga, Tenn., indefinite.

Orpheum Players—Cincinnati, indefinite.

Orpheum Players—Chestnut Street, Phila., indefinite.

Orpheum Players—Wilmington, Del., indefinite.

Pitt Players—Pittsburgh, indefinite.

Pringle, Della, & Stock (C. K. Van Auken, mgr.) Empire, Butte, Mont., indefinite.

Poli Players (James Thatcher, mgr.)—Washington, D. C., indefinite.

Poli Stock—Waterbury, Conn., indefinite.

Permanent Players—Edmonton, Can., indefinite.

Pickert Stock (Willis Pickert, mgr.)—Ft. Pierce, Fla., 9-14, Ft. Lauderdale 16-21.

Pearl Stock—Roanoke, Va., indefinite.

Pritchard's Select Players—East Jordan, Mich., 9-14, Traverse City 16-21.

Penn Players—Phila., indefinite.

Poli Players—Baltimore, indefinite.

Perry, Augusta, Stock (Walter Downing, mgr.)—So. Framingham, Mass., indefinite.

Princess Stock—Rockford, Ill., indefinite.

Playgoers Co.—Lynn, Mass., indefinite.

Poynter, Beulah, Stock—Birmingham, Ala., indefinite.

Rusk-Bisbee Stock—Erie, Pa., indefinite.

Roller Clayton Stock—New Orleans, La., indefinite.

Rapier Musical Stock—Indianapolis 9-14.

Robins, Miss Bobby (F. E. Clayton, mgr.)—Greensburg, Ind., indefinite.

Savidge, Walter, Co.—Beemer, Neb., 9-11, Stanton 12-14, Creighton 16-18.

Sayles, Francis, Co.—So. Bend, Ind., indefinite.

Shubert Stock—Milwaukee, indefinite.

St. Claire, Winifred, Stock—Altoona, Pa., 16-21.

Sherman Stock—Milwaukee, indefinite.

Shannon, Harry, Stock—Huntington, Ind., 9-14, Frankfort 16-21.

Sherman-Woods Stock—St. John, N. B., Can., indefinite

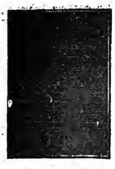
Seattle Stock—Seattle, Wash., indefinite.

Stanford Players—Phila., indefinite.

Stork-Brownell Stock—Newark, N. J., indefinite.

Stratford Players—Norfolk, Va., 9-11.

Torbett & White Stock—Brownwood, Tex., indefinite.



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Triplett-Owens Stock—Louisville, Ky., indefinite.
Van Dyke & Eaton Stock (F. Mack mgr.)—La Crosse, Wis., indefinite.
Wells Stock—Nashville, Tenn., indefinite.
Whitney Stock—Cheyboygan, Mich., 9-14, Alpena 16-21.
Winninger Stock—Eau Claire, Wis., 8-14.
Wolford Stock (E. L. Paul, mgr.)—Pine Bluff, Ark., 9-14.
Washington Stock—Detroit, indefinite.
Wallace, Chester, Players—Bradford, Pa., indefinite.

COMPANIES IN TABLOID PLAYS.

Amick's Pennant Winners—Mobile, Ala., 9-14.
Hap Ward's Pinafore Kiddies—Northampton, 9-11, Quincy 12-14, Salem 16-18.
Hap Ward's Trouble Makers—Brockton, Mass., Mass., 12-14, Holyoke 16-18.
Ott, Bob (J. W. Gorman, mgr.)—Hanover, Pa., 12-14, Cumberland, Md., 16-21.
Toy's Mus. Com. Co.—Greenfield, Mass., 9-14.

VAUDEVILLE SHOWS.

Deslys, Gaby—Cleveland 12-14, Buffalo 16-21.
Lauder, Harry—Omaha, Neb., 12, St. Joseph, Mo., 13.
Lloyd, Alice, Co.—Columbus, O., 12-14.
Tanguay, Eva., Co.—American Music Hall, Chicago, 9-21.
Thaw, Evelyn Nesbit—Norfolk, Va., 12, Charlotte, N. C., 14.

BURLESQUE SHOWS.

Progressive Wheel.

Blanche Baird's Big Show (Dunn & Levy, mgrs.) Lay off 9-14, New Englewood, Chicago, 16-21.
Broadway Belles (Joe Oppenheimer, mgr.)—Majestic, Indianapolis, 9-14, Gayety, St. Louis, 16-21.
Crusoe Girls (Sam Robinson, mgr.)—Howard, Boston, 9-14, G. O. H., Boston, 16-21.
Dandy Girls (Max Armstrong, mgr.)—People's, Phila., 9-14, Victoria, Pittsburgh, 16-21.
Eva Mull's Big Beauty Show (Lewis Talbot, mgr.)—Trocadero, Phila., 9-14, Broad Street, Trenton, 16-21.
Follies of Pleasure (Stair & Bernstein, mgrs.)—Empire, Pittsfield, 9-11, Empire, Holyoke, 12-14, Howard, Boston, 16-21.
Girls of the Follies (Harry M. Strouse, mgr.)—Willis Wood, Kansas City, 9-14, lay off 16-21.
Girls from Joyland (Lou Stark, mgr.)—Gayety, St. Louis, 9-14, Willis Wood, Kansas City, 16-21.
High Life Girls (Frank Calder, mgr.)—Olympic, Cincinnati, 9-14, Majestic, Indianapolis, 16-21.
Honey Girls (Hughie Bernard, mgr.)—Gotham, New York, 9-14, Olympic, New York, 16-21.
Jack Reid's Progressive Girls (Fred Rider, mgr.)—Haymarket, Chicago, 9-14, Cadillac, Detroit, 16-21.
Monte Carlo Girls (Tom D. Sullivan, mgr.)—New Englewood, Chicago, 9-14, Haymarket, Chicago, 16-21.
Mischief Makers—Jean Bedini's—Star, Toronto, 9-14, Garden, Buffalo, 16-21.
Mirth Makers (Hatch & Beaty, mgrs.)—Garden, Buffalo, 9-14, Armory, Binghamton, 16-18, Van Curler, Schenectady, 19-21.
May Howard's Girls of All Nations (Sol Myers, Mgr.)—Armory, Binghamton, 9-11, Van Curler, Schenectady, 12-14, Empire, Pittsfield, 16-18, Empire, Holyoke 19-21.
Parisian Beauties (Sim Williams, mgr.)—Olympic, New York, 9-14, Trocadero, Phila., 16-21.
Queens of the Cabaret (Sutter & Leavitt, mgrs.),—Cadillac, Detroit, 9-14, Star, Toronto, 16-21.
Rector Girls (Morris Weinstock, mgr.)—Broad Street, Trenton, 9-14, People's, Phila., 16-21.
Stars of Burlesque (W. J. Bentley, mgr.)—Victoria, Pittsburgh, 9-14, Empire, Cleveland, 16-21.
Tango Girls (Chas. E. Taylor, mgr.)—Empire, Cleveland, 9-14, Olympic, Cincinnati, 16-21.
Trip to Paris (Harry C. Lake, mgr.)—G. O. H., Boston, 9-14, Gotham, New York, 16-21.

Columbia Wheel.

American Beauties (Dave Guran, mgr.)—Westminster, Providence, 9-14, Casino, Boston, 16-21.
Beauty Parade (E. Schaefer, mgr.)—Gayety, Cincinnati, 9-14, Buckingham, Louisville, 16-21.
Behman Show (Jack Singer, mgr.)—Bronx, New York, 9-14, Casino, Bkln., 16-21.
Ben Welch Burlesquers (Jake Lieberman, mgr.)—Empire, Bkln., 9-14, People's, New York, 16-21.
Belles of Beauty Row (Henry P. Dixon, mgr.)—People's, New York, 9-14, Hurtig & Seamon's, New York, 16-21.
Beauty, Youth and Folly (Wm. V. Jennings, mgr.)—Gayety, Baltimore, 9-14, Gayety, Washington, 16-21.
Big Jubilee (James Weedon, mgr.)—Gayety, Milwaukee, 9-14, Folly, Chicago, 16-21.
Billy Watson's Big Show (Dan Guggenheim, mgr.)—Gayety, Minneapolis, 9-14, Grand, St. Paul, 16-21.
Bon Ton Girls (Frank McAleer, mgr.)—Casino, Phila., 9-14, Murray Hill, New York, 16-21.
Broadway Girls (Louis Oberworth, mgr.)—Columbia, New York, 9-24, Star, Bkln., 16-21.
Bowery Burlesquers (Geo. Harris, mgr.)—Gayety, Buffalo, 9-14, Corinthian, Rochester, 16-21.
College Girls (Henry Hedges, mgr.)—Buckingham, Louisville, 9-14, Columbia, Indianapolis, 16-21.
Columbia Burlesquers (J. C. McFarland, mgr.)—Gayety, Toronto, 9-14, Gayety, Buffalo, 16-21.
Crackerjacks (Chas. B. Arnold, mgr.)—Lay off 9-14, Gayety, Minneapolis, 16-21.
Dreamlands (Dick Patten, mgr.)—Grand, St. Paul, 9-14, Gayety, Milwaukee, 16-21.
Follies of the Day (Jack McNamara, mgr.)—Columbia, Indianapolis, 9-14, Columbia, Chicago, 16-21.
Gay New Yorkers (Jake Goldenberg, mgr.)—Orpheum, Paterson, 9-14, Empire, Newark, 16-21.
Girls of the Gay White Way (Dave Gordon, mgr.)—Lay off 9-11, Park, Bridgeport, 12-14, Westminster, Providence, 16-21.
Girls from Happyland (E. W. Chipman, mgr.)—Folly, Chicago, 9-14, Gayety, Detroit, 16-21.
Golden Crook (James Fulton, mgr.)—Standard, St. Louis, 9-14, Gayety, Kansas City, 16-21.
Girls from Starland (Charles Donahue, mgr.)—Gilmore, Springfield, 9-11, Empire, Albany, 12-14, Bronx, New York, 16-21.
Ginger Girls (E. Rosenthal, mgr.)—Hurtig & Seamon's, New York, 9-14, Empire, Hoboken, 16-21.
Gayety Girls (Bob Simons, mgr.)—Gayety, Montreal, 9-14, Empire, Albany, 16-18, Franklin Square, Worcester, 19-21.
Happy Widows (Wm. Fennessy, mgr.)—Gayety, Kansas City, 9-14, Gayety, Omaha, 16-21.
Honeymoon Girls (Dave Guron, mgr.)—Corinthian, Rochester, 9-14, Bastable, Syracuse, 16-18, Lumberg, Utica, 19-21.
Hastings' Big Show (Jack Levy, mgr.)—Empire, Hoboken, 9-14, Casino, Phila., 16-21.
Liberty Girls (Alex. Gorman, mgr.)—Gayety, Washington, 9-14, Gayety, Pittsburg 16-21.

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Fifty ($50) dollars for information leading to the arrest and conviction of any one producing "MADAME SHERRY" on tour. Booking agents are warned not to book a touring attraction of "MADAME SHERRY," and house managers are warned not to accept the attraction.

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Love Makers (Ira Miller, mgr.)—Murray Hill, New York, 9-14, lay off 16-18, Park, Bridgeport 19-21.
Marion's Own Show (Bob Travers, mgr.)—Columbia, Chicago 9-14, Gayety, Cincinnati, 16-21.
Miner's Big Frolic (Al. Lubin, mgr.)—Casino, Bkln., 9-14, Orpheum, Paterson, 16-21.
Mollie Williams' Show (Phil Isaacs, mgr.)—Empire, Toledo, 9-14, Star and Garter, Chicago, 16-21.
Queens of Paris (Joe Howard, mgr.)—Star, Bkln., 2-7, Empire, Bkln., 16-21.
Reeves' Big Show (Al. Reeves, mgr.)—Gayety, Pittsburgh, 9-14, Star, Cleveland, 16-21.
Robie's Big Show (Joe Robie, mgr.)—Empire, Newark, 9-14, Empire, Phila., 16-21.
Roseland Girls (Walter Greaves, mgr.)—Star and Garter, Chicago, 9-14, Standard, St. Louis, 16-21.
Rose Sydell's London Belles (Harry Thompson, mgr.)—Bastable, Syracuse, 9-11, Lumberg, Utica, 12-14, Gayety, Montreal, 16-21.
Rosey Posey Girls (Louis Livingston, mgr.)—Star, Cleveland, 9-14, Empire, Toledo, 16-21.
Star and Garter (Harry Rose, mgr.)—Casino, Boston, 9-14, Gilmore, Springfield, 16-18, Empire, Albany, 19-21.
Social Maids (Bob Cohen, mgr.)—Gaiety, Boston, 9-14, Columbia, New York, 16-21.
Taxi Girls (Louis Hurtig, mgr.)—Empire, Albany, 9-11, Franklin Square, Worcester, 12-14, Gaiety, Boston, 16-21.
Trocaderos (Frank Pierce, mgr.)—Empire, Phila., 9-14, Gayety, Baltimore, 16-2.
Vanity Fair (Wm. Clark, mgr.)—Gayety, Omaha, 9-14, lay off 16-21.
Watson Sisters' Show (Geo. Belfrage, mgr.)—Gayety, Detroit, 9-14, Gayety, Toronto, 16-21.

MINSTRELS.

Alabama Minstrels—Staunton, Va., 11, Charlottesville 12, 13, Waynesboro 14, Elkton 15, Shenandoah 16.
Coburn's J. A.—Quitman, Ga., 11, Dothan, Ala., 12, Blakley 13, Floralia 14, Andalusia 15, 16, Union Springs 17, Eufala 18, Shellman, Ga., 19, Dawson 20, Richland 21.
Dumont's—Phila. 9-14.
Evans' Geo.—Greenville, S. C., 11, Augusta, Ga., 12, 13, Athens 14, Atlanta 17, Birmingham, Ala., 19, Selma 20, Mobile 21.
Field's, A G.—Albany, N. Y., 11, Amsterdam 12, Schenectady 13, Oneonta 14, Binghamton 16, Bloomsbury, Pa., 17, Scranton 18, Pittston 19, Wilkes-Barre 20, 21.
O'Brien's, Neil (G. F. Hodge, mgr.)—Holyoke, Mass., 11, Springfield 12, Syracuse, N. Y., 13, 14, Watertown 16, Rochester 17, 18, Auburn 19, Elmira 20, Warren, Pa., 21.
Primrose & Dockstader's (Earl Burgess, mgr.)—Kingston, Ont., Can., 11, Brockville 12, Ottawa 13, 14, Hamilton 16, St. Catherines 17, Brantford 18, London 19, Port Huron, Mich., 20, Lansing 21.
Vogel's—Welch, W. Va., 11, North Fork 12, Pocahontas, Va., 13, Bluefield, W. Va., 14, Pulaski, Va., 16, Wytheville 17, Abingdon 18, Bristol 19, Big Stone Gap 20, Middlesboro, Ky., 21.

BANDS AND ORCHESTRAS.

Chicago Symphony Orchestra—Grand Rapids, Mich., 16, Cleveland, O., 17, Lima 18.
Fischer's Exposition Orchestra—Kalamazoo, Mich., 11, Albion 12, Olivett 14, Lawton 16, Elkhart, Ind., 17, Jackson, Mich., 18, Battle Creek 19, Grand Rapids 20, Three Rivers 21.
Page's Versatile Musicians—Payson, U., indefinite.
Vessela's Band—Steel Pier, Atlantic City, N. J., indefinite.

FILM SHOWS.

"House of Bondage"—Louisville 8-14.
"House of Bondage"—Bijou, New York, indefinite.
"Traffic in Souls"—Republic, New York, indefinite.
"Traffic in Souls"—Memphis, Tenn., 9-14.
"Traffic in Souls"—Union Square, New York, indefinite.
Thompson's Moving Pictures—Deer Creek, Ill., 9-11, Carlock 12-15, Merna 16-18, Cooksville 19-21.

CARNIVALS.

Great White Way Shows (J. George Loos, mgr.)—Corsicana, Tex., 9-14, Teague 16-21.
Rogers & Sassman's Shows—Chester, S. C., 9-14.
St. Louis Amuse. Co.—Thomasville, Ga., 9-14.

MISCELLANEOUS.

Everett, Great—Milton, Pa., 9-11, Northumberland 12-14, Watsontown 16-18.
Griffith, Great, Show (W. H. Rice, mgr.)—Racine, Wis., 8-14.
"Modern Asia"—Chas. F. Curran's—Wichita Falls, Tex., indefinite.
Murdock Bros.' Show—Westeld, Pa., 9-14.
Ireland, Jay, Co. Norborne, Mo., 9-14. Hale 16-21.
Ricton Show—Swasee, Ind., 9-14, Decatur 16-21.
Rhoda Royal Circus—Davenport, Ia., 10-15.
Smith, Mysterious—Bristol, So. Dak., 11, Butler 12, Garden City 13, Bryant 14, Enderline, No. Dak., 16, Fairmount 17, Glenwood, Minn., 18, Elbow Lake 20, Campbell 21.
Walden, Dana—Rushville, Ill., 11, Roseville 12, London Mills 13, Castleton 14, Altoona 16, Oneida 17, New Windsor 18, Neponset 19, Harmon 20, Keystone, Ia., 21.

ADDITIONAL ROUTES IN SUPPLEMENTARY LIST.

ZIEGFELD "Follies of 1913" played to 23,000 on the week, at St. Louis, and also to full capacity at Detroit, last week.

GRACE GEORGE will appear at a benefit for the St. Joseph's Day Nursery, at the Playhouse, New York, Feb. 16.

JOHN L. SULLIVAN will appear at Hammerstein's, New York, Feb. 23.

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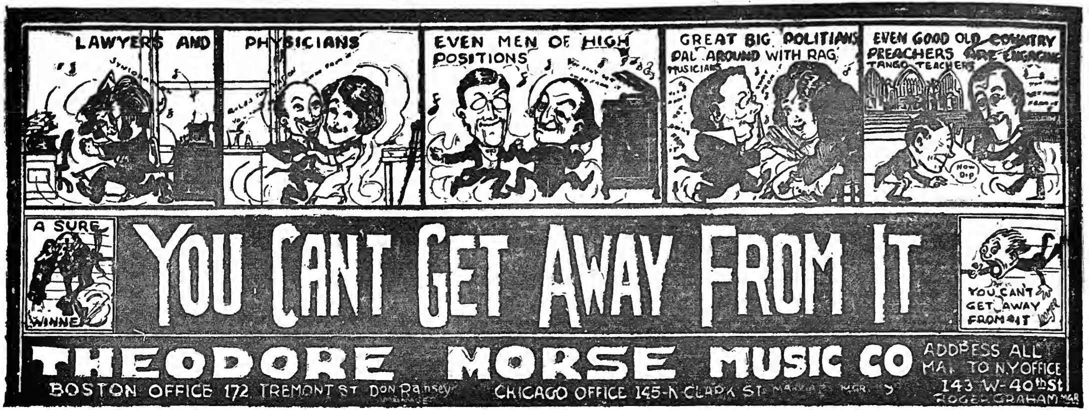
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By JACK EDWARDS.

BOSTON AND NEWARK FOLLOW CHICAGO'S LEAD IN ENTERING WRITERS FOR CUP CONTEST.

JOE M. DALY, OF BOSTON, AND GEORGE E. JOHNSON, OF NEWARK, N. J., THE TWO ENTRIES IN CONTEST.

That the announcement last week of a Chicago publisher entering his writer in the song writers' contest for THE CLIPPER silver loving cup, which will be presented to the winner at the theatrical novelty ball of the Dick Jess Association at Burland Casino, Prospect and Westchester Avenues, Bronx, on Tuesday evening, March 10, caused a stir in the music publishing world can readily be seen by the fact of two out-of-town publishers having sent their entries post haste in fear of being omitted from the affair.

The two new entries who have decided to show their wares in an effort to carry off the cup are Jos. M. Daly, the prominent Boston writer and publisher, who will sing his sensational ballad, "In the Heart of the City That Has No Heart," and George E. Johnson, of Newark, N. J., a newcomer in the song world, who will feature one of his latest compositions. The willingness with which the out-of-town publishers have entered their songs and writers is another proof that the contest will be held strictly on the level, and that everyone will have an equal chance in this novel contest, where song writers themselves will battle for the cup.

CITY WRITERS FOLLOW SUIT.

The earnestness of the out-of-town entries has thrown a scare into the prominent city writers. Since the last issue of THE CLIPPER the following have signified their intention of making an effort to lift the cup: L. Wolfe Gilbert, the writer of "Robert E. Lee," etc.; Henry I. Marshall, writer of "Be My Baby Bumble Bee," etc., and Charles McCarron, the writer of Reine Davis' big hit, "The Ragtime Ride of Paul Revere." The total list of entries at this date include: Ray Walker, Tommy Gray, Gus Edwards, Harry Williams, Billy Tracey, Henry Marshall, Charlie McCarron, L. Wolfe Gilbert, and the two new outside entries, Jos. M. Daly and George E. Johnson. Keep your eye on the list and watch it grow week by week.

CUP A BEAUTIFUL TROPHY.

The cup which will be presented the winner is perhaps the most beautiful and artistic loving cup that has ever been given as a prize at a song contest. The cup was designed especially by the Queen City Silver Company, of Cincinnati, O. It is sixteen inches in height, gold lines, burnished, and has three French gray handles. It is a trophy well worth trying for, with this beautiful cup and the prestige that it will bring the winner, goes the title of champion of America. So come along, boys. Send in your entry for the greatest contest of all times, to be held at the theatrical novelty ball of the Dick Jess Association, Burland Casino, Westchester, near Prospect Avenue, Bronx, on Tuesday evening, March 10, 1914.

ON A FLYING TRIP.

Ruby Cowan took a flying trip to Baltimore to witness the opening of the Dingbat show. Mr. Cowan is the composer of the music.

CALLING THE TURN.

Jack Glogau, alias "Simon Legree," is the slave driver of the Feist office, but the only difference is that Jack sometimes works himself. The name was tacked on Jack sometime ago by a few of the boys, and to show how popular this boy is every cabaret and artist visiting the offices have acquired the habit.

MAKING HIS MARK IN THE EAST.

Roger Graham, the professional manager of the Theodore Morse Music Co., is a newcomer in the East; in fact, he has only been in the big city about five months, but, believe me, he has done wonders in that short space of time.

He is hard at work on his firm's latest number, called "You Can't Get Away from It," and each week adds a dozen or more big acts to the already long list of those using this remarkable number.

ROCCO VOCCO'S GOOD WORK.

Phil Kornheiser, manager for Leo Feist, received a wire from his Western manager, Rocco Vocco, last week, stating that he had Al. Jolson put on "I'm on My Way to Mandalay," and says that Jolson made the hit of his career with this natural hit.

THAT NEW BALLAD.

"You Broke My Heart to Pass the Time Away," the new ballad by Al. Piantadosi, and published by "Feist," has made such a good impression that the dailies have already taken it up and are running half page illustrated write-ups.

It seems to be one of those usual "Feist" ballads that should clean up.

SPEAKS FOR ITSELF.

Following is an extract of a letter just received by Jos. W. Stern & Co. from T. P. O'Connor, leader of orchestra at the Olympic, Detroit, Mich.:

"I am writing to let you know the tremendous reception which your 'Nights of Gladness' receives daily. When you can make the audience in a strictly motion picture house applaud a number, forcing encore after encore, it is going some. It was a riot with a capital R. 'Some Boy' is also an applause winner every time played. To put a fitting end to the performance I am using 'Some Smoke.' Nuf said."

MR. AND MRS. BOTSFORD ENTERTAIN.

George Botsford, writer of such well known hits as "Grizzly Bear," "Black and White Rag," "Sleepy Belle" and "Sailing Down the Chesapeake Bay," and his charming wife entertained about forty of their friends to a dance party at their uptown apartment on Thursday night, Feb. 5, the occasion being their tenth wedding anniversary. Everybody reports a jolly time.

Delightful luncheon was served.

AND STILL THEY COME.

These two sterling writers of hits, Lewis F. Muir and L. Wolfe Gilbert, last week turned over to their publishers, F. A. Mills Company, two new songs, entitled "Goody-Bye, Marie," and "Dancing Her Heart Away," that has shown up wonderfully well in that short space of time.

Already the boys have nearly all of vaudeville's biggest acts working on the two numbers, and both predict that they are their best endeavors.

MAKING GOOD.

Eugene Reichgott, the ballroom representative of Theodore Morse Music Co., reports great progress made by "You Can't Get Away from It."

A NEW FIRM.

The Barsook Music Co. has just been launched in San Diego. Mr. Barsook, formerly of New York, has some able writers on his staff, and promises to surprise some of the Eastern publishers with his new numbers. Mr. Barsook will go to New York in the early Summer to open an office there. A new song just published was written by Mr. Barsook, who is a very capable lyric writer. The music was arranged by Bert H. Carlson, who has many songs to his credit.

KEEP YOUR EYE ON THIS PAIR OF BOYS.

Jack Caddigan and Chick Story have doubled up in the song writing game, and are destined to make some team. Caddigan is considered one of the best lyric writers in Boston, and Chick Story is in a class by himself as a melody writer.

Both boys have written a great many songs individually, but as a team they are going to be hard to beat, as their first song has proven. Four days after they signed up they wrote "Thanks for the Lobster," and follow it up with another positive hit, "When the Honey Moon is Shining." That looks like some original ideas, eh, what?

WITH JOS. W. STERN & CO.

Clever little Coy de Trickey is at the Lincoln Square Theatre with a great repertoire of songs. She opens with a novelty, entitled "Mosquito," from which she goes into "All the Little Livin'" and closes with Rosamond Johnson's big English success, "Cotton Bales."

Nash and Alton have a new act, entitled "The Rose Maid Girls," in which they render the beautiful numbers from "The Rose Maid" opera for which they have received exclusive permission from the publishers. The act opened at Keeney's, New Britain, Conn., and scored the biggest success on the bill.

Sallie Fisher, the girl who made "Dearie" famous, is appearing at the Colonial Theatre this week, as a special feature, and is singing the unique number, "Wilderness," by Clare Kummer, the girl who wrote "Dearie." Miss Fisher receives an ovation on her rendition of this song at every performance.

Miss Seville, of Bohanan and Seville, is singing Jos. W. Stern & Co.'s new foreign success, "Love's Melody," the successor to "Nights of Gladness."

BUCKEYE BREEZES.

Sophie Tucker reports that she is delighted with "When the Night is Good and Dark."

Nora Barker, that dainty demonstrator of good songs, is using a full repertoire of Lucky-Buckeye songs. "That Is Why I Love You" is her featured number.

The Chicken Farm Quartette are harmonizing with the late Lucky-Buckeye numbers. Best cabaret act in St. Louis.

Billy Beard, "The Party from the South," entertaining Jacksonville with "That Is Why I Love You."

Paul and Marmion Stone, delighting the West with "That Is Why I Love You" and "Pianophiend Rag."

Thorp, Thomas, Tarnes and company were supplied with "Why Don't You Advertise?" which should be a knockout for this classy act. Keep your eye on the three Ts and company.

McWilliams, Stendal and Baldwin are the delight of Minneapolis. It's needless to add that they feature Lucky-Buckeye hits.

SHISLER, GASKILL & BENKHARDT REPORTS.

Hines and Fox report that "A Fool There Was" is one of their best applause getters.

Alf. Hoag, of Hoag and Grant, says "nothing to it" with "When I Get Married To-day."

Doc. O'Neil says "I don't mind telling you that 'That's Why I Love Music So' is some song and some hit."

Jones and Sylvester say "A Fool There Was" is positively the best ballad they have sung in years.

The Bison City Four say not a bad song in the house of Shisler, Gaskill & Benkhardt, and we don't know which one to sing, so we suggested "A Fool There Was."

Ray Collin reports that he cannot sing "A Fool There Was," but the dummy can and does.

KEANSS NOTES.

Blanche Ring opened this week at the Thirty-ninth Street Theatre, in "When Claudia Smiles," for a run, and scored a phenomenal hit with "If They'd Only Move Old Ireland Over Here," and is stirring things up in a Blanche Ring way with this number, using about a dozen choruses.

George Mack and Frank Stilwell are at the Lyric, Buffalo, cleaning up with "If They'd Only Move Old Ireland Over Here," "If I Had My Way," "On the Honeymoon Express" and "Walla Walla Walla."

Sam Ash, at Poli's, Bridgeport, is singing with phenomenal success the ballad hit of the day, "If I Had My Way."

Al. Herman, in Indianapolis this week, is a riot with "On the Honeymoon Express."

Charles Bartholomew, creating some comment with "The Bells."

May Harris, at the Lafayette Theatre, had everybody singing "If I Had My Way," and states it is the most beautiful ballad she has used in years.

George Sidney writes that "On the Honeymoon Express" is still the feature number of his "Bizzy Izzy" Co.

NORMAN SIGNS.

C. E. Norman has signed with the Buckeye Music Co. and has turned over to them his latest composition, entitled "That Is Why I Love You." The song has already shown big and the publishers expect big doings with it.

Burlesque News.

FAY ST. CLAIR LEAVES TAXI GIRLS.

Fay St. Clair, who has been with Hurtig & Seamon's Taxi Girls Co. since the beginning of the season, suddenly left the show at the People's Theatre, New York, Feb. 2.

In an interview with Manager Rosenthal, of the Taxi Girls, THE CLIPPER representative was informed that Miss St. Clair had been given her two weeks' notice on Monday, Feb. 2, the same night she left the show, and had not made her appearance since. It seems she called around at the theatre the following morning while no one was there, and took her trunk and all her belongings away.

Fortunately for Manager Rosenthal he had a clever young lady playing in the chorus, by the name of Ethel Marmont, who jumped right in and filled the gap left vacant by Miss St. Clair. Miss Marmont is a pretty woman of the brunette type, and the right height for a leading woman. She also is there with the voice, and puts numbers over well.

LOX CLUB CHARTERED.

The application to the Secretary of State for a charter of the Lox Club was acted upon in Albany, Feb. 3, and the certificate of incorporation, handsomely framed, now decorates the wall of the diamond palace. By-laws, rules and regulations are being drawn up by a lawyer, and the Lox will be known as a social club for burlesque folks. A committee headed by Wash Martin is making arrangements to open clubrooms above the diamond palace, 711 Seventh Avenue. A small fee will be charged for initiation, and dues will be decided on at a later date.

Wash Martin, acting president, will consider applications.

Special news pertaining to the Lox will appear in THE CLIPPER from week to week.

THE BROADWAY GIRLS.

"Finkle's Troubles," at the Columbia, includes: George P. Murphy, Jimmy Connors, Billy Armstrong, Sol Fowler, Bert Cameron, Ed. Windham, Chas. Frank, Ruby Bailey, Kathryn Howard, Pam Lawrence and Grace Allen. The show will be fully reviewed next week.

With the Social Maids at the Columbia, New York, next week, will be: George Stone, Ella Pillard, Billy Baker, Marty Semon, Billy Foster, Frances Lee, Jack Pillard, and the Four Haley Sisters.

JACK LONDON AND BURLESQUERS IN AUTO SPILL.

Jack London, the well known novelist, while automobiling with a party of friends, including Lucille Manyon and Minnie Blair, of the Bon Ton Co., met with an accident, which nearly proved serious. His big touring car crashed into a taxi cab on upper Broadway, but outside of a severe shaking up the party were uninjured.

TWO FLORENCE BELMONTS.

Florence Belmont wishes it announced that there are two girls by that name in burlesque. The girl who was mixed up in the shooting affair in Brooklyn was a member of the Dave Marion Co. The other Florence Belmont is with the Girls from Happyland Co.

BOB FITZSIMMONS and son are a special feature with Eva Mull's Girls from Maxim's, at the Trocadero, Philadelphia, this week.

THE HONEY GIRLS will repeat over the Progressive circuit as the French Models. Saltz Moore and Joe Mills will replace Barrett and Dunn, 23.

FRANK ABBOTT, of the People's, New York, will be tendered a benefit Sunday night, March 22.

CHAS. KOSTER, of the Follies of Pleasure, will go with a circus again next Summer.

FRED J. WYCKOFF, of the Behman Show, died suddenly, Feb. 2, of heart disease.

FRED BOSWELL, "the million dollar tramp," was served with papers for absolute divorce from Mona Raymond, "the ten million dollar beauty." Herman Drach, attorney for Mona Raymond, served the papers at the Olympic Theatre, Feb. 5.

DICK BRAHMMAN, well known to burlesque fans, is now managing the "Traffic in Souls" pictures, playing Western time.

MARCUS DUNSEARY will close with the Cabaret Girls in Phila., Pa., Feb. 14, on account of ill health.

Jacobs & Jermon's
Enterprises
Columbia Theater Building
Broadway and 47th St., New York

SOLLY HITE & REFLOW MABEL
TANGOES EXPERT EXPONENTS
WITH THE
"DANDY GIRLS"

THERE'S A THOUSAND IMITATORS—BUT ONLY ONE
LEW KELLY
THE DOPE
Heading the JACK SINGER'S BEHMAN SHOW
AT LIBERTY SEASON 1914-15
DAN HEALY
MANAGEMENT OF
DAVE GORDON
814 COLUMBIA THEATRE BLDG., NEW YORK
Watch us run this Ad. to a page.

AL. H. WOODS Saw Me Work!
AL. H. WOODS Immediately Signed Me!
AL. H. WOODS Will Place Me With
"POTASH AND PERLMUTTER" Next Season
So I Should Worry!
MEYER HARRIS
Doing well in vaudeville for the balance of this season.

TELEPHONE 3659 MELROSE.
MAX'S
CAFE AND THEATRICAL INN
3021 THIRD AVENUE, Opp. Miner's Theatre, cor. 155th St., New York.
HIGH CLASS CABARET EVERY EVENING.

MOTION PICTURE DEPARTMENT

HARRY ENNIS, REPRESENTATIVE.

"Our Mutual Girl" With New York's District Attorney and Chief Detective

DEPUTY POLICE COM. DOUGHERTY
OUR MUTUAL GIRL (NORMA PHILLIPS)
DIST. ATTY WHITMAN

STUDIO LIGHTS.

THE GUY AT THE CRANK.

BY ERNEST EADE.
(Operator at the Hanna Theatre, Hanna, Alberta, Can.)

Did you ever go to a picture show,
  To sit in the dark and stare,
And wonder how in creation
  The pictures got up there?
It isn't the soft, slick manager
  Whom you have to thank;
It's the half-baked, oily son-of-a-gun,
  Who cusses and twists the crank.

He goes to his little two-by-four,
  Iron-lined like a prison cell;
He starts to make the films chase through,
  And soon it's hotter than—well
You talk of the steamship stoker,
  And the heat of his fire's bank,
But the stoker's dream is like ice cream
  To the chump who turns the crank.

To the picture show is where you go
  To sit in the dark and stare;
You forget there's another world outside
  When you're snugly seated there;
You watch the actors play their parts;
  To you it is all a dream;
But it's very real to the guy at the wheel
  Of the picture show machine.

Oh, where do operators go
  When the leave this vale of tears?
Is there some cool place in celestial space
  Where they pass their after years?
Or do they mingle with the throng
  Where sulphurous fumes are dank
And hear Old Nick, when the flames are thick
  Shout: "Hey, there, twist the crank!"

[ED. NOTE.—The above poem appeared in the program of the M. P. operators' ball of Pekin and Peoria, Ill., Local 75, I. A. T. S. E.]

JUDGING from local newspaper accounts, the ball which was held Jan. 28 in the Shrine Temple, Peoria, Ill., was a genuine success.

CHARLES ARLING, Pathe player, is one man to whom the word mother-in-law has no terrors. Last Summer, while spending his vacation in California, he was out canoeing with his wife and her mother when the canoe upset in the rapids of the river. Mrs. Arling swims and was able to make her way to the shore without difficulty, but her mother was helpless. Arling is so used to playing the hero in Pathe productions that the part came natural to him, and he safely brought his mother-in-law to the shore. The other day he received at the Pathe studio a handsome diamond studded watch charm with the inscription: "From your grateful mother-in-law." Arling says the old jokes about mother-in-laws are "'way off."

SIXTY-THREE attentive listeners, with Rosemary Theby as the speaker, and the trials, tribulations and compensations of a film favorite as the subject—thus was the situation at the annual dinner of the Studio Club in New York last week. The girl students of all the arts who make the club their home warmly applauded the gifted Lubin leading woman, and she was acknowledged the most successful member the club has ever sponsored.

LAWRENCE S. MCCLOSKEY, author and editor for Lubin, to whom picture enthusiasts owe thanks for having written for Arthur V. Johnson some of the happiest roles in his repertoire, has recently handed to Johnson the script of his latest comedy, "Lord Algy." He has created a character unlike any ever assumed by the Lubin star, with the result that all concerned are working with him to make it another Johnson-McCloskey hit.

ETHEL CLAYTON, now playing leads in the Lubin productions of the Charles Klein plays, is a bona fide motorist. She really owns a car which she values all the more because she purchased it with her savings. When not at the studio the actress can be seen spinning through the park in her gray and red motor at a rate of speed (whisper it!) which no speedometer can register. However, her acquaintance with the city officials enables Miss Clayton to enjoy a special permit with no speed limit specified. Her delicately glowing complexion and clear blue eyes are the fortunate result.

"THE CONSPIRACY," or "A $4,000,000 Dowry," a four-reel Paris-Eclair production, is another early release scheduled by the World Special Films Corporation.

J. K. BURGER has resigned as auditor of the World Special Films Corporation, to assume a like position with the Eclectic Film Company.

JOSEPH W. SMILEY, of the Lubin staff of directors has just finished the production of a picture upon which he expended even more than his customary energy and care. It is a big story, vigorous, yet full of heart, and will probably be released in three reels. "The Root of Evil," by Norbert Lusk, involves a number of interesting characters in their relation to what the title obviously suggests—money. The chief players are Edward Peil, Carol Halloway, John H. Smiley, Justina Huff, Clarence Elmer, Bernard Seigel, W. H. Turner, Eleanor Blanchard and, in a strong role, Joseph W. Smiley himself.

FRANK COOLEY, popular in stock, particularly on the Coast, has been engaged as assistant to Harry Pollard in the production of "Beauty" subjects.

SAMUEL S. HUTCHINSON, president of the American Film Mfg. Co., and Mrs. Hutchinson, accompanied by J. R. Freuler, vice president of the Mutual and secretary and treasurer of the American Film Mfg. Co., and Mrs. Freuler, have taken a trip to California.

HARLEM OPERA HOUSE, New York, is playing pictures, and will continue this policy, it is said.

THE GRANBY THEATRE, Norfolk, Va., has been converted into a photoplay house, succeeding the Victoria, which becomes a palace of Terpsichore.

GEO. STEVENSON, the Universal publicity promoter, has returned from a vacation to Bermuda.

JUDGE CALDWELL, of Cincinnati, O., has decreed that children under sixteen must not appear on the platform in local picture houses.

ABE SIEGEL, of the Novelty Poem-o-graph Co., is contemplating a trip to Cincinnati, and will be in that territory until after the Ohio State Exhibitors' Convention, which will be held there.

THE next release of the Novelty Poem-o-graph Co., of Cleveland, O., which turned out "The Face on the Floor," by Hugh D'Arcy, as announced as "Christmas Day in the Workhouse." This is an unusual film, based upon the poem which deals with the effect of the poor-law system in England. It shows how the spirit of the men is crushed out by cold, relentless charity, and when the end comes:

"Rattle his old bones over the stones,
For he is only a pauper, whom nobody knows."

The condition of the poor here is one that cannot be overlooked too long, and this film by its vivid rendering of the subject should do much to stir sympathy in their behalf. The data for this poem contains the exact facts taken from the libraries and, though only actual happenings are represented in it, its revelations are somewhat startling, especially as shown in film form.

"THE GIRL ON THE FILM," "Queen of the Movies" and "Kiss Me" are all motion picture plays. Now comes Rupert Hughes with "Celluloid Sara." Next! Some day somebody will write a reel one. Maybe "Celluloid Sara" will be it, who can tell?

LAST Winter all the companies were having serious trouble with "Static" and several of the cameramen had a meeting to discuss and eradicate this trouble if possible. The Static Club has assumed the status of a large and serious-minded body, from a rather humble beginning, and is devoted to the improvement of the work of the cameramen, as the discussion of various new effects is commonly the main topic of conversation at the club. This fact is evidenced in the great apparent improvement in photography in the last nine months.

The membership of the club has grown apace with the improvement of the work, and at present the club is in temporary clubrooms at the Wilson Building, corner of First and Spring Streets, Los Angeles, and holds its regular business meetings every Tuesday evening, at 8:30.

Feeling the need of larger and more luxurious quarters, together with a complete library of photograph and lecture room, the club gave a ball at Rutherford's Hall, Jan. 16, 1914, to defray the expenses incurred in outfitting a new home, which was an unqualified success. The Static Club is primarily and essentially a social organization, devoted to the betterment of technical work as applied to cinephotography.

THE censorship question is one thing at least in which M. A. Neff, the league president, has been entirely wrong on from the start. Of course it is a deep subject, but the well meaning and clever organizer doesn't seem to be able to handle it, as events of the past six months have shown.

THOSE Ohio exhibitors who are members of the M. P. E. L. of A. don't seem to have had a sufficiency of censorship, a thoroughly un-American institution, by the way. They went so far in the recent convention as to endorse Messrs. Vestal and Maddox, the two male members of the Ohio State Board, but balked at conferring this honor on Mrs. Maud Miller, the female member.

DICK BRANIGAN is chaperoning a "Traffic in Souls" feature that has played to capacity at the Garrick, St. Louis, Mo., for the past eight weeks. Dick is a recruit from burlesque who says he likes the film game immensely, with all due respect to his first love.

EVIDENTLY the film version of Reynald Wright Kauffman's "sociological" play is going better on the screen than it did as a "spoken drama." "The House of Bondage," by the Photodrama Motion Picture Co., played to a two weeks' success at the Southern Theatre, Columbus, O. It opens at Newark, O., Sunday, Feb. 8, and splits the week between Zanesville, O., and Parkersburg, W. Va. S. N. Silberman is the traveling manager in charge.

THE Eclectic Film Co. is hot upon the trail of the dupers. Only last week they captured an alleged copy of "A Man's Shadow" in a downtown New York picture house.

THE Union Square Theatre, New York, E. F. Keith's original "cradle of metropolitan continuous vaudeville," has again reverted to a straight picture policy.

THE New York Casino, Broadway and Thirty-ninth Street, is also a possibility as a photo-playhouse. With its fine location and seating capacity it should become a motion picture palace de luxe, adding a note of dignity to an already long list of converted Broadway theatres. With the Criterion, renamed as the New Vitagraph Theatre, running a first class feature program, and the conservative Republic playing pictures, it commences to look as if the films were coming into their own along the Great White Way.

EDITH LUBIN SINGHI, a daughter of Sigmund Lubin, obtained a divorce from Ferdinand W. Singhi last week in Philadelphia, Pa. Mrs. Singhi charged her husband, who was a pianist at one time in one of the Lubin Philadelphia theatres, with cruel and barbarous treatment and indignities.

FRITZ SCHINDLER, a member of an American moving picture expedition, was so badly mauled while trying to photograph a lion in the jungle in Africa, recently, that he died of his injuries. Schindler, who is believed to have been an American, had been engaged with other members of the expedition in taking moving pictures of wild animals in the jungle. The unfortunate man, who met such an untimely death, is thought to have been a resident of Cincinnati, O.

HARRY E. AITKEN, president of the Mutual Film Corporation, states that the announcement published in a New York paper to the effect that H. Whitman Bennett had been engaged as general press representative for his company, was erroneous. He said that Philip Mindil would continue in full charge of the publicity department of the Mutual, and that Mr. Bennett would fill a new position, booking and exploiting certain elaborate feature films now being manufactured by the Mutual and its various allied companies. It is the purpose of the Mutual to present its extraordinary photodramas in New York City and throughout the country on a plan similar to that used in regular dramatic offerings. Mr. Bennett has been with the Shubert Theatrical Company and with Sam S. & Lee Shubert, Inc.

PHILADELPHIA'S WEEKLY BUDGET.

THE Troga Theatre Co. has purchased the properties, Nos. 3540-42 N. Seventeenth Street, on the site of which will be erected a moving picture house. The lot measures 42 by 110 feet to a rear street.

FRANCIS HENNESSY has awarded a contract for a moving picture house, 57 by 85 feet, at the Northwest corner of Seventeenth and Annin Streets, to cost $11,000.

ESTIMATES are being taken for a moving picture house, 30 by 100 feet, at No. 705 South Second Street, for a syndicate of business men in that neighborhood.

OLD LAMPS FOR NEW.

GILSON WILLETS, the well known writer and *litterateur*, who is exclusively associated with the Selig Polyscope Co., has just finished a series of Western pictures, the scenes of which lie up and down the coast of California, and take classical themes, subjects and allusions, applying them to modern subjects amid up-to-date environment.

This is a clever idea for two reasons: The first, in keeping alive a memory of the classics; second, in stimulating an interest in the ancient tradition that made romance a fine art. While the classics still figure in the curriculum of every collegiate institution in the art courses, there is still a disposition to depart from the good old ways in which our fathers and grandfathers were instructed to win their degrees in art.

The titles of these plays are: "The Story of Venus," "The Story of Cupid" and "The Story of Diana."

It is interesting to observe how the harking back reveals that the old things were good enough to figure along down the centuries and give a genuine basis to the claim that all conceivable plots are embraced in Boccacio's "Decameron" and the "Heptameron" of Queen Margaret of Navarre. This would seem to indicate that no matter how the times advance or civilization quickens in its pace, human nature is pretty much the same the world over and ever abode.

"BY THIS SIGN YOU WILL CONQUER."

"In Hoc Signo Vinces," a gigantic five-reel production, dealing with the early struggles of the Christians in Rome, is another big feature just acquired by the World Special Films Corporation, which will be marketed through their offices in the near future.

MAKING UP FOR THE MOVIES.

BY HUGH JEFFREY.
(Character Lead, Ramo Films.)

Making up for the movies has now become a distinct art in itself, yet, strangely enough, not one photoplay actor out of fifty has the slightest knowledge of the use of grease paint for screen purposes. Time after time I have visited the photo-playhouse and seen actors, who were supposed to be made up for a character part, whose faces looked more like a railway junction than anything else. It seemed as though their sole idea was to cover their face with lines, and lo and behold, they were old men.

I know many of my old friends in the "legitimate" will smile when they read this, because they well know that I was about the fussiest individual with regard to make-up that ever happened. I have spent as much as two hours on one make-up alone. It has always been a source of constant study to me, and I am still learning. When I entered the ranks of the photoplayers I, of course, had to change my ideas somewhat with regard to colors, but the fundamental principle remains precisely the same. To my mind the best rule to observe for making up any character is that when you have finished there should not be such a thing as a distinct line on the face at all, but a succession of carefully blended highlights and shadows. Even a wrinkle should be nothing but a finely drawn shadow. It has been said of one great actor who is known as a master of the art of make-up, that he does not use shadows at all, but only highlights, which do, as a matter of fact, create their own shadows.

This, however, is not feasible for screen purposes, because I have tried it. Now as to the colors I personally use and how, they are as follows: I have found that the number six (6) of a well known German make of grease paint to be absolutely the best groundwork for a character make-up. For my shadows I use lake, and right here let me give you a tip on making a wrinkle or a fine shadow. You may or may not have noticed that a natural wrinkle is sharply drawn on one side, the other side slowly fading into your highlight, and there lies the secret. Try it next time you are making that long line that runs from the nostril to the corner of the mouth, and see that the line is sharp on the inside, blending out toward the cheek. For a highlight I use yellow, which photographs a perfect soft white. And another thing: Never, for Heaven's sake, try to draw a line on your face where lines do not naturally grow. Most actors when making up for a character will insist, for some unknown reason, on drawing enormous crow's feet at the corners of their eyes, when, as a matter of fact, they hardly ever show in nature, except in very aged persons. Personally I hardly ever use them at all. It is impossible in an article of such limited scope to do justice to the fine art of making up, for it is a fine art, whether you are making up for a young juvenile or a man as old as Methuselah, it is only by constant experiment and close study of the types one meets in every day life that you can ever reach any degree of perfection. By the aid of grease paint one can change every single feature and, say what you like, a good make-up is, at the very least, sixty per cent. of the battle.

DENVER'S NEW THEATRE.

The new United States photoplay theatre, in Denver, Colo., which rivals in beauty and splendor of interior design any playhouse in the West, threw open its doors to the public, Saturday, Feb. 8, with the photographic reproduction of George Klein's internationally famous play, "The Lion and the Mouse," produced in six acts by the Lubin Players.

OSCAR EAGLE, who has worked continuously in producing since he came to the Selig studios, two years ago, has finally taken the advice of his physician and gone on a trip to tropical waters, where he hopes to restore his energies. Mr. and Mrs. Eagle will spend quite a time on the Isthmus of Panama, and then go to the Bahamas, returning here the last of this month.

RAMO FEATURES
THE
Governor's Ghost
IN FOUR STUPENDOUS PARTS
This PHOTO FEATURE will hold your audiences spell-bound from start to end.
Iowa, Nebraska, Minnesota, Colorado, the Northwest and the Atlanta District are the only territories open.
Communicate Direct with
RAMO FILM, Inc.
Columbia Theatre Building, N. Y.
C. LANG COBB, Jr., Manager Sales and Publicity.

FIVE-A-WEEK ESSANAY
COMING FRIDAY, FEB. 6.
"THE CRIP OF CIRCUMSTANCE"
IN TWO PARTS
There are many thrilling incidents in this picture that hold the interest of the observer, and there is an air of mystery which surrounds the whole story, that will keep you on edge during its entire production. Photography is excellent. The story has to do with a society lion that has a taking way. Bryant Washburn, Ruth Stonehouse, Thomas Commerford, E. H. Calvert and Richard C. Travers at your service.
RELEASED TUESDAY, FEB. 3.
"DAWN AND TWILIGHT"
A strong drama, with many unusual situations masterfully handled.
RELEASED WEDNESDAY, FEB. 4.
"INTO SOCIETY AND OUT"
An excruciatingly funny comedy, filled with numerous incidents of hilarity.
RELEASED THURSDAY, FEB. 5.
"A GAMBLER'S WAY"
A Western drama, with intensely interesting moments of excitement.
RELEASED SATURDAY, FEB. 7.
"BRONCHO BILLY AND THE RED MAN"
A strong Western drama, with the world's most popular photoplayer, G. M. ANDERSON.
OUR POSTERS ARE DISTINCTIVE. They will boom your business. Lithographs are in full four colors. You can order these from your exchange or direct from the Essanay Film Mfg. Co. Your lobby display will look attractive if you use photographs of ESSANAY players, 8x10, $3.00 per dozen. You can secure these from the PLAYERS' PHOTO CO., 177 N. State St., Chicago, Ill.
Essanay Film Manufacturing Company
521 FIRST NATIONAL BANK BLDG., CHICAGO, ILL.
Factory and Studio, 1333 Argyle Street, Chicago.
BRANCH OFFICES IN
LONDON PARIS BERLIN BARCELONA

ACTIVITIES OF THE WEEK.

HUGH FORD STARTS PRODUCTION OF "SILVER KING" FOR FAMOUS PLAYERS.

POWER'S MACHINES FOR BATTLESHIPS AND THEATRES.

KEYSTONE DIRECTOR UTILIZES SNOW-CAPPED MOUNTAIN.

ECLAIR CO. REMOVES N. Y. OFFICES TO LEAVITT BUILDING.

MOTION PICTURE SALARIES—MEXICAN SITUATION THROUGH MUTAL CAMERA LENS.

HUGH FORD, DISTINGUISHED PRODUCER, BEGINS ACTIVITIES FOR FAMOUS PLAYERS.

Hugh Ford, the famous theatrical producer, who, together with Frederick Stanhope and Edward A. Morange, recently became allied with the Famous Players Film Company, to collaborate on the production of massive, spectacular film subjects, left last Friday for the Los Angeles studio of the Famous Players, to make preparations for the first of these productions, "The Silver King," the celebrated play by Sir Henry Arthur Jones.

Mr. Ford and Edwin S. Porter, technical director of the Famous Players, will organize a company to enact this famous play, which in the course of the production will go to Europe for the exact atmosphere in which the action occurs.

When the alliance between Messrs. Ford, Stanhope and Morange and the Famous Players Film Co. was announced recently, it created a sensation in the industry, due to the international reputation of these men and the importance of their productions, among which are numbered "The Garden of Allah," "Joseph and His Brethren," "The Melting Pot," "The Deep Purple" and numerous other plays of equal prominence.

Mr. Ford had as extensive an experience in the producing of plays and large spectacles as any producer of our time. Outside of his wide knowledge of the drama in all its phases, Mr. Ford has the ability to strip a play of all non-essentials that might cloud its motive and minimize its central interest. His keen sense of the pictorial and his belief in the necessity of its employment to heighten dramatic situations have resulted in the wonderfully beautiful productions that bear his name, and, coupled with his quick intelligence and artistic receptiveness, augur much for the work in the field of motion pictures to which he has chosen to bend his energies.

The Famous Players have already chosen a number of imposing, spectacular subjects for this new series, preparations for the production of which will be completed at the Los Angeles studio.

POWER'S 6-A MACHINES FOR BATTLESHIPS AND THEATRES—MICHIGAN EQUIPPED FOR MOVIES.

Before leaving the New York Navy Yard at Brooklyn, Feb. 8, to join the fleet which will assemble in Guantanemo Bay for manœuvres at the end of this month, the battleship *Michigan*, which aided in the escape of Gen. Felix Diaz from Vera Cruz during the recent troubles in Mexico, was equipped with a Power's Cameragraph No. 6-A motion picture projection machine and thousands of feet of the latest films. Among these pictures were those taken of the West Point-Annapolis football game, which was held in this city, at the Polo Grounds. As evidence of the popularity of motion pictures with the Government, there is hardly a day goes by at the plant of the Nicholas Power Co., in this city, without seeing mechanics from either the army or navy going through the various departments and receiving instructions on operating these projecting machines.

Realising the value of the big feature motion picture productions, the Keith houses at Union Square and the Harlem Opera House have been equipped with two Power's 6-A projection machines at each theatre.

The new Vitagraph Theatre (formerly the Criterion), where this company will show their feature pictures, has been equipped with two Power's 6-A projection machines, and as the Vitagraph Co. intend having this one of the best equipped motion picture theatres in the country, the order for the Power's machines speaks well for their perfect projection qualities.

KEYSTONE UTILIZES SNOW-CAPPED MOUNTAIN AS BACKGROUND.

Keystone recently sent one of its seven companies to the top of Mt. San Antonio to get snow backgrounds for the picture, "A Robust Romeo." This peak, known to Californians as "Old Baldy," rises over ten thousand feet, and is a landmark of Southern California. The company went nearly to the top and worked in over four feet of snow, with one of the players running about in the ice in bare feet and pajamas, this latter feat being called for in an unfeeling scenario. Great difficulty was experienced in reaching the top because of impassable trails and the heavy going. Matters were further complicated by lack of communication, the company being completely cut off from the rest of the world and having no word with the home studio for over three days.

MACK SENNETT STAGES SENSATIONAL AUTO ACCIDENT.

Mack Sennett, vice president and managing director of the Keystone Co., is just completing a picture in which he sends a high-speed automobile through a brick building. For this effect a complete brick structure was erected in the studio with mortar, stones and all. In addition the stage carpenters spent three days building a wooden bridge from street to studio level. This was done to give the auto momentum for its plunge through the wall. For sensationalism and big action this picture promises to rival Keystone's famous automobile release, "The Fatal Taxi-Cab."

LIKEWISE, HENRY LEHRMAN.

Henry Lehrman, a Keystone director, tipped a $1,500 automobile over a cliff in his last picture, "Making a Living." A nearly new Studebaker was used for this affect, and when recovered at the bottom resembled a pile of kindling wood. This expensive episode cost the Keystone Co. a good sized sum, but a thrill was to be gotten out of the story and Keystone took this method of getting it.

TEMPLAR SAXE, WELL KNOWN OPERA SINGER, TO BECOME PHOTOPLAYER.

Templar Saxe, the eminent actor and writer, was a guest of A. J. Laug, export manager of the Nicholas Power Co., one day last week. Mr. Saxe took a great deal of interest in the various departments of the factory and marvelled at the accuracy with which each part of the 6-A machine is made. Mr. Saxe, who is well known in legitimate stage circles, will shortly announce a connection with one of the most important film producers in the business.

ECLAIR REMOVES TO THE LEVITT BUILDING.

On Monday, Feb. 16, the Eclair Film Co., which firm now occupies a suite of offices at 225 West Forty-second Street, New York City, will move to the new and handsome Leavitt Building, at 126 West Forty-sixth Street, where they will occupy one entire floor. The wonderful increase in the sales of American-Eclair films and the additional staff of employees which they have been compelled to put on to keep pace with the tremendous amount of work involved in their growing sales has necessitated the company moving into quarters which will be four times the size of their present offices, and which will give them every convenience and improvement. Absolutely no expense has been spared in giving the Eclair Film Co. a business home which will rank second to none in modern appointments and conveniences peculiar to the business of manufacturing and selling moving picture films. There will be thirty large and handsome offices, two spacious rooms to accommodate a large force of stenographers, a reception room for visitors, and a magnificently furnished office where the board of directors may hold their meetings. One large room has been laid aside especially for the use of the office boys and telephone operators. With their customary policy of doing things right, the Eclair Co. has provided two projection rooms for the display of their films. A large one, seating several people, and fitted up in beautiful taste, while a smaller one has been reserved for the private exhibition of Eclair films to the members of the firm and their technical experts. Two operators will be constantly in readiness to show pictures, and two new machines of the best type have been installed ready for use. Large cutting and joining rooms have been provided, and additional employees will be taken on to cope with the increase in this work. There will be a shipping room with a force of clerks to expeditiously handle this end of the Eclair Film Co.'s business.

Absolutely fireproof and up-to-date vaults have been built for the storing of Eclair films, and in addition to this there has been a large amount of room reserved for the keeping of posters and the storing of reels, cans, etc.

Taken all in all, the new offices of the Eclair Film Co. will be the most pretentious and beautiful of any yet occupied, and realizing the reputation and the wonderful sales which have resulted from the quality films this company has turned out in the American market during the past two and one-half years, the trade in general may well look forward to bigger and better things from the Eclair Film Co. in their new home.

MOTION PICTURE SALARIES.

Salaries in the theatrical business have probably done more to brand the much abused press agent as a pupil of Ananias than any other subject he has introduced to the long suffering public. And it is not surprising that the large sums of money received by favored artists should appear to be out of all proportion when viewed from the standpoint of a layman.

But if the salaries of Thespians are thought to be open to doubt, the tremendous amounts received by motion picture directors had better be absolutely ignored by the press agent who is at all jealous of his reputation for verasity.

The moving picture director is the most important man connected with the production of a photo-drama. Upon him depends the degree of success that the finished product will attain when placed upon the market. He can ruin a good story or make a masterpiece out of a poor one according to his ability to get results out of his actors, scenic value out of his backgrounds, and dramatic effects out of the manipulation of his scenes after they have reached the cutting stage.

The result is that picture directors' salaries have continued to soar skyward as the art developed. D. W. Griffith, of the Mutual Film Corporation, is said to receive more than one hundred thousand dollars a year, while Thomas H. Ince, of Kay-Bee, and Mack Sennett, of Keystone, receive weekly stipends that make the salaries of corporation heads look like the allowance of a college boy.

Acknowledged leaders in their different lines, Griffith, Ince and Sennett are perhaps in a class by themselves. D. W. Griffith is said to be a veritable genius in the staging of intensely dramatic subjects, while Thomas H. Ince undoubtedly has supplied the civilized world with more large spectacular picture dramas of unquestioned merit than any other director. Mack Sennett is the one motion picture director who has succeeded in proving that good comedy is as possible in pictures as it is upon the stage, and that multiple reel comedies not only can be successfully produced, but also can be so presented that they will be as valuable from a box office standpoint as the most celebrated dramatic offering.

The peculiar qualifications necessary to the making of great photoplay producers added to the fact that they must have an intimate knowledge of the many phases of life which they are called upon to present in pictures, necessarily limits their selection to a very small group of capable men.

They must not only be thorough masters of the technique of the drama, but they must also be experts in the more complicated technique of motion picture stagecraft. The small size of the studio stage, limited by the scope of the camera lens; the footage of the film, the difficulty of telling a complete story without words, and a thousand and one other things peculiar to the art, make the motion picture director the man of the hour in filmdom, whose salary depends upon the result of his work.

THE MEXICAN SITUATION THROUGH THE LENS OF A MUTUAL CAMERA.

In view of the fact that in the driving out of Mexico of Huerte by the Constitutionalists is the natural solution of the Mexican problem, the moving pictures showing the daily progress of Villa's army are proving to be of unusual interest from a diplomatic as well as a theatrical standpoint.

The private exhibition room of the Mutual Film Corporation, in the Masonic Building, New York City, is the scene of frequent mysterious gatherings where the new films, arriving from the firing-line, are viewed behind locked doors.

The pictures are rapidly being prepared for public exhibition in Mutual theatres throughout the country and, for the first time, since the world began, it will soon be possible to read the history of a great struggle, seriously affecting the destinies of a nation, by reclining easily in the orchestra of a theatre and seeing the actual scenes by battle flashed upon the screen.

Mutual camera men at the front are under the personal direction of General Villa, who is in perfect sympathy with their desire to register every important move for the benefit of the theatregoing public. The General's desire to aid the motion picture contingent instead of interfering with their work is said to be responsible for the exceptional interesting film that is being received at the Mutual's New York office.

NEW OFFICERS OF THE KINEMACOLOR COMPANY FOR THE ENSUING YEAR.

The following officers were elected at the Kinemacolor annual meeting, held last week: President, A. P. Barnard; vice president and general manager, William H. Hickey; vice president, Burton J. Westcott; secretary and treasurer, Morris U. Ely, Esq.; assistant treasurer, Elmer Luce.

In addition to the above-named the following are directors: Geo. H. Burr, Walter D. Young, Noble Crandall, Edward Lynch and Edward C. King.

For the past year William H. Hickey has also been acting as the general manager of the Natural Color Kinemacolor Co., as the English Kinemacolor corporation is called, but finding it impossible to cover both continents without the aid of an airship, he has resigned the latter position, and will devote his talents and enterprise exclusively to the Kinemacolor Co. of America, with offices at 1600 Broadway, New York City. Albert E. Lowe continues as contract manager of the New York offices, while Felix F. Feist remains in charge of the Chicago office, with Mortimer R. Wiener as general traveling representative in charge of the road agents. The Kinemacolor field studios are being transferred from Los Angeles, Cal., to Lowville, N. Y., where production will be resumed as soon as weather permits, the films all being photographed in the open air and sunshine. As the only natural color motion picture process Kinemacolor has an unlimited field, and plans for its development are almost as far reaching.

VITAGRAPH THEATRE OPENS.

The policy of the Vitagraph Theatre (formerly the Criterion), which opened Saturday night, will be four shows daily—at 11.30 A. M., 2.30, 5.30 and 8.30 P. M. Seats will be reserved for the 2.30 and 8.30 P. M. shows. For the other two shows no seats will be reserved.

At each show two Broadway Star Feature pictures will be presented. The first will be "A Million Bid," a picturization of George Cameron's (Mrs. Sidney Drew) drama, "Agnes," in which Nance O'Neil scored a great success several years ago. It is in five parts and has the advantage of a brilliant cast of motion picture stars. Being a clean, modern society drama, it is entirely devoid of the trashy and maudling sentiment running rampant in many other feature films.

In a lighter strain is "Goodness Gracious," or "Movies as They Should Not Be," a burlesque motion picture in three parts. It has a fine cast of funmakers and should prove a laughing treat to motion picture "fans."

At the 8.30 P. M. show John Bunny will personally appear each evening in "The Honeymooners," a silent drama, supported by Mary Charleson and James Morrison. This form of entertainment is entirely new to Broadway. It is nothing less than a "living motion picture," for the characters tell their story without using even one word.

MUTUAL SHOWS RIGHT SORT OF ENTERPRISE.

With its usual foresight and enterprise the Mutual Film Corporation was the only picture concern to send its camera men with Colonel Roosevelt on his South American trip. The result in three intensely interesting reels is about to be released to the public.

In the Mutual's party on the journey, besides Carl Von Hoffman, the daring war correspondent-camera man, were two special envoys, John J. McGovern, a Wall Street broker, and J. Howard Mason, who had been associated with Marconi in wireless telegraphy.

They succeeded in securing the most interesting scenes on the steamer on the way down and in South America also. Aside from the great interest in the colonel's personality, the film will prove especially attractive from an educational standpoint, showing, as it does, the intimate side of Brasil, which has never before been shown on the screen, the leper's colony at Trinidad, and many beautiful South American native pictures.

In the colonel's exploration party are to be seen Anthony Fiala, the Arctic explorer, Dr. George K. Cherry, the Rev. Father Albert Zahn, who has travelled five hundred thousand miles in the interest of science, Frank Harper, the colonel's secretary, Dr. Leo Miller, of the Rockefeller Institute, besides Mrs. Roosevelt, Kermit Roosevelt and Margaret Roosevelt, a niece of the colonel's, who died on her return from the journey.

FEATURE FILM RENTERS' ASSOCIATION GETTING THINGS IN SHAPE.

Feature Film Renters' Association, Inc., the association of feature film exchanges in the metropolitan district, have asked their attorneys, Messrs. Graham and Stevenson, of 15 Broad Street, New York City, to draft a uniform contract to be used by all members of the association in dealing with exhibitors. The contract is designed to meet conditions present where features are rented to local exhibitors or to out of town exhibitors, and it is based upon the experience of its new branch of the film exchange business.

Several meetings have been held, and the contract in its final form has been printed and copyright procured in the name of the association, so that none are permitted to use the form except members.

The president, Jules Bernstein, states that the contract has been drawn with an aim to fairness to both the exhibitor and the exchange.

RELEASES.

LICENSED FILMS.

Biograph.

Feb. 16.—"Her Old Teacher" (Dr.)
Feb. 19.—"A Desperate Hero" (Com.)
"Skelley and the Turkey" (Com.)
Feb. 21.—"Criminology and Reform" (Dr.)

Kalem.

Feb. 16.—"A Million in Jewels" (Dr. Parts 1 and 2).
Feb. 18.—"Chasing the Smugglers" (Dr. Parts 1 and 2).
Feb. 20.—"Too Many Johnnies" (Com.)
"A Bottled Romance" (Com.)
Feb. 21.—"An Indian's Honor" (Dr.)
"A Long Island Skunk Farm" (Indus.)

Lubin.

Feb. 17.—"Getting Even" (Com.)
"An Innocent Victim" (Com.)
Feb. 18.—"The Price of a Baby" (Dr. Parts 1 and 2).
Feb. 19.—"The House of Fear" (Dr. Parts 1 and 2).
Feb. 20.—"In the Dredger's Claw" (Dr.)
Feb. 21.—"A Winning Mistake" (Com.)
"The Female Book Agent" (Com.)

Patheplay.

Feb. 16.—"Pathe's Weekly No. 14" (News).
Feb. 17.—"Whiffles' Balcony Buds" (Com.)
"Rambles in Old France" (Bourges), (Scenic).
Feb. 18.—"Won by a Nose" (Com.)
"Monuments of Upper Egypt" (Scenic).
Feb. 19.—"Where the Heart Calls" (Dr. Parts 1 and 2).
"Pathe's Weekly No. 15" (News).
Feb. 21.—"Victims of Vanity" (Dr. Parts 1 and 2).

Selig.

Feb. 16.—"The Uphill Climb" (Dr. Parts 1 and 2).
Feb. 17.—"Through the Centuries" (Dr.)
Feb. 18.—"Thou Shalt Not Kill" (Dr.)
Feb. 19.—"Venus and Adonis" (Com.)
"A Mad Marathon" (Com.)
Feb. 20.—"Memories" (Dr.)

Vitagraph.

Feb. 16.—"Sawdust and Salome" (Dr.)
Feb. 17.—"Back to Broadway" (Com.-Dr. Parts 1 and 2).
Feb. 18.—"Fatty on the Job" (Com.)
"Lumbering in Sweden" (Ind.)
Feb. 19.—"The First Endorsement" (Mil. Dr.)
Feb. 20.—"His Little Page" (Com.)
Feb. 21.—"Iron and Steel" (Dr. Parts 1 and 2).

Edison.

Feb. 16.—"The Adventure of the Extra Baby" (Com.)
Feb. 17.—"Sophia's Imaginary Visitors" (Com-Dr.)
Feb. 18.—"Courting Betty's Beau" (Com.)
Feb. 20.—"All for His Sake" (Dr. Parts 1 and 2).
Feb. 21.—"The Powers of the Air" (Dr.)

Essanay.

Feb. 17.—"To Alaska via the Great Rivers of the North" (Scenic).
Feb. 18.—"One-To-Three" (Com.)
Feb. 19.—"Italian Love" (Dr.)
Feb. 20.—"The Other Girl" (Dr. Parts 1 and 2).
Feb. 21.—"Snakeville's Fire Brigade" (Com.)

Cello.

(G. Kleine).
Feb. 17.—"The Artist's Model" (Dr. Parts 1 and 2).

Melies.

Feb. 19.—"A Fable and its Moral" (Moral Com.)
"A Hobo Philosopher" (Com.))

UNIVERSAL FILMS.

Victor.

Feb. 16.—"Votes for Men" (Com. 2 reel).
Feb. 20.—"Love's Victory" (Dr. 2 reels).

Gold Seal.

Feb. 17.—"Honor of the Mounted" (Dr. 2 reels).

Imp.

Feb. 16.—"The Box Couch" (Com.)
Feb. 19.—"The Price of Sacrilege" (Dr. 3 rels).

Powers.

Feb. 16.—"Almost a White Hope" (Com.)
Feb. 20.—"My Mother's Irish Shawl" (Dr.)

Crystal.

Feb. 17.—"Some Doings" and "Harold's Burglar" (Com.)
Feb. 22.—"McSweeney's Masterpiece" (Com.)

Nestor.

Feb. 18.—"A Flash in the Dark" (Dr.)
Feb. 20.—"Scooped by a Hen-coop" (Com.)

Joker.

Feb. 18.—"A Narrow Escape" and "Lumber Industry of California."
Feb. 21.—"The Tender Hearted Sheriff" (Com.)

Eclair.

Feb. 18.—"The Cross in the Cacti" (Dr. 2 reels.)
Feb. 22.—"The Electric Girls" and "Colombo."

Rex.

Feb. 19.—"The Boob's Honeymoon" (Com.)
Feb. 22.—"Woman's Burden" (Dr.)

Frontier.

Feb. 19.—"Slim Joins the Army" (Com.)
Feb. 21.—"The Fatal Card" (Dr.)

101 Bison.

Feb. 21.—"Her Father's Guilt" (Dr. 2 reels).

Universal.

Feb. 18.—"Animated Weekly."

MUTUAL FILMS.

American.

Feb. 16.—"The Cricket on the Hearth" (Dr. 2 reels).
Feb. 21.—"The 'Pote Lariat' of the 'Flying A'" (Dr).

Keystone.

Feb. 16.—"Baffles, Gentleman Burglar."
Feb. 19.—"A Thief Catcher."

Reliance.

Feb. 16.—"Our Mutual Girls" (Chap. 5).
Feb. 18.—"A Working Girl's Romance" (Dr.)
Feb. 21.—"An Interrupted Seance" (Dr.)

Beauty.

Feb. 18.—"The Sacrifice" (Dr.)

Majestic.

Feb. 17.—"The Clerk" (Dr.)
Feb. 21.—"Higher Law" (Dr.)

Broncho.

Feb. 18.—"Yellow Flame" (Dr.)

Thanhouser.

Feb. 17.—"The Leak in the Foreign Office" (Dr. 2 reels).
Feb. 22.—"A Can of Baked Beans" (Com.)

Mutual.

Feb. 18.—"Mutual Weekly No. 60."

Domino.

Feb. 19.—"The Play's the Thing" (Dr. 2 reels).

Komic.

Feb. 19.—"A Birthday Present" and "Getting a Suit Pressed."

Kay-Bee.

Feb. 20.—"The Raiders" (Dr. 2 reels).

Princess.

Feb. 20.—"All's Well That Ends Well."

Apollo.

Feb. 22.—"Up in the Air Over Sadie."

SPECIAL PRODUCTS.

NEW MAJESTIC.—"Sapho," in six reels, with Florence Roberts.

THANHOUSER.—"Moths," in four reels, with Maude Fealy.

THANHOUSER.—"Robin Hood," in four reels, with Gerda Holmes.

THANHOUSER.—"A Legend of Province," in four reels, with Maude Fealy.

THANHOUSER.—"Frou-Frou," in four reels, with Maude Fealy.

KAY-BEE.—"The Battle of Gettysburg," in five reels.

KEYSTONE.—"Zu Zu, the Bandleader," in two reels.

MAJESTIC.—"Ruy Blas," in three reels.

EXCLUSIVE SUPPLY CORPORATION FEATURE PROGRAM.

Feb. 2.—"Treasure of Buddha" F. R. A.
Feb. 3.—"The Obsession," Gaumont.
Feb. 3.—"Pierrot's Love," Gt. N. Sp. Ltd.
Feb. 4.—"Dream Woman," Blache.
Feb. 5.—"Oscar Wins the Shopgirl," Gaumont.
Feb. 6.—"Shattered Idol," Itala.
Feb. 7.—"The Angel of the House," Gaumont.
Feb. 9.—"Mystery of 13 Hill Street," F. R. A.
Feb. 10.—"Leonce at the Chateau D'If," Gaumont.
Feb. 10.—"A Woman's Heart," Gt. No. Spl.
Feb. 11.—"A Ride For Life," Lewis Pennant.
Feb. 12.—"Simple Simon Ragtime Mad."
Feb. 12.—"Fan Making," Gaumont.
Feb. 13.—"Convict 113," Itala.
Feb. 14.—"Guilty Secret," Gaumont.

NEW YORK MOTION PICTURE CORP.'S
FOUR ACES

KAY-BEE FEATURES

Feb. 13—THE ARROW MAKER'S DAUGHTER (2 Reels)
Feb. 20—THE RAIDERS (2 Reels)
Feb. 27—NORTH OF 53d DEGREE (3 Reels)

BRONCHO HEADLINERS

Feb. 18—YELLOW FLAME (2 Reels)
Feb. 25—REPAID (2 Reels)
Mar. 4—MARIO (2 Reels)
Mar. 11—A BARRIER ROYAL (2 Reels)

WATCH FOR THE BIG DOMINO SPECIAL
THE WRATH OF THE GODS
(5 Reels)

KEYSTONE COMEDIES

Feb. 12—A ROBUST ROMEO
Feb. 16—BAFFLES, THE GENTLEMAN BURGLAR (2 Reels)
Feb. 19—A THIEF CATCHER
Feb. 21—LOVE AND GASOLINE
Feb. 23—TWIXT LOVE AND FIRE
Feb. 26—LITTLE BILLY'S CITY COUSIN

DOMINO WINNERS

Feb. 19—THE PLAY'S THE THING (2 Reels)
Feb. 26—THE COURTSHIP OF OSAN (2 Reels)
Mar 5—FOR THE WEARING OF THE GREEN (2 Reels)

MUTUAL PROGRAM EXCLUSIVELY
NEW YORK MOTION PICTURE CORP., Long Acre Bldg., 42nd Street and Broadway
NEW YORK

THE SELIG
POLYSCOPE COMPANY
REPRESENTING THE NEWEST ART FORM
IN THE ARENA OF AMUSEMENTS
GREETS AND CONGRATULATES THE VETERAN REPRESENTATIVE
OF ONE OF THE OLDEST ARTS IN THE WORLD
For Splendid Service Extending Over Three Score Years During a Most
Significant Period of Scientific Achievement
in the History of the Universe

THE SELIG REGULAR SERVICE
EMBRACING 4 SINGLE-REEL SUBJECTS AND A
2-REEL SILENT DRAMA EVERY WEEK
INDICATES A WIDE RADIUS OF ACTIVITY IN VAST
VARIETY OF SELECTION FOR THE PROFIT
AND ADVANTAGE OF PATRONS
No Effort or Expense Is Spared to Sustain the Highest Standard
of Achievement in the Creation of Moving Pictures

The Selig Polyscope Company
CHICAGO, ILL.

ADOLPH ZUKOR.

Adolph Zukor, president of the Famous Players, is one of the seven wonders of the motion picture business. The very first to recognize the possibilities of producing famous plays and introducing famous players cinematographically, Mr. Zukor added a tone and dignity to the film game that it had not possessed before his entrance.

Still a young man, he has made a marvellous record in a short space of time, and optimistically, though modestly, looks forward to the accomplishment of even still greater achievements.

AGNES EGAN COBB.

Agnes Egan Cobb is the representative of Feature Ideal and Union Features, and one of the very few female film sales representatives in the motion picture business. Mrs. Cobb, who is the wife of C. Lang Cobb, sales manager of Ramo Features, is considered one of the top-notchers in a difficult field. She is a great traveler, and at frequent intervals makes cross-country trips in the interest of the Ideal and Union Feature productions. It has been said that she is personally known to every exchange man in the country. Her broad and lengthy experience in motion pictures testifies to the truth of the assertion.

LUIS AND DELIRIO.

Luis and Delirio, known in private life as Senor and Sra. Luis Sant, are the dancers who created such a tremendous furore in Paris last season. They have duplicated this success at the Folies Marigny, in New York, where they are the headliners, and, without any preliminary boosting, made good on their merits.

Among the prominent families in New York whom they teach are: Stephen Elkins' family, Vanderbilt families, Gould, Mills, Harriman and a great many others of the 400.

These two clever exponents of the Hesitation, Maxixe and Tango will shortly be filmed by one of the large motion picture concerns.

J.W. JOHNSTON
"ECLAIR FILMS"

The gentleman above with the manly bearing and frank eyes is J. W. Johnston, leading player with the Eclair Film Co., but to his associates and friends he is never known by any other name than "Jack." Johnston is possessed of that much talked of but seldom seen screen personality which makes an actor "get over" when working on the shimmering screen. We can enumerate years of theatrical experience both in well known legitimate successes and vaudeville, and, although it is little known, Johnston has played many character parts while on the stage.

Since joining the Eclair Film Co. his fine physique and handsome face has caused him to be cast for straight leads and juveniles, and it can be truthfully said his artistic acting and winning personality has endeared him to thousands of photoplay fans throughout the country, and among these admirers may be numbered a—large majority of the female gender.

He was recently sent to Tucson, Ariz., a branch of the Eclair Film Company, which is at present turning out some remarkable and unusual Western stuff, and Johnston, who is a daring rider and can handle firearms, will play the lead in all of these pictures.

He claims Ireland as his home, New York as his lucky city, and, possessing the wanderlust and roving disposition peculiar to men of his race, is as much at home in San Francisco as he is in Dublin. He is exceedingly fond of athletic sports, and is a clean living, fine, manly chap, who has a bright future before him in the film game.

PHIL MINDEL.

Phil Mindel was a well known newspaper man before he entered the theatrical field, where he made a stellar reputation as a publicity promoter. It was only natural that a progressive chap, who travels with the trend of the times, should become interested in the complex world of filmdom, consequently when Harry Aitken, president of the Mutual Film Corporation, cast about for a class A man to handle the publicity for the big film concern, that he selected Phil Mindel from two score or more who were under consideration. Phil, who is one of those fellows who are termed "genial," has no difficulty in living up to the full meaning of the adjective. Incidentally, he is one of the most prolific press agents in the business, and one of the few who lands his stuff with unfailing regularity in the columns of the big metropolitan dailies as well as the trade press.

THE Herald Square, New York, has an innovation The orchestra is placed upon the stage, with a pretty conservatory set, a fancy rail and a playing fountain. The pictures are a little smaller, but just as effective.

BELLE ADAIR.

Personal magnetism is the asset for successful work before the camera lens, and if we are to gauge her future progress by this indefinable quality, Belle Adair, now leading woman of the Eclair Film Company, will soon occupy a place in the heart of the photoplay public second to none. With wonderfully charming and expressive features, Miss Adair is a finely proportioned young lady, and is at ease either in society, underworld or athletic parts. This is her initial bow to the audiences of nickels and dimes, but for years she has headlined bills on the big time vaudeville circuits throughout the United States. She played a prominent part with Julian Eltinge, in "The Fascinating Widow," and has "trouped" with various companies, from the "turkey show" to Broadway successes. The lure of the silent celluloid has claimed her as its own now, and she may be ranked as one of the finds of the season. Miss Adair is a keen New Yorker, educated in Pennsylvania, and confesses to twenty-three years. She is a brilliant conversationalist, can ride, swim, box and run like a man, and drives her own car.

LARGEST LEADING SUPPLY HOUSE

In America. Prompt shipments, backed by a solid guarantee. New and slightly used Machines, Booths, Ticket Choppers, Brass and Wood Frames. Get our prices first and deal with a wide awake concern. Always on the job. No fake parts or junk.

Jobbers for All Makes of Machines.

CALEHUFF SUPPLY CO., Inc. 1301 Race St., Phila., Pa.

ELMER J. McGOVERN.

Elmer J. McGovern, the serious looking chap whose youthful face is here pictured, is the publicity promoter for the New York Motion Picture Co., the Kay-Bee Co. and the famous Keystone comedy films. "Mac," as he is familiarly known to his associates in the film game, is a busy little bee indeed, owing to his multiplicity of duties in looking after the numerous companies whose interests are entrusted to his care. Starting as a newspaper man in his native city of New York, "Mac" became interested in general theatricals, which led to a connection with a film trade journal. It wasn't long before his ability was recognized, and Ad. Kessel, of Kessel & Bauman, decided that McGovern was just the fellow he had been looking for to fill the important position which he now so ably fills. "Mac's" favorite indoor pastimes, when he has an opportunity for indulgence in the same, are boxing and Kelly pool. Members of the Screen Club can testify to his proficiency in both of the above mentioned arts.

SCENARIOS AND SCENARIO WRITERS.

AN INTERVIEW WITH FRANK E. WOODS,

SCENARIO EDITOR FOR RELIANCE MUTUAL MOVIES.

There is no department of the motion picture industry more interesting to the trade, and to the moving picture "fan" as well, than the scenario department, and there is no authority anywhere in this department who is held in higher regard than Frank E. Woods, editor of the Reliance scenarios for Mutual movies. Just before his departure for Los Angeles the other day with D. W. Griffith's Company, while embarking for the journey at the Pennsylvania Station, New York City, he was asked to talk on scenarios and scenario writers.

"I could talk on that subject for a year," said the grizzled veteran, smiling, "but there are a few things I can cover before the train leaves."

"Something has been said in the papers about the Mutual Scenario Department acquiring from the publishers motion picture rights in a large number of copyrighted stories published in magazines, and it has been said that some of the authors who had sold all rights to their stories to publishers felt that they were not being justly treated. It should, of course, be understood that there are but a limited number of copyrighted stories suitable for motion picture production and that once this supply of plots is exhausted by production in pictures the producing companies will be obliged to depend upon new stories obtained through publishers or from the authors direct.

"The limited number of available plots and the large number of picture productions that are being constantly made should make it apparent that the existing plots will eventually be used up. It follows, therefore, that the demand for new plots must increase their value and add to the income of fiction writers.

"We feel that by going into the production of stories by writers of reputation we are establishing their standing in the motion picture field, and they, in a very short time, will feel the benefit of the demand which we are creating.

"It almost goes without saying that picture stories by recognized writers are of more value than stories by unknown writers, however good the latter may be.

"I am of the opinion that the result of the policy we are following will be that all picture producers will seek material in the future from the best writers, not only for the advertising value, but also for the better quality of plots.

"For a long time now the fiction writer has had in mind, in framing his story, the magazine and book market, and also the stage possibilities. He has been looking for that alluring royalty from the theatre, and he has been influenced in writing his stories by dramatic necessities.

"It seems reasonable to suppose that in the future he will soon add to the picture possibilities, in arranging his plots. The influence of motion picture construction will therefore be a powerful factor in the literature of the future.

"The number of well known writers who are now turning their attention to picture requirements is already very extensive. We have received encouragement and interested inquiries from many of the best known writers, not only in this country but also in Europe, and have established relations with many of them, which will probably result in producing much of their future work in motion picture form by this company.

"Among those with whom we have closed are the following: Richard Harding Davis, George Ade, George Pattullo, Paul Armstrong, Thomas Dixon, Homer Croy, Margaret Deland, E. Phillips Oppenheim, Earl Derr Biggers, Daniel Carson Goodman, Walter Archer Frost, Mary Rider Mechtold, H. R. Durant, Arnold Bennett, Carolyn Wells, Will Levington Comfort, Paul West, Roy McCardell, Frederick Ferdinand Moore, Frank Condon, G. W. Ogden, Robert H. Davis, Thos. Nelson Page, Wallace Irwin, John Luther Long, Gertrude Atherton, Emerson Hough, Mary Wilkins Freeman, Edna Ferber, Burton E. Stevenson, Roy Norton, Edward W. Townsend, Cleveland Moffett, Joseph C. Lincoln, Cyrus Townsend Brady, George W. Cabel and E. W. Hornung.

"Some of these writers have already had relations with other motion picture companies, but I do not think that any other company has gone into the matter so extensively as the Mutual.

"There is another point which I think some day will have a strong influence in this connection. It has been proven by results that where a picture has been produced, based on some published novel, there has followed an increased public demand for that novel.

"The publisher has profited and the author, through his royalties, has also profited by the reproduction of his story in picture form. It is natural, therefore, to conclude that this element will be given due consideration in the future, and that when a picture company proposes to reproduce a novel, the value of the advertising thus given to the novel will form part of the consideration.

"In soliciting material from fiction writers it has been found more satisfactory to buy from them merely the motion picture rights to their stories, rather than have them prepare working scenarios or, more properly speaking, picture plays.

"The writer trained in writing fiction, or even in writing stage drama, does not readily acquire the motion picture technique. One must learn to think in the motion pictures before one can properly prepare a working script for the motion picture director.

"It is also different from written fiction or stage drama, or the average length of one act or scene in his play. He is also confined to a limited number of locations. He must locate his situations in a few scenes only.

"On the other hand, the novel writer can roam at will over the entire earth and the heavens above in narrating his story. Much of this liberty of space and time also applies to the picture story.

"With this addition, the picture writer can consistently flash scenes widely apart showing the events that are taking place presumably in different parts of the world, as the necessities of his story may appear. The novel writer could not do this without violation of his style and the proper presentation of his narrative.

"It is altogether possible that fiction writers will eventually acquire the facility of thinking in motion pictures and that many of them will be able some day to offer to picture producers, completed script ready for production, but it is only the truth to say that at the present there are scarcely any that can do this and, of the number of so-called professional picture-writers, there are very few who do it well.

"The word 'scenario' as applied to the manuscript of a motion picture play is a misnomer—it is incorrect, misleading and unfortunate.

"'Scenario,' properly used, means the preliminary outline of the plot of a dramatic composition. It is not subject to copyright. Only the completed manuscript may be copyrighted.

"Therefore, when motion picture plays, described in the early days by their authors as scenarios, were offered for copyright they were refused the privilege under the supposition that they were not completed dramatic compositions, and this interpretation has prevailed ever since, with the result that the motion picture play, although in reality a completed composition, is not held to be so by the copyright authorities in Washington.

"Although the manuscript of a motion picture play may not be protected by copyright, and the motion picture film, negative or positive may not be copyrighted except as a mere photograph and not as a dramatic composition, the picture play has been held by the United States Supreme Court to be drama. (See the 'Ben-Hur' case.)

"In other words the motion picture may be held to infringe on a copyrighted dramatic composition, but it may not be copyrighted as a dramatic composition. It is subject to all the penalties of the law but none of the privileges.

"All of this inconsistency of the law, as interpreted by the courts and the copyright authorities might have been avoided if the word 'scenario' had never been used as applied to the manuscript of a motion picture play. But scenario it was called, and scenario it continues to be, although the manuscript of a motion picture play is just as much a completed literary composition as is a vaudeville act or a stage play.

"The evolution of the motion picture story has been interesting in more ways than one. Originally plots or ideas submitted to the producers were called suggestions. The price used to be five dollars. That was prior to 1908.

"Then the price went up to ten dollars, fifteen dollars and even twenty-five, and the suggestions came to take the form of well-worked out compositions, which were followed with more or less faithfulness by the producing directors.

"It was D. W. Griffith, working for the Biograph Company in 1908, who first gave the motion picture story its upward trend. He was the first man who favored more money for the author and the foremost man of his time in giving the picture play a definite form and standard.

"Those who wrote picture plays in the early days, and I was one of them, will not fail to remember the almost prophetic vision with which he foresaw and anticipated virtually every important development of the infant art.

"Motion picture plots and plays now bring their authors fairly remunerative pay, ranging from twenty-five dollars to hundreds or even thousands of dollars depending on the magnitude of the subjects.

"There are as many styles of motion picture story compositions as there are of any other form of literary work. Many writers go into the most minute detail in setting down the action or business of the consecutive scenes of the motion picture play.

"Some of the producing companies prefer scenarios written in this way, provided they are written with proper regard for the possibilities of the camera and of motion picture requirements. However, there are so few writers qualified to meet these exacting conditions that it is sheer waste of time for the average writer to try it.

"The Vitagraph Co. employs a trained staff of writers to put picture plays in form, and the producing directors are then required to follow copy. The Lubin Company has adopted much the same policy. The Edison Company relies more on the directors, although preferring well worked out scenarios from favorite writers.

"The Biograph Co. gives much greater latitude to directors, some of whom, trained under the great master, Griffith, are able or were formerly able to produce finished pictures with no manuscript whatever.

"Mr. Griffith, himself, frequently uses no manuscript, working out the technique of his story in rehearsal. Mack Sennett, the leading farce director of the world, works without manuscript. He learned the trick from Griffith. But as a general proposition, the producing of motion picture drama without manuscript is not a safe or satisfactory thing to do. Not everybody is a Griffith.

"Few directors, however, follow closely a written manuscript, however well it may be executed. The better the director, the less closely he will follow the script, unless forced to do so by his employers.

"The reason is that, being a man of imagination, his mind leaps along channels of its own; it refuses to be harnessed. A good director is essentially an artist, and no artist can do his best when serving as a mere clerk or book-keeper. It is the difference between the great painter who conceived and the mere copyist.

"The danger lies in the fact that good directors, real artists, are so scarce that they are almost a negligible quantity. The vast majority of directors cannot be trusted to tamper with a good script. It is the discovery of this fact that has induced certain companies to insist that their directors shall follow copy.

"In considering submitted manuscripts all editors or script readers confine themselves to the synopses of the stories which should invariably accompany each script. The synopsis should be short and to the point, a brief outline in narrative form of the plot.

"The stronger and bigger the plot, the fewer the words necessary in setting it down. Every strong story has a big central idea, and it is this central idea that makes it great.

"It therefore follows that a person desiring to sell a story to a picture company need feel under no obligations whatever to submit what he supposes is a working 'script.' The working script is scarcely ever read in the first instance. The purchase is made from the synopsis.

"Once purchased, a working script may be consulted and may or may not be of value to the producer. If a writer should sell a story from the synopsis, the working script can then be supplied if the company desire it.

"I hate to think of the vast amount of postage stamps, stationary and elbow exercise on typewriters that would be saved if all picture stories were submited by synopsis.

"Paul West, author of the Bill Office Boy stories, in *The New York World* and other syndicated papers, is one of the very few newspaper or magazine writers who readily acquired the correct technique of motion picture construction.

"In adapting these delightful, humorous sketches for motion pictures, soon to be produced by Mr. Griffith's forces for the Mutual program, Mr. West displayed astonishing aptitude in comprehending the necessities, possibilities and limitations of the motion picture camera.

"Like a few other well known writers, he had dabbled in picture writing before attempting this series, but he had had no serious training in the work, and his success was therefore an agreeable surprise to the scenario staff of the Mutual."

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SELIG SNAP-SHOTS.

THE great storm which recently passed over California whirled in from far out over the Japanese currents in the Pacific, brought gloom to many motion picture studios, but one director at least gave thanks for the stormy aid of the elements. This was Colin Campbell, who had taken a large company of Selig artists up into the high Sierras to produce a number of multiple-reel features amid snow settings. Director Campbell and his cohorts arrived in Truckee, Cal., shortly before the record snow fall set in, and they soon found themselves with seven feet of snow on the level to work in. All hands immediately got busy, and some of the finest snowstorm scenes ever filmed were secured. One morning the Campbell company awoke to find themselves literally snowed under, and had to dig themselves out with shovels. After accomplishing their own freedom they went to the aid of the village folk, whose habitations, in several instances, had collapsed under the snow. Stories by Sir Gilbert Parker and other notable writers will be reproduced in these pictorial records.

WALTER CLARKE BELLOWS, a stage producer, who has a record of over two hundred productions to his credit, is now actively associated with the Selig Polyscope Company in Chicago, and has staged "Miss Bountiful" and "Charity's First Burglar," his own plays, in a style and manner characteristic of his art in playcraft.

EDWARD J. LE SAINT, the Selig producer in California, is working out a two-reel newspaper feature, which includes a number of big and vital scenes made in and around one of the largest and most complete newspaper plants on the Gold Coast. It is said that the realistic atmosphere of this photoplay reproduces the big and vital force that throbs in a newspaper office in most astonishing fashion.

LYLLIAN BROWN LEIGHTON, a member of the Selig Stock Company, at the Edendale studio, in California, has written a three-reel feature photoplay entitled "The Greater Love," which has been accepted for production by W. N. Selig.

RELEASES WEEK OF FEB. 22.

"THE ADVENTURES OF KATHLYN," No. 5 ("A COLONEL IN CHAINS").—Kathlyn, imprisoned, finds that her father, who was reported to her as dead, is alive and an inmate of Umballah's Palace. How she secures her own release from prison and affects his makes another thriller. In two reels. Released Feb. 23.

"THE CYNIC."—A wealthy well-fed, who declares everybody dishonest, finds differently and is himself shamed. On the same reel with "Doc Yak, the Cartoonist." Released Feb. 24.

"TESTED BY FIRE" is a stirring play, a page of the day's doings of the forest ranger in the picturesque places of the still wild West. Released Feb. 26.

"KING BABY'S BIRTHDAY" is a charming child comedy drama, with a big note of human interest. Released Feb. 25.

"THE ATTIC ABOVE."—A good, clean bit of detective work carried out cleverly. Released Feb. 27.

EVEN THE WEATHERWISE ARE PUZZLED NOW WITH VARYING STYLES AND CHANGING SEASONS

But the Wise Exhibitor Knows the Value of the SELIG Regular Service

"THE ADVENTURES OF KATHLYN"

NO. 5

"A COLONEL IN CHAINS"

Kathlyn had been led to believe that her father was dead, but found him in chains in Umballah's palace, where she was herself imprisoned. How she escaped and secures his freedom is a thrilling novelty.

IN TWO REELS. RELEASED FEB. 23.

Feb. 24—"THE CYNIC."

A well-dressed cad, who believes everybody dishonest but himself, lays a wager to that effect and looses to a philanthropist.

On the same reel with "DOC YAK, THE CARTOONIST."

Feb. 25—"KING BABY'S BIRTHDAY."

The child is, indeed, the light of the household, the key to perfected happiness. This is a clever picture of child-life.

Feb. 26—"TESTED BY FIRE."

A good, red-blooded play, dealing with the most romantic modernists of the time—the forest rangers of the West.

Feb. 27—"THE ATTIC ABOVE."

A thrilling bit of detective work, which led to the finding of the black sheep in the bank.

N. B.—Get the SELIG selections of interesting and attractive pictorial printing for lobby illustration. One-sheets on every release; three and six sheets on all multiple release.

THE SELIG POLYSCOPE CO.

20 EAST RANDOLPH ST.

CHICAGO, ILL.

CHESTER R. BEECROFT.

In the motion picture industry to-day one of the most important departments is that of advertising and publicity.

During the early days, when only the pioneer film manufacturers produced good pictures, there was less reason for them to advertise than now, when scores of concerns are putting forth excellent material. Competition has necessitated advertising.

Among the motion picture advertising men Chester Beecroft, of the General Film Company, is without doubt one of the cleverest in his line. His copy invariably hits the nail on the head and is always a source of complimentary comment. His ideas are original and many have proved contagious.

Chester Beecroft, although young in years, is extremely old in experience. His early life was devoted to the show business, in which he assumed most every position, including that of actor, press agent, band leader, producer and manager, his versatility enabling him to make a success of anything to which he turned.

Later he became a reporter on a New York newspaper, and subsequently he was dramatic editor of a New York daily.

As advertising manager of the Motion Picture Patents Co. he was the first to advocate the lighting of picture theatres, and persisted even against the judgment of experts in the artificial lighting business. That his idea was correct is borne out by the present system, which adheres to his views of years ago. Later, as New York manager of an amusement journal, Mr. Beecroft added to his already enviable reputation.

Besides this, Mr. Beecroft championed the proper ventilation of moving picture theatres, and his efforts toward censorship of a nature mutually beneficial to public and manufacturers brought him into great prominence. (National Board of Censorship.)

His efforts at Albany were largely responsible for the defeat of legislation adverse to the motion picture industry, and in many other instances Mr. Beecroft, purposely keeping himself out of the limelight, has worked for the betterment of the trade. His endeavors to secure publicity for moving pictures through the newspapers were rewarded, and to-day, as manager of publicity and advertising for the General Film Company, Chester Beecroft strives, not only for his firm, but for the whole motion picture industry as well.

Between SAVAGE and TIGER

"GEORGE KLEINE ATTRACTIONS"

IN 6 PARTS

A WILD ANIMAL SUBJECT

MADE BY "CINES"

Teeming with excitement, following a delightful story through the Jungles of India into the very haunts of Great Bengal Tigers—containing a "FIRE-AT-SEA" scene which we firmly believe unsurpassed for sensation—this offering will be instantly marked by the wise exhibitor as a money-making film of great possibilities!

Three royal tigers fall before the camera in the making of this picture—not the tame circus type of animal, but Bengal tigers straight from the Jungles of India, shipped from Calcutta to Rome for the occasion! You'll believe that when you see the great beasts, heads down, tails switching, crouched for the fatal spring.

NOW READY FOR THE AMERICAN MARKET. GET IN TOUCH WITH OUR BOOKING OFFICE NEAREST YOU. OUR REPRESENTATIVE WILL TALK TERMS AND DATES.

CITY	STREET ADDRESS	CITY	STREET ADDRESS	CITY	STREET ADDRESS
ATLANTA, GA.	10 Auburn Ave.	KANSAS CITY, MO.	701 American Bank Bldg.	PHILADELPHIA, PA.	251 N. 13th St.
BOSTON, MASS.	521 Colonial Bldg.	TORONTO, ONT.	76 Adelaide Street	PITTSBURGH, PA.	609 Lyceum Theatre Bldg.
BUFFALO, N. Y.	590 Ellicott Square	MEMPHIS, TENN.	400-410 McCall Bldg.	SEATTLE, WASH.	322 Madison Street
COLUMBUS, OHIO	21 S. High Street	MINNEAPOLIS, MINN.	210 Temple Ct. Bldg.	SAN FRANCISCO, CAL.	407 Monadnock Bldg.
DENVER, COLO.	405 Railroad Bldg.			DALLAS, TEX.	Room 238-239 Saner Bldg.

GEORGE KLEINE ATTRACTIONS

GEORGE KLEINE

Chicago Offices, 166 North State Street
Chicago, Ill.

General Eastern Offices, 505-6 Longacre Bldg
1476 Broadway, New York, N. Y.

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NPCo

For Over Seventeen Years

We have been engaged in the business of manufacturing Motion Picture Projection Machines, with the result that we are to-day the largest manufacturers of these machines in the world.

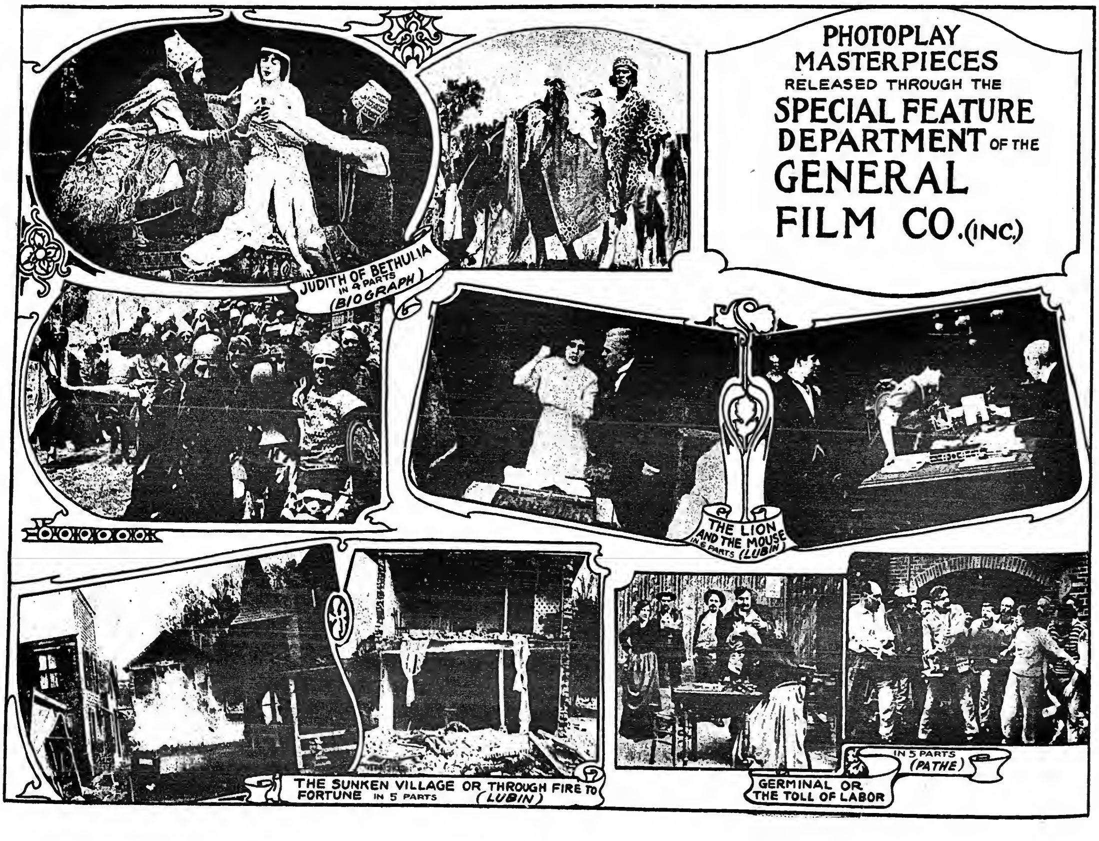
To have reached this enviable position, we must have given at all times the very best goods obtainable, and must have rendered every possible service, thus establishing the confidence of over

70 Per Cent of the Trade

You know we cannot tell you of the merits of our incomparable machine in this small space, so write for our Illustrated Catalogue T and secure all details.

Nicholas Power Co.

Ninety Gold St., N. Y. City



PHOTOPLAY MASTERPIECES RELEASED THROUGH THE SPECIAL FEATURE DEPARTMENT OF THE GENERAL FILM CO. (INC.)

JUDITH OF BETHULIA IN 4 PARTS (BIOGRAPH)

THE LION AND THE MOUSE IN 6 PARTS (LUBIN)

THE SUNKEN VILLAGE OR THROUGH FIRE TO FORTUNE IN 5 PARTS (LUBIN)

GERMINAL OR THE TOLL OF LABOR IN 5 PARTS (PATHE)

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N. Y. City Rep.

A. J. LANG,
Export Manager.

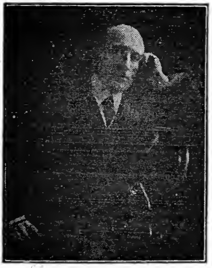
S. W. SWETT,
Traveling Representative.

J. F. SKERRETT, General Manager; W. C. SMITH, Assistant General Manager, and BILLY BARRY, Advertising, Manager, are other executives whose pictures will appear in an early issue.

MY IMPRESSIONS OF THE MOTION PICTURE BUSINESS.

BY WM. A. MATTHEWS,
Mgr. Proctor's 125th St. Theatre, N. Y. City.

Having of necessity my eye peeled to the future of the vaudeville business, I have been watching carefully the marvelous development of the moving picture as a means of entertainment. The possibility, by means of the moving picture films, of exhibiting the highest class theatrical talent at a very low cost, has opened the way for the vaudeville houses to give a better line of entertainment at a lower cost to the public than formerly, by putting three or four carefully selected films upon their programs. It has been a frequent occurrence in my experience of late that one of the hits of the performance in my house has been a moving picture film, and when one considers the remarkable improvements and the rapid strides being made, and the almost unlimited possibilities of the motion picture for entertainment and education, one cannot help but grow enthusiastic over its future value as a part of the program for the best vaudeville houses.



A new line of films, which has recently been put on the market by Pathe Freres, has made a strong impression upon me as an asset for vaudeville. This is the animated cartoon, as developed by J. R. Bray, the cartoonist. Mr. Bray has become world famous for having worked out a system whereby, with the aid of certain mechanical devices, he can draw these cartoons on a commercially practical scale.

The Bray films do not consist of merely inanimate dead pictures, or the photograph of an artist's hand, drawing an inanimate picture, where the only motion is on the part of the artist's hand, but one from start to finish, moving drawings. The theatregoing public has always been interested in the work of cartoonists, but when the artist's drawing suddeny comes to life, and the characters go through a series of humorous situations, only possible in a drawing, it simply brings down the house. I was so impressed by the effect of these films upon my audience that I had an interview with Mr. Bray on the future of his work.

Aside from the educational end, I believe Mr. Bray has opened up the greatest field yet touched by the motion picture producers. The possibilities are practically unlimited, because the artist can draw with the pen, situations which would be absolutely beyond the possibilities of any human being or animal to act.

All things are possible to the artist. His only limit is his imagination. Cartoons and drawings of different sorts have been used in motion pictures for some time, but owing to the tremendous task facing the artist, who sets out to draw a moving drawing which will represent real life properly, it has been regarded as too much of a sacrifice of time and labor to be practical. For instance, as every foot of film contains sixteen pictures, and as the films are projected at a speed of one foot a second, an artist producing a film long enough to be shown on the screen for twenty minutes, would have to draw about sixteen thousand drawings, an almost impossible feat. However, after some years of expensive experimenting Mr. Bray developed a process by which he can turn out the necessary number of drawings to produce one thousand feet of film in one week's time, and expects to eventually increase his efficiency as well as quality. He has associated with him one of the greatest inventors of the day, and says he is working along a line the possibilities of which he does not dare mention at this time. Patents have been applied for to cover his processes, and Mr. Bray will not confine himself to the production of funny cartoons, but will eventually produce hand drawn moving illustrations of all the classics of literature which cannot be successfully acted in the usual way, such as fairy tales, fables, etc. He will also go into scientific educational work, covering the fields impossible of being photographed in the usual manner.

Mr. Bray thinks, and I agree with him, that the hand drawn illustrations, comic and otherwise, will eventually take the same place in the moving picture field that it has in the newspapers and magazines. It was not so many years ago that the daily paper was almost entirely devoid of illustrations, but now, at least half of almost every newspaper and periodical is taken up with hand drawn illustrations, and the moving picture business is bound to come to it.

The possibilities of the moving picture cartoon for side splitting humor are far greater than the ordinary inanimate picture, as one sees the characters go through situations which can only be suggested in the motionless cartoon. In my opinion Mr. Bray's films will be a tremendous success as a "vaudeville act," and I am arranging to secure every film he produces as fast as they are released.

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TIME!

BY HOPP HADLEY,
Publicity Promotor Reliance Films.

"Time and moving picture manufacturers wait for no man!" "So doth the little busy director improve each shining hour!" "Lost, somewhere between studio and cutting room, two golden hours," and a score or more of other lilting wheezes bear directly upon the one subject that, next to the lack of brains, is the greatest enemy of art that has made its appearance since we started to draw pictures on the sands of time with the thumb toe of her pretty right foot.

Ninety-nine and nine-tenth times out of a hundred you can trace the short comings of a moving picture production back to a fight between art and time, with the referee on time's side. If the director is not hurried by the studio manager, and the actor is not rushed by the director, because the director is long on ideas and short on film footage, the correct amount of time is not allowed for the editing and cutting of the picture, or the factory has been pushed for quick action on the developing and printing. You are sure to run up against the rush job snag somewhere, and good-bye, art, we're going to leave you now!"

It would be just about as sensible to tell Paderewski that he must play fourteen G-minors in F-flat in sixteen minutes as to

A NOTABLE TRIO OF LEGITIMATE PLAYERS,
Who have contracted to appear in celebrated plays, picturized by the Jesse L. Lasky Feature Play Co. Left to Right—Edward Abeles, in "Brewster's Millions;" Dustin Farnum, in "The Squaw Man;" Edmund Breese, in "The Master Mind."

30 FAMOUS FEATURES A YEAR

30 FAMOUS FEATURES A YEAR

THIS SPACE

is engaged as a tribute to the remarkable progress made by the Motion Picture Department of "THE CLIPPER" during the past year. From close observation, this amazing growth has been based on an equitable regard for all the trade, an unfaltering integrity and consistent conscientiousness.

It is these supreme qualities for which we have striven within our own organization.

FAMOUS PLAYERS FILM CO.

FAMOUS PLAYERS
FILM COMPANY
Executive Offices-213-229 West 26th St. N.Y.
ADOLPH ZUKOR
PRESIDENT
DANIEL FROHMAN
MAN. DIRECTOR

30 FAMOUS FEATURES A YEAR

30 FAMOUS FEATURES A YEAR

tie a moving picture director down to so many days for so many feet of picture that must be put through all the different stages from raw film to screen presentation in so many weeks. Yet the motion picture producer is up against just such a game more often than not.

The photoplay producer who places the importance upon the subject of "time" that it deserves is the one who will brave all the storms that the business is heir to, and in addition have the satisfaction of enriching the world with masterpieces of which he can well afford to be proud.

Every foot of a motion picture production is a mirror, clearly reflecting the brains of the studio and factory which it represents. The author, the director, the actor, the camera man, the factory expert, the film editor and everybody directly connected with them in the making of the picture is a brain worker.

The thinking out of a great idea helps make a great story. The thinking out of a great situation helps make a great drama. The thought in the mind of an actor showing in his expression helps make a strong scene. The thinking out of a photographic effect or of a beautiful background, the clever arranging of flash-backs for suspense or for clearness, or of close-ups for emphasis, aided by thoughtful treatment of the film in the factory, are all most necessary to a worthy picture drama.

To hire a man for his brains and not to give him time to make them work to the best advantage is a brainless policy. As long as a thinker is busy thinking he is not wasting time, even though the camera crank is maintaining that pocketbook-frightening silence. For the result of deep thinking is the only thing that makes any real impression upon the screen of to-day. We are no longer amused by watching a *life motion animated picture of a horse eating hay,* and even that takes time.

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MOTION PICTURE INDUSTRY HONORED.

BY ARTHUR J. LANG,
Export Manager Nicholas Power Co.

It is not generally known that over seven million people daily attend motion picture exhibitions, a fact which brings to mind what an enormous task it is and has been, to safeguard their lives. This is principally attained by proper and sufficient safety devices on the projecting machines, and it is interesting to note that The Nicholas Power Company, manufacturers of the famous motion picture projecting machine, No. 6-A, has been awarded a gold medal by the American Museum of Safety, under whose auspices the first International Exposition of Safety and Sanitation was held, at the Grand Central Palace, New York, Dec. 11 to 20, 1913.

While the fire departments of our great cities have been bending their energies to the prevention of serious results from motion picture theatre fires by passing stringent regulations requiring fireproof booths for the operators, numerous and readily accessible exits for the spectators, examination of operators before granting licenses, etc., Nicholas Power, the inventor of the world famous "Cameragraph" motion picture projecting machine, has devoted his rare mechanical genius and untiring energies to the production of a projecting machine which eliminates the possibility of fire, however careless the operator. At the present time no successful substitute has been developed for the highly inflammable celluloid film on which the pictures to be projected are photographed. For the display of a picture of the usual duration at least 1,000 feet of film is required, and should a fire once ignite it reach an exposed reel of film, it produces a serious conflagration which is almost impossible to extinguish. In Nicholas Power's present model, Cameragraph No. 6-A, the film is projected throughout its entire passage from the upper fireproof magazine, in which the reel to be exhibited is enclosed, to the lower fireproof magazine, in which the film is wound upon the receiving reel, with such ready access as practice has proven necessary. Fireproof magazines are now required by law on all projecting machines, but it is a matter of interest that this first step in prevention of fire was taken by Nicholas Power, and he has since been the pioneer in the invention and adoption of safety apparatus for motion picture machines. A brief description of the Cameragraph No. 6-A is as follows: The film passes out of the upper magazine through a little device known as the magazine valve, which is so constructed as to prevent flame from traveling upward into the magazine containing the reel of film. The receiving magazine is likewise equipped with a magazine valve, so that should the film by any chance become ignited, the only part which can possibly burn is a strip of perhaps one foot in length between the magazines. The magazines and valves alone practically eliminate any possibility of spread of fire, but the smell and smoke of even so short a length of burning film may so alarm spectators as to cause a panic before they can be assured that there is no danger.

It will be understood that the motion picture is projected by a light sufficiently intense to magnify the small pictures on the film over thirty thousand times their area on the screen. Such a light necessarily produces a high degree of heat, but in the normal operation of the machine the film is moved so rapidly that no one portion remains long enough exposed to the rays of light to become ignited. It is when the operator through inattention or accident permits the film to remain stationary in the path of the light that the disastrous fires which marked the early history of the development of motion pictures occurred. In the Cameragraph No. 6-A the light is cut off from the film the moment the machine stops, by an automatic fire shutter, controlled by a centrifugal device similar in principle to a governor of a steam engine, which holds the shutter open only when the machine is in motion. It is the duty of the operator when adjusting his machine to cut off the light from the projecting lamp, but unfortunately operators, like the rest of mankind, are prone to err, and will sometimes throw open the gate of the machine without taking the precautionary step of cutting off the light. To guard against the accident which would certainly follow such procedure, the gate of the Cameragraph No. 6-A is provided with a fire shield which, as the gate is opened, is interposed in the path of the light, to protect the film.

To describe in detail the numerous features of safety on this machine would require a technical description beyond the scope of this article. Suffice to say that whether opened or closed, stationary or in motion, the film is fully protected against all the accidents that a long and observing experience have found to be possible. The features most prominent in fire prevention on the Cameragraph No. 6-A are the magazine valves, the automatic fire shutter, and the loop-setter, a device which prevents the most ordinary cause of fire, i. e., the breaking of the lower loop. All these are exclusive features of this truly wonderful machine.

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ALEXANDRA PHILLIPS FAIRNEY has had the honor of being selected as the representative lady "scenario" writer to be interviewed by *The Los Angeles Tribune,* who are publishing a series of articles upon the leaders among women's vocations. She thoroughly deserves it.

MOVING PICTURE PUBLICITY.

BY CHARLES E. NIXON, DIRECTOR OF PUBLICITY SELIG POLYSCOPE CO., CHICAGO.

It is an historical fact that General Grant, after the siege of Vicksburg had been long maintained, finally broke his taciturnity and remarked: "On the Fourth of July we will dine in Vicksburg." This was only a few days prior to the national holiday, and the beleaguered city seemed outwardly as strong as ever to resist the approach of the Federals. Through some system of grape-vine telegraph, the news penetrated the Confederate lines, and the newspaper, which was then printed upon wall-paper, so sorely were they pressed for supplies, issued a statement under date of July 2, 1863, "The Great Ulysses declares he will dine in this city on July 4." "Catch your rabbit first," was the proud and defiant Southern reply. It so happened that the city was carried by assault as promised, and a printer soldier having captured this waiting news form, added: "We have caught the rabbit, and we are here to dine on him July 4."

These words from the war records of half a century ago, while indexing that the spirit of the times has taught us speed, likewise shows that the old maxim holds good. Before one can do anything successfully, he must necessarily "catch the rabbit," and this is the difficult and delicate duty of the advertising man. He must prepare his plans, systematize his schemes, and promote publicity in a manner that will secure results. The present is the tensest time, the most rapid rushing era of the world's history. People read as they run, form conclusions quickly and it must be remarked cleverly, for all forces and faculties have quickened sympathetically with the restless rush of the age. As a consequence, the task of the publicity man has grown more and more difficult, and the business of advertising has become in itself a distinct art—a composite science.

The desk rules that govern advertising operation are largely the same yesterday, to-day, and forever. The first thing is to catch the eye; the second, to hold and impress the attention, and, the big finality—to secure results. There is only an octave in music, yet the notes are capable of indefinite variation in combination. So with this triangle of points for keeping the advertising man continuously square with his survey of the world; he has all the resources at his command that skill, education and imagination suggests; and, with all the extraneous aids, he must of necessity largely rely upon his own creative force to advance originally, and to build up consistently, if he expects to meet the growing measure for success.

The enormous growth of the art preservative has so greatly magnified the means for informing the listening world as to the merits and advantages of all sorts of commodities, that the proposition of publicity has become a most important, indeed, an essential feature of every large business. New forms of exchange develop new ways of merchandising, and all *forms* are liberalizing on a large scale. The growth of newspapers, and the immense increase of periodicals, have added greatly to the joy, likewise, the responsibility of the publicity deviser. While the Pure Food Laws have somewhat sapped the old-time range of claim for specifics and medications, other lines have advanced proportionately, so that one class's loss is another's gain.

No business, ancient or modern, has more quickly taken a broader sweep, seems to be deeper rooted in the public esteem, or has a wider range for variants of imagination than that of moving pictures. Less than two decades old, it has advanced by strides, by leaps, almost by flights, to fill the public eye, and a certain growing, insistent need, or in vastness of appeal, in a way that has been astonishing beyond compare. In its modest beginning it gave itself over merely to simple announcement, and as it grew, it took up the conventional forms; and now that it has reached phenomenal power and world-wide interest, it has called into play the best talent procurable for the exploitation of its enormous and continuous activities.

It can be asserted without dispute that the photoplay is the greatest entertainment of the time, is destined to exercise equal and peculiar power as an educational factor, and the range of its influence by reason of its compactness, allows it to circulate every place in the world, so that its sphere of activity is universal. Springing from seemingly simple yet scientific beginnings, this commercialized art business has been a natural growth, which hopefully expressed its ascendency into permanency; but so rapidly did it gain strength it soon outdistanced the most sanguine expectations of its progenitors. Now that it has come into more settled conditions and submits to the unusual dictation of the Universal or National Censorship (the only art or business of commercialized art that submits to such restrictions) its advanced requirements have called finer aids in all departments to add to its values and exploit its virtues.

Merchandising agents, ever alert in keeping close to success, after duly deriding the motion picture business as a cheap and ephemeral fancy, are now besieging its strongholds with teeming 'schemes' and irresistible "systems" as something worthy of their sincerest flattery and most worshipful attention. They are alluring in promise, ingenious in theory, and frequently magnificent in glittering generality. Their standpoint, "creating a demand" in this instance, hesitate a trifle, but is still undaunted, and their basic belief claims "knowledge of the product," also limps lame. If "a little knowledge is a dangerous thing" absolute ignorance is more so, and the general advertising man is less familiar with filming a picture or the marketing of it than he is with hydrostatics or pneumatics. The business of motography is new and strange. It is a world in itself, and is so far removed from its making and its merchandising that it almost involves special education to make its points true, telling and appreciable. As for its sales system, that was carefully worked out by wise and experienced ones in its beginning, which accounts in no small measure for its successful entrenchment and the continual advance and increase of its business. This is one reason why the motion picture companies prefer to train up their own publicity agents, specializing in the way they should go rather than risk uninformed uncertainties.

The business of the silent drama is far from a primitive economical proceeding, and the erroneous theatrical impression that its makers simply gather in dollars without proportionate expenditure, is a woeful, but popular conclusion. No enterprise of similar character has cost more, has brought about quicker and more enormous investments than this one. The public hears only of tremendous profits. They see the vitalized shadow on the fleeting film and apparently imagine it is mere child's play, whereas the ramifications of the business are vast, various and complex; the expense continually increasing rather than lessening with competition, and the tendency is to organize upon a stronger and broader basis than ever. So that in all points it has passed beyond a matter of experiment, has left the age of the doubt and guess work, and is now a vast enterprise of unusual stability.

What are the special mediums at the service of the motion picture manufacturer? An unusually fine list of high-class periodicals that are far and away from conventional class of the so-called trade papers in giving superior service in an interesting and informing way for an important and dignified business—closely following and relating the news, detailing technical achievements, illustrating all phases of the silent drama, and considering it critically from a skillful and unbiased viewpoint. These special periodicals are *The Moving Picture World,* the sturdy and standard pioneer for the new art progression (a merger of *The Film Index* and *Exhibitors' Guide*), that stands in the same relation to the business in this country that *Cinema, Bioscope* and *Kinematograph* do in England; *Cine Journal,* in France; *Cinematografica,* in Italy; or *Lichtbild* and *Der Film Zeitung,* in Germany. *The Motion Picture News* (a new consolidation of *The Exhibitor's Times* and *The Motion Picture News*) is another weekly rapidly growing in importance. *Motography* is not only a credit to Chicago, but its namesake, and is a most popular and interesting bi-weekly, free and independent of all business or house connection or control. *The Dramatic Mirror* and *The Billboard* also give this branch liberal attention. The good old NEW YORK CLIPPER, lusty and as enterprising as ever, which has represented the general amusement interests of this country for over sixty years, is particularly active and appreciative in caring for its new charge, the artistic *l'enfant prodigue,* moving pictures. And now newspapers and the great dailies, recognizing the new arrival in the field of amusement interest will tardily take up world-wide publicity. A merely casual survey of this growing field of fellowship may have inadvertently omitted some useful factor, but the general agencies are recognized.

The members of the Motion Picture Patents Company (the ten great licensed leaders) have evolved power and originality in conducting the campaign continual for publicity, that in efficiency not only attains results, but sustains a high standard in tone and integrity.

The American Biograph, one of the pioneers, competing with Selig in this regard, has its own peculiar plans of publicity, and is not telling them, simply showing results. Little Nemo is the ad. man as far as the listening world is concerned. Sh! Sh!

Samuel Spedon provides all the literature and the monthly magazine for the Vitagraph, and the name befits the man and his accomplishment for value and for versatility.

In the great house of Edison there is always something doing, and the advertising manager has his hands full from dawn till eve. L. C. McChesney, an expert in his line, with enormous capacity for work, has kept up his department for the past year with the usual tireless preparation of copy for trade publications, the issuance of his own paper, *The Edison Kinetogram,* designing poster, getting out bulletins for multiple films, and otherwise keeping up the pace in highly original fashion. Lloyd Robinson, who is a writer, likewise is some busy Edisonways, and when he puts his pen to paper he "starts something." "Who Will Marry Mary?" was the *premiere* alliance with an outside monthly publication, and the ladies of the world responded nobly. "Cleek, the Detective" and "Kate Kirby" are fine follow-ups.

Under the sign of the liberty bell, red-winged, for the Lubin Manufacturing Co., stands a familiar figure, H. A. D'Arcy, who lo! these many years has written and poetized and pointed the way for dramatic craft, until he became the prophet for the silent drama. He hates to talk about himself. He wrote "The Face On the Bar Room Floor." He is a leading Elk, and his long familiarity with the ad. game nationally, needs no comment from a mere neophyte.

A neat white brocure of highly calendared paper, with a sunburst in gold on the cover, announces the release of Kalem, with news items and stories, is the most frequent and familiar form of the Kalem Company. William Wright is the capable manager of their advertising line, a part of their business they do not care to exploit.

H. C. Hoagland, formerly the publicity manager of Pathe Freres, has been advanced to be the assistant of the general manager of that great organization, which is one of the most potential picture enterprises of Europe also. Mr. Hoagland has been very fortunate and clever in giving full pages in New York Sunday papers, and early last year, purchased a four-masted schooner and blew her up with dynamite off Islip, Long Island, which sensation was communicated to and attracted twenty-four representatives of the New York press, who "blew up in turn for a column splice." P. Allen Parsons is the new publicity man, and he is industriously following the path set by his distinguished predecessor—stopping trains on the New York Central, getting battles between strikers and sheriffs in Colorado and then getting suppressed by the State authorities, shows his up-to-dateness in the game.

Paul Melies personally attends to the printing and exploitation of the G. Melies Co.; and the American house of Pathe Freres carries a line of advertising quite distinct from that of their European home enterprise.

In the good old days, "befo' the war," there was etched upon many a shining blade of the Bowie brand: "Hark from the South," but now in these piping times of peace, there seems to be more significant call of originality harking from the West. Something of this spirit invests the work of Essanay, which the dashing Don C. Meaney slashes in with swift and trenchant pen—that shows the reportorial training for getting at things and making them bump. *The Essanay News,* full newspaper size, tells the story every week; then there is "Alkali Ike," and some other bummers for side issues, or if you demand the genius of change, an adept as a song-writer, he will toss off a Bronco Billy song, *tempo de Tango.*

J. Clarence Hyde, the press agent of Klaw & Erlanger, is supposed to be ambidextrous in the handling of multifarious interest, but he might be astonished if he would see the amount of work thrown out in a week by Omer F. Doud, who conducts the publicity department for George Kleine. He handles a mailing list even larger than his energetic brother worker, Meaney; writes bulletins with one hand and two-page spreads with the other. Additionally, he has done the biggest business in lithographing of any man in the West, as the European artistic novelty like "Quo Vadis?" has taken up almost as big paper as the circus. Only systematized efforts and big capacity for work could accomplish such large results.

Grouped under the Independent Universal releases are included the following: Rex, Crystal, Eclair, Victor, Nestor, Powers, Gold Seal, Frontier, Bison and Imp. With the exception of the Eclair they pool issues in a Universal Weekly, an interesting illustrated periodical, edited by Joe Brandt and George Stevenson. The Eclair has an independent semi-monthly bulletin, conducted by Bert Ennis.

Under the Mutual Film Corporation are grouped some alert and vigorous pens. The American has a snappy press sheet, forwarded by R. R. Nehls, who originated a new from of pictorial publicity that shows ingenuity and knowledge, and has a series of new releases, called "American Beauties." One hesitates at "See Americans First," because Lloyd W. McDowell, of the Great Northern Railway, thought that out years ago but neglected to stake a claim. Norma Phillips looks after the Reliance, while Burt Adler cares for the publicity illumination of Thanhouser, Apollo and Majestic, and they are well lighted. Others grouped under the sign of the illuminated winged clock (questionably occupied in killing a precious commodity) are: The Keystone, the Broncho and the Kay-Bee.

The Mutual releases, it should be remarked, have a most attractive weekly magazine; *Reel Life,* edited by Clarence Herbert New, formerly associate editor of the Green Book—author of the Culpepper and Zandt stories. "The Mutual Girl" is a new series of motion plays confidently advertised as dramatic, educational and descriptive, "different from any motion plays heretofore attempted"—*Quod erat demonstrandum!* Look out for the Censors!

The heroic advertising campaign for Mutuals whirled into the arena of public attention like a heavy dragoon, has made modest promoters sit up and pay attention, while the newspapers fortunate enough to secure the coveted pages smile complacently. While passing, one should not neglect to mention the name of Harry Rush Raver as one of the whirlwind advertisers of the motion picture industry like Stanley Twist, who has sailed away to far Australia.

In a decade of wonderful achievements one hesitates to nominate this or that stepping stone of success, because there have been many epochal events crowded in the brief span of animated photography, with many strong shoulders pushing at the wheels of progress, many keen minds working to keep the product proportioned in merit to meet the advancing responsibilities of artistic variation of a truly great enterprise.

The age-old principle of persistence of vision is the foundation fact for convincement in animated photography, and was noted before the Christian era by Ptolemy. The earliest approach to the motion picture of to-day was made by Antoine Plateau, a Frenchman, in his disc-panorama, invented in 1829. Edward Muybridge, official photographer of the United States Government, was the practical pioneer with "Animal Locomotion," in 1872. In 1889, Friese-Green and Evans patented a machine for taking pictures on celluloid, and then came another photographic triumph of Lumiere's "Kinematography" in 1895.

It was given to that great genius, Thomas Alva Edison, to make the carbon filament glow into light; to make the needle on the filmy diapraghm follow the broken lines of the disk and release the imprisoned sounds to gladden the ears of the world, and then to perforate the edges of the flying film and give restful joys through the windows of the soul—who shall say that the last is not the least of these?

An essential that most cogently concerns the commercial side of this new and regnant art is not only to keep alive and ever quicken interest, but to create larger demand for the product. It occurred to the Great Discoverer to deftly stand the egg on end; so it has been the happy fortune of William N. Selig to enlist the most powerful agencies of the daily press to affiliate in forwarding the general interest in, and demand for moving pictures—by a device so simple, so direct, so universal in appeal—that the other fellow smiles and murmurs: "Why didn't we think of that before?" The case in point is: "The Adventures of Kathlyn," with fifty great daily newspapers are blanketing the country from coast to coast, from Calgary to Mexico, gladly paying the freight in exploitation for subscription purposes. "Just as easy" (remarked sage old Elias Howe, when he put the eye in the business-end of the sewing machine needle).

DON'T "MUFF" THIS

The American Eclair Company is spending thousands of dollars weekly to produce good pictures.

They have the camera experts, the factory facilities, the stock company and the directors which only real money can get.

ARE ECLAIR PRODUCTIONS GOOD?

Send for the ECLAIR BULLETIN and read the answer!!!

ECLAIR FILM CO.
225 West 42d St.,
NEW YORK CITY.

DANIEL FROHMAN
Presents the Famous Romantic Play
"The Pride of Jennico"
By Abby Sage Richardson and Grace Livingston Furniss
A Dramatic Conflict of Hearts and Swords
Enacted by the Famous Players Stock Co., in FOUR REELS. Released Feb. 20
FAMOUS PLAYERS FILM COMPANY,
Executive Offices, Times Bldg., N. Y.
ADOLPH ZUKOR, Pres. DANIEL FROHMAN, Managing Director

Manufacturer of Moving Picture Machines, Moving Picture Cameras and Tamaranic Heads.

Arc Lamps, $1.75, $2.25, $8, $12 and $21; 4½ in. Condensers, 65c.; 5 in. Condensers, $1; 6 in. Condensers, $1.25; 8 in. Condensers, $3.50; 10 in. Condensers, $6; Moving Picture Lenses, $2.75; Jackets, $1.75; all focuses, Stereopticon Lenses, all focuses, 50c each; Holders, 75c.; Stereopticons, $12; Slide Carriers, 25c; 50 Candle Lamps, 50c.; Rheostats, $3 to $6; Films, 1c. per ft. Circulars and catalogue.
L. HETZ, 302 E. 23d St., N. Y. City.

WE MUST HAVE AT ONCE
Three Reel Feature Scenarios'
Dealing With Western Life
NOTHING TOO BIG
Top prices for Stories With a Punch
ANSWER—
THE COLORADO MOTION PICTURE CO.
CANON CITY, COLO.

PARISIAN FASHIONS AT THE "MOVIES."

BY AGNES EGAN COBB,
Representative of Features Ideal and Union Features.

One would hardly think it possible that to choose a design from the Maison de Mesdames, Paquin, Cheruit, Agnes or Callot, they would suggest going to the movies, and you would express amazement at the idea if it were suggested to you, and yet, it is a fact that to-day such is the case. Even writers and some of our American dressmakers are following up this idea since Paul Poiret gave his exhibition of models in pictures.

During an exhibition recently of a Parisian Eclair photoplay, entitled "The Green God; or, the Flower Girl of Montmartre," which I had the pleasure of viewing, I was thoroughly astounded at the beauty of the French creations displayed in the production and worn by the renowned star, Mlle. Josette Andriot. The costumes were perfect dreams, and, indeed, my thoughts were so carried away with the idea of being able to enjoy such a treat, that the production itself seemed grander and more gorgeous than ever.

One would almost forget the photoplay trying to solve the mysterious secret of these beautiful models, and many a paper and pencil was noticed among the audience jotting down the various ideas and suggestions that appealed to them—and they were many. The next time I go I will positively be sure to have my little note book and pencil with me, for it is too hard to remember all the necessary little points of interest which present themselves, so helpful in new ideas in what Paris is wearing.

The Eclair Film Company, a thoroughly French concern, who made this particular picture, is situated in the heart of Paris. Therefore, much is to be expected from them in this direction.

Mlle. Josette Androit, a dashing brunette, tall and stately, who is their leading actress, knows the fundamentals of smart dressing, and she expresses herself distinctly in three foremost qualities, viz., individuality, personality and self.

One particular gown worn by this beautiful lady in the production, I will describe, in order that you may realize my enthusiasm and join in it. Although simple enough it was without doubt charming and well-styled, and it goes without saying, distinctly Frenchy. A soft silver drapery suspended a silver banding and giving the effect of an overwrap, was a novel feature of this costume. The skirt was of white satin draped high in the front beneath a wide cross-over girdle of the same material and fell in graceful folds, forming a short pointed train. A single flower of velvet drooped from the waist line. The decoration for her headdress was a gorgeous bird of paradise.

All the brilliancy, yet glowing softness of this toilette was in charming contrast with a costume of dark velvet trimmed with ermine, worn by a beautiful blonde, in the same scene.

To appreciate beauty in its true form, visit one of these delicious French productions and gather the fruits of their beautiful ideas regarding "smart dressing." You don't have to go to Paris now for the advanced styles. They are brought right here to your own doorstep, saving you unlimited expense, time, anxiety and such a long journey.

Don't throw away your opportunity. Easter is coming and you know you want that one particular gown to be par excellence, so keep your eyes wide open and don't miss the joy outstretched to you by the movies. Should you feel doubtful why not let your dressmaker, or seamstress, or modiste know, or take her with you next time when you see one of these beautiful creations, point it out and tell her it is just what you want, and if she is a clever woman you will have that very gown yourself.

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NEWS FROM THE LOS ANGELES FILM COLONY.

BY RICHARD WILLIS.

AS AN EXAMPLE of the risks that motion picture actresses run, Adele Lane, of Selig's, recently appeared in a series of three "Venus" pictures in which she wore some draped gauze, and on one occasion was in the water twice, and had to perform with wet filmy garments. This was a damp atmosphere and in more or less foggy weather. She caught a bad cold, of course. This is just a sample of what happens many weeks in the year.

GRACE CUNARD is much attached to a little spitz dog who answers to the name of Mutt. At Christmas time Miss Cunard bought an "indestructable" doll and called it "Jeff." Now every time Mutt sees Jeff he goes into a fit of rage, and managing to get hold of Jeff one day, Mutt proceeded to demonstrate that the doll was not indestructable. Mutt is seen in Francis Ford's pictures occasionally.

PHYLLIS GORDON, recently with the Universal, is now acting with Frank Montgomery, at the Kalem studios, in "The Raid of the Red Vultures," a semi-Indian story. Mona Darkfeather takes the part of an Indian girl.

CLEVER VICTORIA FORDE has been installed as Al. E. Christie's leading woman at the Universal. She used to play for Mr. Christie in the early days of the Nestor Company.

THE first picture released under the "Beauty" brand is out and fully justifies the name. The "Beauty" brand exploits beautiful Margarita Fischer and Harry Pollard. When "Withering Roses," by Marc E. Jones, was shown in Los Angeles it was seen by her numerous friends in the profession, who applauded the picture and prophesied a popular demand for the "Beauty" brand.

HETTY GRAY BAKER is working upon two Jack London stories for the Hobart Bosworth company, "Smoke Bellew" and "Son of the Wolf." Miss Baker gave a taste of her quality in "The Sea Wolf" and "Valley of the Moon."

"REMEMBER MARY MAGDALENE," featuring Pauline Bush, is being produced at the Universal by Allan Dwan. The synopsis of the story makes one think that there is no actress on the screen to-day outside of Florence Turner who could so successfully interpret this part as well as Pauline Bush, the silent suffering of a woman who has made a mistake and who is finally brought back to the joy of living by a child and a broad-minded minister.

IN "WITHERING ROSES" little Kathie Fischer was billed "Kathie Disher," and a friend wired to Margarita Fischer: "Is Kathie to be a kitchen maid—shame on you?"

HARRY POLLARD is producing a charming photoplay, entitled "The Professor's Awakening," under the "Beauty" brand. It contains good parts for himself, Margarita Fischer and little Kathie Fischer. There have been some magnificent high seas at Santa Barbara of late and Mr. Pollard has managed to take a few hundred feet of the storm for future pictures, but the light was too bad most of the time.

THE buffalo which was shot by Jack Miller as it charged Elsie Albert at Bliss, Okla., sold for fifty cents a pound. It paid its penalty, all right, and Mr. Miller is not a vast amount out of pocket.

AT A New Year's dance on the Miller ranch at Bliss, Okla., Mr. Matthews' company attended. The old fashioned dances were the vogue, but one or two "rags" were introduced for the special benefit of Ray Myers, Jefferson Osbourne and Bill Ryno. Ray writes that they enjoyed the square dances as much as anything. "Cow drill," they call them.

BY SPECIAL command from the powers that be, Francis Ford is preparing a series of about twenty photoplays which he is writing with Grace Cunard, and in which this clever lady will be a sort of "Lady Raffles," and Francis Ford will be at his mysterious best as Phil Kelly, the detective. The first one will be "The Leopard Lady," and in it Miss Cunard will wear a wonderful set of leopard skin cloak, muff, etc. No one can write better mystery stories than this couple, and the series is bound to be thoroughly entertaining with their direction and acting thrown in.

BURTON KING'S little family party. That is how it strikes one out at his cozy studio at Glendale. The director likes his company and they like him. He studies them and they appreciate it. Under the "Usona" brand, Burton King is producing some delightful "heart interest" stories. He is at present putting on "Mother's Birthday," with Eugenie Forde as the mother, Robyn Adair as the son, and pretty Virginia Kirtley as the daughter. It is a simple engaging story very finely acted. A mother asks her two children, who are both married, to cheer her loneliness on her birthday. They have other engagements, but meet and recall all their mother has gone through for them. They hurry to her and find their places set and their mother sorrowing because she is forgotten. Mr. King has infused lots of charming sentiment into this picture.

HARRY C. MATTHEWS AND ELSIE ALBERT are writing the scripts for Mr. Matthews' big multiple-reel features at the Miller "101" Ranch in Oklahome. The two have written some notable photoplays together, including most of the Power's "Kid" pictures and comedies put on whilst they were with the Power's company, and all the big series of fairy stories being produced by the Warner Features under the "Venus" brand, including "The Heart of a Princess," "Aladdin," "Sleeping Beauty," etc.

THE rainy weather has at last given Carlyle Blackwell a chance to give some personal attention to his mail, and it is through the post office that his wonderful popularity can be gauged. There are many unreasonable people who think this busy young director and actor should enter into a regular correspondence with them, but Mr. Blackwell makes a point of acknowledging every person who writes to him, but he will not enter into correspondence with anyone. If he did he would have to employ two secretaries instead of one and spend all his time dictating. He is such a whole-souled, unspoiled young fellow, this Carlyle Blackwell, and so clever withal.

FRANK E. MONTGOMERY, of the Kalem, has had a fight with the rainy weather, and by carefully watching the drops, has managed to finish a two reeler, "The Raid of the Red Vultures," and a pretty Indian one reel story, "Wild Flower of the Prairie," both plays starring Mona Darkfeather. Mr. Montgomery is preparing an important Biblical photoplay, in four reels, and is spending his nights reading the best authorities on this subject.

HUSH! A dead secret. Mona does not want to get too "embonkmonks," and takes a five mile run every day. She is always accompanied by her pony, Comanche, who thoroughly enjoys the jaunt.

THERE are those who believe that when a performer joins the motion pictures said performer has a slim chance of going on the legitimate stage again, and it is surprising what good offers these people often receive. Cleo Madison, of the Universal, has just received a very tempting offer indeed, both as regards starring possibilities and money, so much so it had her thinking, but she is doing so well now and has so quickly jumped into popularity that she can see no reason for making a change. She has simply jumped into the front rank by sheer ability, although her beauty has also been a big factor in this rapid advance. Cleo certainly has a big future.

EDITH BOSTWICK is what is generally known as a "good fellow," and is sensible and kind-hearted. "What shall I do," asked an ingenue the other day, "some of the boys stare at me so?" Edith gave her the following advice: "Stare at their feet for a while, then giggle and turn away; it will rout them every time." Miss Bostwick is a stunning dresser and a bright conversationalist, and always has a ready answer.

HELEN CASE is in receipt of a request from a prominent Chicago photographer, for the right to photograph her exclusively. The offer comes from a man who knew her when Helen was engaged in stock in the Windy City, and who took her portrait several times, and his memory was stimulated when he saw a postcard of Miss Case published in Los Angeles. This is a somewhat unique distinction, and it is probable that Miss Case will accept. The postcard in question has all the appearance of a Gainsborough or a Reynolds painting, and is a work of art.

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ADOLPH ZUKOR, THE MAN WHO PUT FAMOUS PLAYERS IN FILM TALKS OF THE PRESENT AND THE FUTURE.

With the sudden and important changes that have recently come into the industry, with the great strides toward expansion evident throughout the trade, it is particularly appropriate at this time to obtain the views of Adolph Zukor, president and organizer of the Famous Players Film Company, the man who first conceived the idea of presenting the famous players and notable dramas of the day in motion pictures—the man who gave immortality to the visual half of the actor's art, and made it possible to perpetuate the great characterizations of the modern stage for future generations.

It was a big dream—the conception of embalming the art of the actor, making it available and endurable for all time. But it was a dream that only the strongest determination and courage could bring to realization, and these qualities the world now knows Adolph Zukor to possess.

Adolph Zukor is one of the most modest and unassuming big men of our time. That force of leadership and powers of initiative which he possesses in so eminent a degree he manages to conceal under the quiet exterior of a calm and poise that are at once baffling and impressive.

"The remarkable thing about our industry," he said, when the purpose of the visit was explained, "is the spirit of preparedness with which it accepts new conditions. No other business in the history of man's activities has had such rapid and sudden evolutions, yet we are never panicky, we are never taken unprepared. The industry is now going through one of its most radical changes, an alteration of conditions and principles that will influence every phase of the business. Yet we all steadily pursue our various purposes. It is inspiring, when you consider it seriously."

"What do you think is the real future of the business?"

"I anticipate a very glorious future for the motion picture, as everybody engaged in the industry must. Two years ago, when we announced our purpose of presenting famous players and successful plays in motion pictures, the trade looked on in wonder. A few skeptics even thought the plan unfeasible. It appears, from all indications," and here Mr. Zukor smiled almost inscrutably, "that the entire trade—and others—are now convinced that the motion picture public desire a higher standard of motion pictures. We can judge the future best by considering the past. We began to produce pretentious subjects with prominent legitimate stars at a time when even the leaders of the business thought the old-fashioned little photoplay 'good enough' for the picture theatres. We have proved since then that both the exhibitors and the public can appreciate bigger and more elaborate subjects. Even to-day there is still a limitless field for improvement. The public want still better and bigger productions, and the exhibitors are more and more realizing this fact. And that fact is an index to the future of the photoplay."

Mr. Zukor has a keen habit of reasoning in just this manner, starting with a decided premise, leading toward a climax of logic, and completing his statements with an apparent denouement. For this reason his conversation subtly assumes an almost dramatic importance.

"I am certain you are making great plans for next year, Mr. Zukor?"

"Great plans," he repeated with a simple firmness. Great plans. We often hear that during the past year we have established a new standard for consistent merit in motion picture production. We do not know, of course, whether the trade or the public is satisfied with our past efforts, but we certainly are not, and we intend to go as far beyond our present limits during next year as we have gone beyond the limits that existed a year ago, during the past twelve months. With our added facilities and enlarged organization, we should far surpass our present record. With our studios in New York City, Los Angeles and London, we should produce subjects with variety and a difference of atmosphere and environment which are so essential to a program. Hugh Ford, one of the greatest theatrical authorities of the day, who together with Frederick Stanhope and Edward A. Morange recently became allied with the Famous Players, has just left for our Los Angeles studio, to confer with Mr. Porter on the production of 'The Silver King,' the celebrated play by Sir Henry Arthur Jones. A company will go abroad to produce this big subject along with other plays of an equal reputation and importance.

"We are quite confident that with Messrs. Ford, Morange and Stanhope working in collaboration with Mr. Porter, who will act as technical director, and devoting their time and talents to the production of big, imposing, spectacular plays, we can safely attempt to go beyond all present standards. The impressive subjects we have selected for this expedition brings its success already within our vision.

"That is at present my dearest ambition—to elevate the standard of American productions to the plane of the world's greatest producers, but to go as far above it as is humanly possible."

"There is no doubt you will succeed in this plan, Mr. Zukor, as you have succeeded in your present enterprise."

"The best way to insure success is to work for it. We are working overtime," he replied, enthusiastically, and in this reply, and in the enthusiasm of his manner, the writer believed he saw a vital reason for Mr. Zukor's present success and a monumental resolve and desire for greater achievements.

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ESSANAY CLOSE-UPS.

A NARROW ESCAPE.

G. M. Anderson, director of the Essanay Western Stock Co., and creator of the well known role of "Broncho Billy," narrowly escaped death during the taking of "Broncho Billy's Bible," booked for release Feb. 28. The climax of the picture is a thrilling hand-to-hand struggle between Anderson and Frederick Church, playing the "heavy," on the very edge of a precipice. The scene was rehearsed a number of times without a mishap, but on the last rehearsal as the two men sprang back for a breathing spell Church was horrified to see Anderson stumble, fall heavily and disappear over the edge of the precipice.

Church peered over into the chasm, then gave a shout of joy, for a large protruding tree root, some four feet down the side of the cliff, had saved Anderson's life, and he was clinging desperately to it while his body hung suspended in mid-air. A rope was hurriedly procured by Church and the camera operator and Anderson was pulled over the edge of the cliff to safety, suffering only from the nervous shock and painful lacerations on his hands. Anderson pluckily sent the camera operator back to his place and took the scene, but acknowledged after it was over that it was the narrowest escape of his life.

"SMILING BILLY" MASON MOBBED.

When "Smiling Billy" Mason went to a Chicago photoplay house the other night to hear Francis X. Bushman, the well known leading man of the Essanay, speak on how the pictures are made, little did he know that the manager had just flashed upon the screen that Mrs. Bushman was ill and would not appear there that evening. Mr. Bushman has been appearing at theatres throughout the country for the last two months, and Wednesday night, just before starting out for the theatre, he collapsed.

The crowd was gathered at the theatre, more standing outside waiting, and the manager raging up and down waiting for Mr. Bushman, when somebody in the crowd spied Mason. "Smiling Billy" is very shy when in a crowd, so he tried to hide behind a big man sitting beside him. The now excited crowd would have none of that, so he was hustled to the stage and people cheered, stamped, whistled and yelled. Billy made a nice little speech and started down the aisle again, but to his surprise and embarrassment, girls rushed up to him, kissing him on the face, arms and hands. This was too much for shy little Billy, so he made his exit through the back door and, as he said, "I beat it to a car before they had a chance to get me again."

TWO THOUSAND VOICES SING "BRONCHO BILLY."

The Essanay Film Manufacturing Company distributed over a thousand copies of the latest tango song, "Broncho Billy," to those present at the recent ball given by the Motion Picture Exhibitors of the State of Wisconsin, in Milwaukee, at the Auditorium.

A band of song boosters from the Chicago publishers sang "Broncho Billy," with the vim and vigor that made the blood in your veins curdle. Phil Dahm, of the Harold Rossiter Company, shouted through a megaphone to "join in the chorus," and two thousand healthy lungs bellowed forth the chorus that could be heard as far as Chicago. It was a successful introduction, which was proven the following day by the five and ten cent stores laying in a goodly supply of copies. Already the music firm handling the song has been swamped with orders.

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KLEINE POSITIVES.

SPECTACULAR ANIMAL SUBJECT.

What is probably one of the most daring attempts to use wild animals in pictures is George Kleine's latest masterpiece from the Cines studios in Rome. The title of this six part feature is "Between Savage and Tiger." Three royal Bengal tigers, brought from Calcutta to Rome for the purpose, meet death in the manufacture of the film. That they are not the tame, circus variety of tiger is plainly evident to the on-looker. Anthony Novelli, Cines' leading man, who plays the lead in the film, does some rarely hazardous feats, and has two very narrow escapes from injury.

One of the reels contains a bit of business quite new in motion pictures. Hanging from the lower limbs of a tree, Novelli watches a rider dashing toward him. Suddenly letting his legs down, he curls them about the neck of the rider, neatly lifting him from the saddle. Another extremely clever feat is seen in the production of the great fire at sea scene, in which several hundred women and children leap into the water. The fire is genuine, and a great lumber vessel purchased for the occasion is burned to the water edge. The entire six reels fairly bristle with exciting adventures. The picture is now ready for booking through the branch offices of George Kleine.

FORGES CHECKS ON KLEINE OPTICAL COMPANY.

A number of forged checks countersigned by George Kleine and signed by Frank Hough, manager of the Kleine Optical Co., have been passed throughout the Eastern States during the past week. The checks are drawn on the State Bank of Chicago and are printed. A letter from the Stratfield Hotel, Bridgeport, Conn., describes the forger as follows: "Medium height, light complexion, weight about 165 pounds. Registered at the hotel and called for his mail, which contained a letter bearing the check. He has printed cards bearing the name, 'Kleine Optical Co., 166 N. State Street, Chicago,' and in the corner the name, 'C. H. Baker.' Also carries Kleine Optical Co. letter-heads, on which he writes a letter to himself or accomplice." The forger makes it his business to call upon picture theatre owners in the various towns in which he calls.

"POMPEII" BROKE RECORD IN MINNEAPOLIS.

George Kleine's "The Last Days of Pompeii," which played a three days' engagement at the Saxe Lyric Theatre, Minneapolis, broke the local record recently. The production showed Monday, Tuesday and Wednesday to $1,800 in paid admissions. These are record figures for any motion picture in Minneapolis.

Notice to Moving Picture Mgrs.

Every seat filled every show means you are making money. Why play to empty seats when

Oxford Souvenir

plan gets the desired results. Write today.

OXFORD PREMIUM CO.

M. P. Dept. 516. 192 N. Clark St., Chicago, Ill.

FILM and SONG SLIDES

A Big Reduction in Film, 100 reels at 1 cent a foot, some at $3 a reel; have Western and Indian Reels. 500 Sets of Song Slides, 50c. to $1 a set; Power's No. 5 Machine, $75; also other cheap Machines; Model "B" Calcium Machine, $20. I also buy Film, Slides and Machines, if good. G. F. GALLOT, 16 Eighth Ave., N. Y.

BUT ONE PRODUCTION A MONTH AND THAT A MASTERPIECE

RELEASED EARLY NEXT WEEK

EDWIN MILTON ROYLES' THRILLING, WORLD-WIDE SUCCESS

"THE SQUAW MAN"

WITH

DUSTIN FARNUM

IN THE TITLE ROLE

6 REELS OF SUPERB DRAMATIC ACTION STAGED BY CECIL B. DE MILLE AND OSCAR APFEL IN THE EXACT LOCALE OF THE PLAY.

¶ America's most gripping drama.
¶ The Stage's most popular Actor.
¶ The best acting cast ever assembled.
¶ Staged by two Master Craftsmen.
¶ Produced by the World's most Artistic Producer.
¶ States purchased by America's Leading Distributors.
¶ Every detail spells class.

SOME EXCELLENT TERRRITORY STILL UNSOLD

IF INTERESTED WRITE, WIRE, CALL

THE JESSE L. LASKY FEATURE PLAY CO.

Longac reTheatre, W. 48th St., N. Y. C.

FILM FANCIES.

FOURTH REEL OF OUR MUTUAL GIRL READY.

The fourth reel opens with a scene showing the dispersing of a street crowd, which had been attracted by the unusual sight of a limousine car filled with fashionably gowned ladies being stopped on the broad highway, while detectives and the police clamber aboard in a vain effort to find stolen property.

John, the country boy, is seen to leave Margaret's automobile, down-hearted and shame-faced at his failure to find the missing D'Rida jewels upon Count D'Orley.

Margaret and her aunt return to their home after a pleasant ride through the city streets. The pictures show a panoramic view of Columbus Circle and the entrance to Central Park, where about 11,000 automobiles cross during the rush hours of each day.

The count arrives at his home in a disheveled condition and vows vengeance on the country. Meanwhile, the detectives have shadowed the count, and are watching his house. The next morning, Margaret and her aunt decide to attend the races at Piping Rock, and all unconscious of the duplicity and villany of Count D'Orley, who is using Margaret as a dupe, the two ladies leave the house and start for the races. As they pass out of the front door the stolen necklace drops from Margaret's muff out on the pavement, where, for twenty-four hours it has been secreted unknown to Margaret.

A detective standing across the street sees the necklace drop, and after Margaret and her aunt drive away, picks it up vowing vengeance on the count, whom he is morally certain placed the necklace in Margaret's muff.

Margaret and her aunt decide to go shopping before attending the races, and stop at Bonwit Teller & Co.'s famous store, on Fifth Avenue. The scene shows the interior of Bonwit Teller's store, with models trying on gowns.

The next scene shows the races at Piping Rock, with scores of the most notable personages in New York's four hundred.

While at the races the detective calls upon the count and flashes the necklace in his face, demanding an explanation. Having no real evidence against the count, the detective is compelled to withdraw.

That evening, upon Margaret's return, the detective calls upon her and demands an explanation of how the necklace found its way in her muff. Frightened at the detective's presence and his accusations, she goes to the telephone and calls up District Attorney Whitman. The last scene shows New York's fighting district attorney in his office in the Criminal Court Building, answering the telephone and assuring Margaret of his co-operation.

"TRAPPED IN THE GREAT METROPOLIS" TO BE THE FIRST RELEASE OF THE ROLANDS FEATURE FILM CO.

The Rolands Feature Film Co. has commenced a sensational picture entitled "Trapped in the Great Metropolis." The theme treats of a young, clever girl reporter, who, by an unusually adroit method, exposes an organization of infamous criminals. The scenes are laid in various parts of the City of New York, and is said to be full of stirring situations replete with heart interest and humor. The picture will be ready for release on or about Feb. 15.

LASKY INTRODUCES MODERN PUBLICITY METHODS.

With the completion of the "Squaw Man," by the Jesse L. Lasky Feature Play Company, a new producing concern headed by Mr. Lasky, the prominent vaudeville producer, and Cecil B. DeMille, the playwright, makes its actual entrance into the feature field, and with its first production many innovations will be introduced, both to the exhibitor and the State right buyer.

One of the first methods used by the Lasky people to keep the exhibitors interested throughout the United States and create a demand for their productions, was to disseminate their news by means of display advertisements in all trades papers, and the weekly mailing of twenty thousand small bulletins. These bulletins were sent all over the world, and are still sent to territory long ago sold by the Lasky organization.

Mr. Goldfish, the executive head of the Lasky Feature Play Company, has expressed himself as desirous of arousing enthusiasm of exhibitors and keeping it aroused, hence the continuous sending of literature into territory already sold to State right buyers.

The Lasky press book, known as *The Automobile Press Agent*, and arranged and designed by Harry Reichenbach, is the most ingenious affair ever concocted for the exploitation of feature productions. It consists of two hundred well written, diversified stories on perforated paper. At the top of each story is a descriptive caption, telling the exhibitor just what to do with the story, and the stories are so constructed so as to be of use to the exhibitor thirty days in advance of the presentation of Lasky productions, a criticism of the drama for the sort of newspaper men who prefer to have them written for them, and several pages of specimen display ads. for the small town exhibitor without ideas. The frames for lobby display are so constructed as to allow the exhibitor to change the photos with every release.

The advertising slides were designed by a prominent artist, and are copyrighted and cannot be used without a written release from the Jesse L. Lasky Feature Play Company. This will protect the high class exhibitor from the use of "gingerbread" slides.

The lithographic printing for the Lasky releases is to be done by the Metro-Lithographic Company, in five colors, and is said to be the most beautifully executed paper yet devised.

All in all, it is safe to presume that the Lasky productions will be equipped for exploitation devices in a manner unsurpassed heretofore.

REMARKABLE SALES OF NEW FEATURE CO.

One of the most remarkable accomplishments in the line of salesmanship is the record made by the Jesse L. Lasky Feature Play Company.

Although their first announcement is but six weeks past, and their first display advertisement in THE CLIPPER, and other trades papers Dec. 1, they have sold the State rights of their pictures for the entire first twelve productions, for the entire United States, with the exception of a few of the Southern States.

Mr. Goldfish, executive head of the Lasky concern, says that the motion picture industry is not in its infancy, when State right buyers and exhibitors have learned to detect quality.

Work is now begun at the Lasky studios, Hollywood, Cal., on "Brewster's Millions," with Edward Abeles in his original role. The yachting scenes in this play will be staged in beautiful San Diego Harbor.

BILLY HART POSSESSES PLEASING PERSONALITY.

William V. Hart, who is said to have the personal acquaintance of more motion picture theatre managers in the United States than any other man his size, has been transferred from the New York Mutual Exchange to Springfield, Mass., as manager of the Mutual Exchange in that city.

Bill Hart, as he is known to even the smallest candy boy in New York, is an enthusiastic picture fan, and can name, off hand, most of the successful films that have been launched during the last five years. Bill looks and dresses so much like a priest that he is frequently mistaken for one of that high calling, and few of his friends know that he was originally educated for holy orders.

OUR MUTUAL GIRL MEETS WITH ACCIDENT.

Norma Phillips, who as "Our Mutual Girl," was thrown violently from a big bay horse, in Central Park, last week celebrated her recovery by resuming her role in the picture and being presented to Andrew Carnegie in front of his New York mansion in Fifth Avenue.

Mr. Carnegie not only allowed himself to be photographed in front of his beautiful home, but did some picture acting in his garden, which, according to Director John Noble, who is making an enviable record for himself in obtaining film records of distinguished personages, should make some of the popular screen favorites look to their laurels.

What seemed to impress Mr. Carnegie most was the fact that the scenes were taken in such a short space of time. He responded to Director Noble's coaching like a veteran actor, and seemed genuinely pleased to meet Miss Phillips, especially after he had learned of her recent mishap.

Our Mutual Girl is meeting the most talked of men in New York public life. District Attorney Whitman, Deputy Commissioner of Police George S. Dougherty, Finger Print Expert Faurot and Mayor Mitchell are among her latest new found friends.

Vaudeville

is not what it used to be. Houses here and there in particularly favorable localities continue to pack 'em in, but the great majority of "continuous" houses are flying the signal of distress. Legitimate theatres are hard pressed to find attractions and harder pressed for audiences. In some instances the manager has trouble in giving away enough paper to ensure a decent showing. Every form of amusement bends to the relentless conqueror, GENERAL FILM.

What meagre change he overlooks is squandered at the cabaret food show and in the halls of the seductive tango trot. GENERAL FILM laughs at these little fads. They do not cut into his revenue one nickel's worth. But they do sop up the precious little luxury money that was left for the regular shows to fight for.

Wise managers, realizing that conditions are growing steadily worse, will give up a hopeless struggle and enlist with GENERAL FILM.

For some vaudeville houses a complete programme of motion pictures is the only hope. For others a vaudeville bill bolstered up with a few high-class pictures will solve the problem. In the theatres that have shown road attractions—one night or one week stands—the regular film service with its great variety of single reels and many splendid multiples will keep the box office busy fifty-two weeks in the year, and for the high priced, first-class theatre, a wonderful full-play length photoplay masterpiece like Charles Klein's "Third Degree," the "Lion and the Mouse" and similar great theatrical successes will pull the crowds in the afternoons and nights, and go far toward bringing them back to the "theatre habit."

But in every case, bear this clearly in mind: "The people" know all about pictures. They know the players' faces and the names of various brands. They can be attracted by good films, but they cannot be fooled by bad ones. Cheap film service is not economy—it is ruination. The best known and most popular brands of all time and in all countries are the Biograph, Edison, Essanay, Kalem, Kleine (Cines-Eclipse), Lubin, Melies, Pathe, Selig and Vitagraph.

GENERAL FILM serves all of these worth-while pictures on one perfectly balanced programme. GENERAL FILM offers the greatest full-play length photoplay masterpieces (special features).

GENERAL FILM has a wonderful educational service for clubs, schools, colleges, etc. GENERAL FILM furnishes all kinds of advertising matter to accompany its films. GENERAL FILM has a complete supply department to furnish you with every possible need—projection machines, screens—everything at bottom prices.

GENERAL FILM has a poster department that turns out the best of everything you could possibly use in the lobby and in front of your house—posters, frames, displays, photos, banners, etc.

GENERAL FILM has many branch offices—one convenient to you in any section of the United States and Canada, where the manager will take pleasure in helping you solve your problems and where all supplies may be had.

If you plan to start a picture show, or to CHANGE THE POLICY OF YOUR THEATRE TO PICTURES—or to book special features—don't waste time or money—get in touch with the acknowledged leader of the industry.

General Film Company (Inc.)

200 Fifth Avenue New York

DEATHS IN THE PROFESSION FOR 1913.

A

Armstrong, John A., musician, Philadelphia, Feb. 24.
Augarde, Adrienne, actress, Chicago, March 17.
Alvers, John A., musician, Brooklyn, March 21.
Adams, Herbert J., vaudeville, New York, May 18.
Arlington, Billy, minstrel, Los Angeles, Cal., May 24.
Alvery, Dominic, actor, Texas City, Tex., May 27.
Adams, Stephen (Michael Maybrick), writer, Buxton, Eng., Aug. 26.
Achenbach, Julius, circus, St. Louis, Aug. 25.
Atherton, U. T., actor, Hudson, Wis., Aug. 30.
Armstrong Verne, actor, New York, Sept. 15.
Andrews, Harry J., agent, New York, Sept. 12.
Avery, Bailey, business representative, New York, Nov. 16.
Allen, James, singer, Paterson, N. J., Nov. 29.
Aulick, William W, press agent, Flushing, L. I., Dec. 25

B

Birbeck, Belle (Mrs. R. F. Staley), vaudeville, New York, Jan. 7.
Barrington, Sidney, actor, New York, Jan. 11.
Beck, Antrim O., musician, Rutledge, Pa., Jan. 12.
Burbank, Charles L., wire walker, Bath, Me, Jan. 21.
Bitter, Leona, vaudeville, —, Feb. 4.
Burns, Paul, vaudeville, New York, Feb. 10.
Budd, Herbert, actor, —, Feb. 3.
Barr, Andy, vaudeville, Chicago, Feb. 11.
Britain, Bertie (Mrs. Arthur R. Evans), chorus, New York, Feb. 13.
Brocks, May, freak, New York, Feb. 14.
Buffington, Claude R., vaudeville, Lynn, Mass., Feb. 19.
Baumfeld, Dr. Maurice, manager, New York, March 4.
Barron, Maude (Mrs. Yockney), actress, Buffalo, N. Y., Feb. 26.
Beckwith, Linden, vaudeville, French Lick Springs, Ind., Feb. 23.
Barrett, Julia, actress, —, Feb. 24.
Brown, Capt. George B., manager, Portland, Me., March 10.
Brewster, William, vaudeville, Buffalo, N. Y., March 3.
Brady, John J., singer, Springfield, Mass., March 16.
Bogardus, Capt. A. H., rifle shot, Springfield, Ill., March 23.
Baldwin, Barney, freak, Shawnee, Okla., April 9.
Bailey, Frederick A., circus, Providence, April 16.
Beggs, John J., director, Jersey City, N. J., April 18.
Bell, Harry, musician, Brooklyn, April 26.
Buckstaff, J. A., manager, Capital Beach, Lincoln, Neb., April 26.
Bernstein, Daniel J., —, New York, April 22.
Baldwin, Frank B. (James E, Karney), actor, San Antonio, Tex., May 4.
Beardsly, Teddy, vaudeville, Denver, May 11.
Behrends, Nathaniel, traveling agent, New York, May 30.
Brooks, Mrs. Myrtle, actress, Lincoln, Neb., May 20.
Bixler, Washington Henry, manager, Easton, Pa., May 16.
Bythe, James, press agent, —, June 5
Bachmann, Alexander, musician, Philadelphia, June 7.
Bordeverry, Colonel, sharpshooter, South Africa—
Bellman, Al., vaudeville, New York, June 27.
Burridge, Walter, scenic artist, Albuquerque, N. Mex., June 24.
Bimberg, Morris, musician, Arverne, N. J., July 5.
Barley, Frank, vaudeville, Kansas City, Mo., July 6.
Boucicault, Aubrey, actor, New York, July 10.
Braham, Lewis, vaudeville, Chicago, July 19.
Buckley, Wade, musician, —, July 21.
Brandon, Emmer (Louis McNulty), actor, Brooklyn, July 28.
Bates, George, actor, Hampton Beach, N. H., Aug. 16.
Boehm, Joseph, side show, Brooklyn, Aug. —.
Bracht, Victor, Brooklyn, Aug. 20.
Baldwin, Harry F., advance, Kirksville, Mo., Sept. 4.
Busby, Col. William, manager, McAlester, Okla., Sept. 23.
Brookfield, Charles H. E., author, London, Eng., Oct. 20.
Brigham, Archie R, manager, Carthage, Mo., Oct. 20.
Battin, Franklin P., actor, New York, Nov. 1.
Barbee, Orilla (Mrs. Arthur Hill), vaudeville, Cleveland, O., Nov. 12.
Batcheller, Geo. H., manager, Providence, Nov. 19.
Bernard, Vivian (Mrs. Fred Hollander), actress, New York, Dec. 17,

C

Carlton, Arthur, vaudeville, Brooklyn, N. Y., Jan. 3.
Coover, L. G., press agent, New York, Jan. 8.
Christianson, O. W., manager, Racine, Wis., Jan. 16.
Coulter, Wade H., manager, Albany, Mo., Jan. 30.
Clarke, W. H., singer, Philadelphia, Feb. 10.
Courtney, Mrs. S. E., actress, Hoboken, N. J., Jan. 28.
Calef, Gertrude (Mrs. William F. Breen), actress, Boston, March 6.
Canfield, Gertrude, actress, Chicago, March 6.
Compson, John R., actor, Buffalo, N. Y., March 15.
Clermonto, Frank, vaudeville, New York, March 21.
Cozard, Mary (Mrs. Edward N. McDowell), actress, New York, April 5.
Collins, Walter A., Lanigan, composer, Elmhurst, N. Y., March 27.
Cucchi, Claudia, dancer, Milan, Italy, March 24.
Connors, Patrick, press agent, Philadelphia, April 6.
Carter, Thomas, vaudeville, New York, May 2.
Collins, Milt, stage carpenter, New York, May 7.
Carte, Mrs. D'Oyly, manager, London, Eng., May 5.
Connors, "Chuck," vaudeville, New York, May 10.
Clark, P. B., manager, Binghamton, N. Y., May 7.
Costa, Alfredo, singer, Naples, Italy, May 15.
Collins, Minnie, vaudeville, Elkhart, Ind., May 24.
Comstock, George, circus, Venice, Cal., May 28.
Conlon, Francis, agent, New York, May 19.
Caines, Eleanor, actress, Philadelphia, June 3.
Capito, Harry, stage carpenter, Indianapolis, June 7.
Callan, James, vaudeville, Michigan City, Ind., June 19.
Curtis, Rita, vaudeville, Boston, July 18.
Cabaugh, Cliff, treasurer, Hamilton, O., Aug. 22.
Carleton, Arthur, Bensonhurst, N. Y., Aug. 26.
Colville, James M., actor, Amityville, L. I., Aug. 24.
Craig, Charles G., actor, Toronto, Can., Sept. 8.
Carp, Eddie, circus, Augusta, Ga., Oct. 18.
Caine, Alice, dancer, Charleston, S. C., Oct. 14.
Carter, Daniel D. (David D. Cohen), playwright, Brooklyn, Nov. 13.
Colby, Charles E., actor, San Francisco, Cal., Oct. 31.
Clark, Burt G., actor, Baltimore, Nov. 19.
Cobb, Willis, press agent, Cleveland, O., Nov. 19.
Cummings, Edward F., agent, New York, Nov. 28.
Cromwell, Charles F., burlesque manager, Toronto, Can., Dec. 9.
Corbett, Stratford, manager, New York, Dec. 15.

D

Delina (Sawyer), Emily, acrobat, Pontiach, Mich., Jan. 2.
Delcher, James B., manager, New York, Jan. 13.
De Grey, Mildred Howard, dancer, Minneapolis, Feb. 11.
Dickerson, Charles, actor, Chicago, Feb. 20.
De Nicolesco, Emma Wizak, opera singer, New York, Feb. 22.
Draeseke, Felix, composer, Dresden, Germany, March —.
Dittmar, Philip J., musician, Jersey City, N. J., March 2.
Douglass, Mrs. Susanna, circus, Zanesville, O., March 3.
Diets, Frank H., manager, Pleasant Valley, N. Y., March 15.
Dayton, George W., manager, St. Paul, March 24.
Deeruer, Samuel, agent, New York, April 23.
Dillon, John, actor, Chicago, April 21.
Delevan, Jennie, actress, Cleveland, May 26.
Dupont, Edmond L., actor, Albion, Mich, May 26.
Daly, John, vaudeville, Blackwell's Island, N. Y., June 5.
Dunlap, Al., singer, Fort Worth, Tex., July 19.
Dodge, Edward, circus, Bloomington, Ill., July 16.
Doris, William J., manager, New York, Aug. 4.
De Witt, William O., vaudeville, Cincinnati, Aug. 26.
Dias, Charles, property man, Jersey City, N. J., Aug. 28.
Dean, William J., stage manager, Kew Gardens, L. I., Oct. 9.
Dudley, Arthur Ward (Harry Ward), minstrel, Lawrence, Kan., Oct. 23.
Dalton, James, minstrel, Chicago, Oct. 19.
Dolan, John Francis, manager, Dover, N. H., Nov. 13.
Daly, Lizzie Derious (Mrs. Sam Tuck), actress, Chicago, Nov. 23.
Dupree, Maida (Elizabeth Poritz), actress, Philadelphia, Nov. 24.
Denton, Percy, actor, Phœnicia, N. Y., Nov. 19.
Darrity, Fred. J., actor, Columbia, S. C., Nov. 18.
Donovan, Walter J., treasurer, Dorchester, Mass., Dec. 14.
Dugue, Ferdinand, author, Paris France, Dec. —.
Dornbrach, Mrs. Gertrude, singer, Corona, Queens, L. I., Dec. 31.

E

Ewing, Ella, side show, Quincy, Ill., Jan. 10.
Eberhard, Dr. Ernest G., musical director, Newark, N. J., Jan. 16.
Elson, John Arthur (Monk), musician, Ft. Wayne, Ind., Jan. 12.
Elakamp, Carlos, press agent, New Orleans, Feb. 6.
Earle, Harry, actor, Brooklyn, March 17.
Evans, Maurice, manager, New York, May 13.
Ernest, Harry, manager, Brooklyn, May 15.
Edwards, Mazie (Mrs. Frank Bailey), vaudeville, Kansas City, Mo., July 6.
Emery, Henry B., manager, Benton Harbor, Mich., July 13.
Eichler, Carl H., musician, Salem, Mass., Aug. 8.
Ewen, Roy Selleye, actor, Chicago, Aug. 27.
Evans, Mrs. Bessie Simon, actress, Baltimore, Sept. 11.
Edeler, "Charley," property man, Baltimore, Oct. 29.
Ewing, Horace, actor, Antwerp, O., Nov 13.
Englehard, Peter E., doorman, New York, Nov. 20.

F

Foley, Willie, minstrel, Brooklyn, March 11.
French, Jeffrey, actor, Dayton, O., March 28.
Frozo, B. W. (William Scott), vaudeville, Minneapolis, Minn., March 23.
Ferguson, Robert V., actor, New York, April 21.
Flagg, W. L., manager, Peoria, Ill., June 20.
Fox, Delia, vaudeville, New York, June 16.
Fielding, Maggie, actress, New York, July 15.
Ford, Gilbert A. W., vaudeville, New Haven, Conn., July 25.
Frozo, C. D. (B. D. Scott), vaudeville, St. Paul, Minn., Sept. 15.
Fenton, Michael J., vaudeville, Philadelphia, Oct. 14.
Fisher, John P., orchestra leader, Newark, N. J., Oct. 24.
Fitzgerald, Bert H., circus, Cincinnati, Nov. 1.
Fishell, Dan S., manager, St. Louis, Mo., Nov. 13.
Frederick, Louie A., actor, Boston, Nov. 1.
Ferguson Austin H. (Roberts), vaudeville, New York, Nov. 9.
Fisher, George Storrs, actor, Brooklyn, Nov. 6.
Firth, Thaddeus, music publisher, Maspeth, L. I., Nov. 24.
Flynn, Tom, operator, Chicago, Dec. 21.

G

Gibbons, Francis, actor, New York, Feb. 26.
Gurgen, John G., stage manager, La Salle, Ill., March 14.
Grant, Robert A., manager, Burley, Ida., March 22.
Groves, Mrs. Emma, freak, Marquiott, Me., April 3.
Groves, Lyle Waldron, vaudeville, Little Rock, Ark., April 10.
Gordon, Cliff, vaudeville, Chicago, April 21.
Gale, Ruth, actress, Harvard, Ill., April 25.
Grove, Charles L., vaudeville, Chambersburg, Pa., July 4.
Graybell, Joseph, M. P. actor, New York, Aug. 3.
Gilden, Mack, vaudeville, Pittsburgh, Pa., Sept. 2.
Gwynette, Harry, actor, New York, Sept. 24.
Grinnell, Mrs. Ada., actress, Brooklyn, Nov. 10.
Greenwall, Henry W., manager, New Orleans, Nov. 27.
Giacchi, Caesre, manager, Milan, S. A., Nov. 8.
Gallagher, Aloysius J., booking agent, Brooklyn, Dec. —.
Gilliland, Wells U., actor, Henderson, Ky., Dec. 20.

H

Hobson, Maude, chorus, London, Eng., Jan. 6.
Holbrook, Mrs., ex-actress, Chelsea, Mass., Jan. 5.
Hart, John, burlesque, Buffalo, N. Y., Jan. 17.
Hazdley, John, manager, New York, Jan. 27.
Howard, May (Mrs. Victoria Sutherland), Shelbyville, Ind., Jan. 20.
Hill, Nellie, burlesque, Atlantic City, N. J., Jan. 18.
Hollis, Loraine, actress, New York, Feb. 3.
Hughes, Maggie, vaudeville, Pittsburgh, Pa., Feb. 1.
Hillman, May, vaudeville, —, Feb. 9.
Hegeman, Maurice, actor, St. Louis, March 2.
Helfers, William, musician, Covington, Ky, Feb. 23.
Hart, May (Mrs. May C. Brooke), actress, North Adams, Mass., March 25.
Hawkins, Ethel, vaudeville, New York, March 24.
Heinze, Mrs. F. A., actress, New York, April 2.
Harrison, E. J., musician, St. John, Can., March 24.
Hulette, Mrs. Francis J., opera singer, Brooklyn, April 1.
Hudson, Lillian, actress, —, March 29.
Hagenbeck, Carl, animal trainer, Hamburg, Germany, April 14.
Hansell, Fred E., vaudeville, Brockton, Mass., April 22.
Hogan, John P., minstrel, New York, May 2.
Harris, Nat W., stage manager, New York, April 29.
Harris, William, actor, New York, May 28.
Howe, Kitty, singer, San Bernardino, Cal., June 9.
Harrison, William, vaudeville, St. Louis, June 4.
Hopping, Harry S., business manager, Indianapolis, June 27
Hearn, Thomas A., actor, Kalamazoo, Mich., July 17.
Harris, Charley (Frank Rockwell), vaudeville, Boston, Sept. 14.
Heath, John W., agent, Terre Haute, Ind., Sept. 24.
Hale, Frank, vaudeville, Denver, Colo., Sept. 12.
Hylands, Fred., vaudeville, London, Eng., Oct. 14.
Heindmann, George, scenic artist, Jersey City, N. J, Oct. 26.
Henson, Blanche, actress, Springfield, Ill., Nov. —
Holland, E. M., actor, Cleveland, O., Nov. 24.
Hazlett, "Bob," actor, Rochester, Minn., Nov. 12.
Hurley, Alec. singer, London, Eng., Dec. 6.
Houghton, Stanley, author, Manchester, Eng., Dec. 10.
Hood, Olla, singer, Sharon, Mass., Dec. 17.
Hillis, O. K., —, Amityville, L. I., Dec. 30.

I

Irving, Robert, actor, Chicago, Feb. 20.
Irving, Mrs. Lucy, vaudeville, Oakland, Cal., July 20.
Ilsen, Oscar, music publisher, Cincinnati, Dec. 31.

J

Jaques, Adeline, vaudeville, New York, March 8.
Jennings, J. R., actor, —, April 26.
Johnson, Ben, circus, Brazil, Ind., April 20.
Johnson, Jacob, stage manager, Washington, May 7.
Jackson, Eleanor, actress, Ybor City, Tampa, Fla., June 8.
James, Ellen, singer, Newark, N. J., Aug. 5.
Jack, John, actor, Philadelphia, Sept. 16.
James, Albert, actor, London, Eng., Dec. 24.

K

Kennedy, Louise, vaudeville, Chicago, Jan. 11.
Knotts, Edward E., vaudeville, Denver, Col., Feb. 27.
Katz, Louis, manager, New York, April 23.
Kitamura, F., vaudeville, West Hoboken, N. J., May 16.
Knopp, Henry, musician, New York, June 27.
Knowles, Eleanor, actress, Omaha, July 8.
Kinross, William K., singer, Hot Springs, S. Dak., July 16.
Kelly, Gladys, vaudeville, New York, Oct. 21.
Kennedy, John J., actor, Brooklyn, Oct. 18.
Kimball, Florence (Kimber), actress, Brooklyn, Nov. 27.

L

Ludas, Gustav Carl, composer, New York, Jan. 24.
Leach, John H., musician, Plainfield, Conn., Jan. 25.
Leonard, Alice, actress, Springfield, O., Feb. 14.
Lachman, James M., press agent, New York, Feb. 27.
Leslie, Francis, dancer, found dead in lavatory on Steamship Oceanic just after leaving Cherbourg, France, March 15.
Law, William Arthur, actor and playwright, Parkstone, Dorset, Eng., April 5.
Ludwig, Joe, vaudeville, Brooklyn, April 9.
Looper, Guy Arthur, actor, Kansas City, Mo., April 2.
Lackman, E. W., manager, Indianapolis, April 2.
Leigh, Clifford, actor. New York, April 18.
Lamb, Harriet E., actress, Philadelphia, April 21.
Lothrop, Wm. H., treasurer, Boston, May 3.
Leslie, Matt D., vaudeville, New York, May 1.
Law, Ira Lyndon, singer, Terre Haute, Ind., May 29.
Lynch, Edward S., circus, Brooklyn, June 7.
La Reane, Little Harry Leon, child performer, Chicago Junction, O., June 23.
Lajoie Joseph, manager, Montreal, Can., June 29.
Lashley, William, vaudeville, Colorado Springs, Col., July 20.
Leslie, Fred H. (Mayer), vaudeville, Baltimore, Aug. 2.
Loftus, Kitty, actress, New York, Aug. 11.
Lannen, Mary (Mrs. Harry C. Jewell), actress, Brooklyn, Sept. 3.
Leffingwell, Myron, actor and playwright, Chicago, Sept. 10.
Lawrence, Jack, vaudeville, Chicago, Sept. 18.
Leslie, Edward, actor, Amityville, N. Y., Oct. 11.
Lowther, William C., stage manager, Brooklyn, Oct. 2.
Lennon, Nestor, actor, New York, Oct. 14.
Litt, Sol, manager, Chicago, Oct. 23.
Laird, Major, actor, Atlantic City, N. J., Oct. 24.
Lee, Mrs. Mary, actress, Mobile, Ala., Oct. 28.
La Moyne, W. D., vaudeville, Vancouver, Can., Nov. 3.
Lusk, Bert (Chas. E. Lusk), actor, Brazil, Ind., Nov. 18.
Lindley, Harry, actor, Suffolk, Va., Dec. 16.
Lewis, Emma Brand (Mrs. Thomson Lewis), musician, Cincinnati, Dec. 22.
Lyon, John, actor, Chicago, Dec. 25.
Lackey, Charles E., stage manager, Milford, Mass., Dec. 28.

M

Moultby, Wm. A., musican, Kansas City, Mo., Jan. 1.
Morningstar, Bernice, chorus, Buffalo, N. Y., Nov. 23.
Myers, John, minstrel, Philadelphia, Jan. 23.
Major, Charles, author, Shelbyville, Ind., Feb. 13.
Mitchell, Paul, composer, Brooklyn, Feb. 2.
Moore, Lotus, actress, San Francisco, Feb. 21.
Murray, William C., circus, Carthage, Mo., Feb. 13.
McWade, Robert Sr., actor, New York, March 5.
Metcalfe, Fielding C., actor, Ocean Park, Cal., March 6.
McLoughlin, Frank, actor, Philadelphia, March 2.
Mack, Mrs. J. Herbert (May Gebhardt), New York, April 7.
Mullaly, Thomas W., manager, Los Angeles, Cal., April 7.
Maynard, Clinton R., actor, El Paso, Tex., March 17.
McGuckin, Barton, opera singer, London, Eng., April —.
McCormack, Louden, actor, New York, April 23.
McSorley, Frank (Frank O'Connor), actor, Portland, Ore., April 8.
Martin, Blanche, burlesque, Newark, N. J., April 20.
McIntyre, Fanny (Mrs. Ben Graham), actress, New York, May 2.
McLean, Charles, advance agent, Oakland, Cal., May 29.
McDonald, Charles, vaudeville, Cincinnati, June 12.
Masso, Joseph, circus, Providence, July 12.
McClosky, James J., actor and manager, Brooklyn, July 28.
Murphy, J. C., minstrel, Nashville, Ten., May 29.
McHugh, Morris, actor, Detroit, Aug 6.
Monahan, Bert, circus, Alma, Neb., Aug. 12.
McLaughlin, William, singer, New York, Aug. 21.
McDonald, "Senator," circus, Osborne, Kan., Aug. 20.
Merton, Lawrence, actor, Poughkeepsie, N. Y., Aug. 30.
Mollanen, Louis, circus freak, Houghton, Mich., Sept. 16.
Meyers, J. K., medicine show, Newark, N. J., Sept. 10.
Maloney, Joseph, actor, Biloxi, Miss., Sept. 11.
McCullough, E. J., actor, Pittsburgh, Pa., Sept. 9.
McMurray, William, actor, Cincinnati, Sept. 21.
Mills, John, Manager, Franklin, Pa., Sept. 15.
Moya, Tom C., —, New York, Sept. 30.
Murray, Mrs. Joe, vaudeville, Dallas, Tex., Sept. 28.
Mason, Charles H., advance, Spring City, Tenn., Oct. 12.
Mulligan, William M., musician, St. Paul, Oct. 21.
McKallp, O. C., manager, —, Oct. 28.
Maxwell, Cora, actress, Chelsea, Mass., Oct. 28.
Marchesi, Mme., vocal teacher, London, Eng., Nov. 18.
Malsch, William H., orchestra leader, Pittsburgh, Pa., Nov. 17.
Moriarity, Wm. A., actor, Moultrie, Ga., Nov. 19.
Moore, Prof. H. C., director, White River Junction, N. H., Dec. 14.
Meech, Henry L., manager, Buffalo, Dec. 16.
Murphy, R. P., vaudeville, New York, Dec. —.
Mower, Mrs. Lutie Page, actress, Swampscott, Mass., Dec. 16.
Miley, John, actor, Chicago, Dec. 22.
Miller, Anton, circus, St. Louis, Dec. 26.
MacCharles, Kittie, vaudeville, Brooklyn, Dec. 30.

N

Nalson, John, acrobat, Hot Springs, Ark., Jan. 25.
Newton, Gene W., director, Wyoming, Ill., May 6.
Newhall, Ira E., manager, Salem, Mass., May 4.
Nodine, Robert S., vaudeville, Everett, Mass., May 15.
Nascher, Matt, advance, Denver, June 16.
Naynon, Rose, vaudeville, Brooklyn, Aug. 25.
Neary, Thomas, burlesque, Johnstown, Pa., Nov. 6.

P

Pfeiffer, Mrs. Christine, ex-chorus, San Francisco, Jan. 9.
Parry, Mary A. (Mrs. Harry F. Gordon), actress, Brooklyn, Jan. 25.
Price, Charles, circus, East Liverpool, O., Jan. 4.
Pixley, Lucy B, actress, New York, April 6.
Pike, Montague J. —, Newark, N. J., April 22.
Phipps, Alla (Mrs. Abe Reynolds), burlesque, New York, April 22.
Pearl, Tony (Antonio Ramoganza), vaudeville, New York, May 27.
Pierce, Mrs. Minnie Louise, vaudeville, Chicago, July 25.
Popper, David, musician, Vienna, Aus., Aug. 8.
Picaro, Mrs. D., dancer, Brooklyn, Aug. 17.
Pellissier, Harry G., actor, London, Eng., Sept. 26.
Pierce, Frances, actress, Los Angeles, Cal., Nov. 25.
Purcell, Aban W, actor, manager and playwright, New York, Dec. 16.

Q

Quaife, Mary, actress, Jersey City, N. J., Oct. 8.

R

Robinson, David L., manager, New York, Jan. 24.
Rodes, Madam, opera singer, Princeton, Ill, Dec. 13.
Reiffarth, Mrs. Jeannette, actress, Albany, N. Y., Feb. 15.
Rosener, May Hillman, actress, Brooklyn, Feb. 9.
Rio, Adolph, ring performer, Hamilton, Can., Feb. 12.
Russell, Irene (Mrs. David T. Atchinson), actress, Saranac Lake, N. Y., Feb. 10.
Ryan, John F., actor, New York, April 6.
Richards, Frank B., manager, Washington, May 21.
Ray, Joseph, assistant treasurer, Philadelphia, July 17.
Rea, Lawrence, actor, New York, Aug. 23.
Rogers, Raymond, minstrel, Ranson's Mills, Tenn., Oct. 8.
Reed, "Doc," snake charmer, Downing, Wis., Oct. 17.
Rice, James, vaudeville, New York, Oct. 30.
Reed, John C., ———, Jamacia, L. I., Nov. —.
Roberts, Autin, vaudeville, New York, Nov. 9.
Reynolds, Henry Dexter, vaudeville, Boston, April —.
Ramsey, Warren, owner M. P. theatre, Wooster, O., Dec. 11.
Roberts, Wilma (Wilma Wood), actress, San Antonio, Tex., Dec. 2.
Radford, William, actor, Warrensville, O., Dec. 17.
Roberts, Thomas H., circus, Paterson, N. J., Dec. —.
Russell, Mrs. Eddie, actress, New York, Dec. 17.
Rice, Frank, actor, Steilacoom, Wash., Dec. 18.
Rexford, George, minstrel, Horseshoe Bend, Idaho, Dec. 23.
Ring, Herbert W., bandmaster, St. Louis, Dec. 28.

S

Schott, Anton, opera singer, Stuttgart, Germany, Jan. —.
Snow, Harry G., press agent, Malden, Mass., Jan. 18.
Shetter, Jacob L., musical director, Milwaukee, Wis., Jan. 7.
Stillwell, Al., manager, Oakland, Cal., Jan. 17.
Steele, Harry J., circus agent, Philadelphia, Jan. 21.

(Continued on page 24.)

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Every good wish and success for many more, and

Now, after all those years, is still sought for by
Every performer, both young and old,
Week after week, and year after year.

You, as well as I, remember the time when only
One could be found in a one night town, and the company would gather a-
Round the lucky one to steal a glance at it, and to just see the Letter List,
Kicking themselves that they did not reach the newsstand first. With

Close attention it has been kept right up to date, and has
Left nothing wanting, season after season, to
Improve its pages of show news from time to time. It is the show
Paper of the Theatrical and Circus World, and the show
People have sworn by it since first published in 1853, by dear old Frank Queen.
Everybody in the show business admired him, both as a man and friend, and all still swear by the old
Reliable, "The New York Clipper."

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DO YOU TAKE THIS WOMAN FOR YOUR LAWFUL WIFE?

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STERLING AND VON TILZER'S MOST BEAUTIFUL BALLAD

THE SONG THAT STOLE MY HEART

This song is going to be the biggest ballad hit in years. Watch it grow like all the Sterling and Von Tilzer ballads!

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DON'T STOP

Full of ginger. Full of life. A great Lyric. A great Melody. Harry Von Tilzer's "CUBANOLA GLIDE" started the ragtime craze. This is a better song.

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ON THE OLD FALL RIVER LINE-:-A LITTLE BUNCH OF SHAMROCKS-:-HAVE A HEART-:-WHAT A FOOL I'D BE

HARRY VON TILZER MUSIC PUBLISHING CO., 125 W. 43d St., N. Y. City
CHICAGO OFFICE: Grand Opera House Building. MAURICE RITTER, Manager, Western Office

DEATHS IN THE PROFESSION.

(Continued from page 23.)

Sweet, Denoml, tight rope walker, Providence, Feb. 18.
Sullivan, Mrs. Maurice, actress, Indianapolis, Feb. 14.
Smith, Elsworth W., musician, Hartford, Conn., Feb. 20.
Stewart, Colin, actor, Yarmouth, N. H., March —.
Stone, Harry O., actor and manager, Paterson, N. J., March 3.
Sarnfeld, Jeremiah, lecturer, Clifton Forge, Va., Feb. 14.
Smith, Dirk, circus, Ft. Worth, Tex., Feb. 28.
Stiner, Dr. Frederick Mortimer, manager, Winterport, Mo., March 9.
Schertel, Anton, stage manager, New York, March 13.
Schmidstetter, Frederick, moving picture operator, Philadelphia, March 12.
Sutton, John, manager, Louisville, March 11.
Seymour, Andrew J., mind reader, Buffalo, N. Y., March 16.
Stoeckert, Otto, musician, Brooklyn, March 18.
Sealbrooke, Thomas Q., actor, Chicago, April 3.
Stutemann, Carl, vaudeville, East Camden, N. J., April —.
Spangler, Seth B., actor, Collinsville, Okla., March 24.
Stiles, Harry O., bandmaster, Lynn, Mass., March 22.
Sally, Wm. F., vaudeville, Monticello, N. Y., April 13.
Schnecker, Heinrich, musician, Boston, April 17.
Sheppard, Burt, vaudeville, London, Eng., April 28.
Sullivan, William (Duke), attache, New York, May 1.
Stark, Bertha, directress, South Bend, Ind., May 10.
Staats, Philip, actor, Baltimore, May 11.
Steele, Mrs. Sophia, actress, Philadelphia, May 29.
Sterne, Sylvan R., attache, Port Washington, L. I., May 28.
Shepard, Mamie, actress, Buffalo, N. Y., April 23.
Sherwood, Wm. H., manager, Lawton, Mich., June 13.
Schuchert, John F., manager, Girardeau, Mo., June 21.
Salley, Edward, manager, Mountain Lake, N. J., June 28.
Stiles, Marie Cecil, actress, London, Eng., July 4.
Sefton, E. F. (Earnest Frederick Collinges), actor, Jackson, Mich., June 30.
Seagren, Charles Leonard, actor, Los Angeles, Cal., June 17.
Schaad, Henry D., treasurer, New York, July 17.
Stanley, Jack, actor, Sault Ste. Marie, Mich., July 15.
Schofield, George, vaudeville, New York, Aug 10.
Stein, Fred C., actor, Downs, Kan., Aug. 21.
Summerville, Russell, actor, New York, Sept. 2.
Standish, Minnie (Minnie C. D. Hickey), vaudeville, London, Eng., Sept. —.
Sydell, Jack, burlesque, Atlantic City, N. J., Aug. 27.
Sneed, John Belton, actor, St. Louis, Mo., Sept. 7.
Smith, William Weston, actor, St. Louis, Mo., Sept. 10.
Sinclair Lucille (Mrs. M. S. Bentham), —, New York, Sept. 28.
Scanlon, Jack (J. W. Scanlon), vaudeville, Colegrove, Pa., Sept. 16.
Shields, Ren, song writer, Massapequa, L. I., Oct. 25.
Stevens, Benjamin D., manager, New York, Oct. 22.
Schuyler, Stephen R., dancer, —, Oct. 22.
Samuelis, Alexander R., manager, New York, Oct. 17.
Sandor, Ungar, singer, New York, Oct. 27.
Sanford, Fred (Alfred Sanford Samuels), vaudeville, Philadelphia, Nov. 15.
Stephenson, Frederick R., advance, Brooklyn, Nov. 22
Steward, J. H., Dr., medicine man, Shreveport, La., Nov. 10.
Slackey, George, vaudeville, —, Nov. 27.
Smith, James H., treasurer, Brooklyn, Dec. 19.
Spence, Mrs. George, vaudeville, Chicago, Dec. 27.
Sully, William J., actor, La Follette, Tenn., Dec. 28.
Secord, Mrs. George, actress, Chicago, Dec. 20.

T

Thomas, William, vaudeville, San Francisco, Dec. 24.
Toomey, Mrs. Gertrude, composer, Weehawken, N. J., Jan. 18.
Tearle, Edmund, actor, Brighton, Eng., Feb. 5.
Taylor, Robert, circus, Baraboo, Wis., Feb. 20.
Terry, Fred E., producer, Aurora, Ill., March 29.
Theresa (Emma Valadon), singer, Paris, France, May 15.
Thurson, John A., vaudeville, Cincinnati, June 2.
Tenney, Ernest, vaudeville, El Paso, Tex., June 10.
Thatcher, George, minstrel, East Orange, N. J., June 28.
Till, Mrs. Louisa Olive, actress, Malden, Mass., July 13.
Tobin, Frank, actor, Omaha, Neb., July 22.
Townsend, George S., carpenter, Binghamton, N. Y., July 16.
Teed, George F., vaudeville, Bayshore, N. Y., Aug. 4.
Taylor May (Mrs. Mary A. Taylor), actress, Philadelphia, July 30.
Townsend, Frank, circus, Brewster, Putnam County, N. Y., Aug. 10.
Tate, May, circus, Greenville, Tex., Sept. 17.
Thebus, Otto, actor, Belleville, Ill., Nov. 7.
Tieman, Theodore, circus, Oklahoma City, Okla., Nov. 19.
Todd, George M., manager, Morenci, Mich., Dec. 15.
Thomaschefsky, Philip, actor, Centreville, N. Y., Dec. 20.
Ten Eyck, George A., vaudeville, Delhi, N. Y., Dec. 24.

V

Viggiano, T., stage hand, New York, Jan. 13.
Van Biene, Auguste, musician, Brighton, England, Jan. 23.
Voce, Tom, juggler, —, March 7.
Van Baar, Charles Lawrence, director, New York, April 24.
Valnceu, Paul magician, Phenix, Ariz., May —.
Von Osten, Bob, burlesque, Red Bank, N. J., May 8.

W

World, John W., vaudeville, Paso Robles Springs, Col., Jan. 7.
Wandell, Frederick, manager, Bayonne, N. J., Jan. 18.
Werner, Ida, actress, Rutherford, N. J., Jan. 20.
Watson, Lizzie, actress, New Richmond, Wis., Feb. —.
Walsh, Mary Ellen, chorus, Brooklyn, Feb. 4.
Willis, John B., actor and manager, Richmond, Va., Feb. 26.
Wiley, Clifford, concert singer, New York, March 2.
Warner, Blanche G. (Mrs. Gene Green), vaudeville, Dresden, Germany, Feb. 26.
Wilson, Alexander, actor, Milton, Yarmouth, N. S., Can., Feb. 15.
Wayman, John, actor, New York, March 12.
Whalley, Willis, musician, Atlanta, Ga., March 11.
Wheeler, W. S., actor, Ft. Worth, Tex., March 14.
Wolff, Erich, pianist, New York, March 19.
West, William, vaudeville, Staten Island, N. Y., April 2.
Whyland, Sarah Plank, owner, Whyland O. H., St. Johnsville, N. Y., March 31.
Walker, John, —, Indianapolis, Ind., —.
Wynne, John, actor, New York, April 6.
Wood, James, vaudeville, Wildwood, N. J., May 30.
Webb, Walter F., director, Greenlawn, L. I., June 24.
Williamson, James O., actor-manager, Paris, France, July 6.
Whitmer, Louis J. (Dutch), circus, Lima, O., June 30.
Wickham H. A., manager, Akron, N. Y., July 7.
Wishert, W. H., carnival, San Angelo, Tex., Sept. 14.
Wells, Charles A. (B. Carter), actor, Phila., July 30.
Wilson, George X., actor, Brooklyn, Sept. 7.
Wentworth, James A., manager, Ord, Neb., Oct. 4.
Woods, Bernice, vaudeville, Tuscaloosa, Ala., Oct. 5.
Weslen, Sam F., vaudeville, Montreal, Can., Oct. 29.
Wise, Mike, circus, Amarillo, Tex., Oct. 27.
Wilder, Albert, stage manager, New York, Nov. 16.
White, Lenore (Mrs. Robson Barnett), actress, Wailuku, Maui, Hawaiian Islands, Sept. 21.
Waite, James R., actor-manager, New York, Nov. 9.
Williams, Dan, —, New York, Nov. 19.
Wohlrab, Joseph, actor, Paterson, N. J., Dec. —.
Walsh, Beatrice, actress, New York, Dec. —.
Whallen, Col. John H., manager, Spring Bank Park, Louisville, Ky., Dec. 3.
Worden, Florence (Mrs. Edgar J. McGregor), actress, New York, Dec. 7.
Wolf, Charles, scenic artist, Brooklyn, Dec. —.
Williams, Andrew, minstrel, Philadelphia, Dec. 20.
Wentworth, Prof., playwright, New York, Dec. 30.

Z

Zarnes, Sig. (Jacob), vaudeville, Muskogee, Okla., Sept. 28.

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EARLY HISTORY OF NEGRO MINSTRELSY

ITS RISE AND PROGRESS IN THE UNITED STATES

BY COL. T. ALLSTON BROWN.

Manning's Minstrels.

Closed their season in Chicago May 28, and traveled. For several weeks after this party had opened in Chicago the theatre was inedequate to accommodate the crowds, the receipts ranging from $1,000 to $1,200 nightly. Billy Emerson could not stand success, and the consequence was a dissolution of co-partnership. Ben Cotton happened to arrive in Chicago from California just at that time, and he took Emerson's place, and became a great favorite. The company closed in Chicago, June 3, 1871, but re-opened the season in that city Aug. 21, with Kemble, Cotton, J. H. Budworth, Schoolcraft, Coes, Harry Talbot, Pessley, Fitzgerald, Stevie Rogers, C. S. Fredericks, Jas. Lamont, C. Markham, Long, Frank Kent and Chas. Hunnerman. The house was burned down during the great fire of October, 1871, and the party traveled. They located in St. Louis, in October, but closed there on Dec. 21.

William H. Manning died in Chicago, Ill., May 15, 1876, in the forty-second year of his age, and his remains were interred in Piqua, Ohio, in the Forest Hill Cemetery. The bottom of the grave was covered with Brussels carpet, and two flag-stones were placed upon the top of the coffin and cemented. He was born in Piqua, Ohio, and commenced the minstrel profession at seventeen years of age.

He was first with the Dixey Company, in 1859; afterward, with the Campbell, Morris, Rumsey, Wilson and Newcomb troupes, and with the Van Amburgh, and Haight & Chambers' circuses. In 1867 he became an assistant manager in the Emerson, Allen & Manning Troupe, afterward the Emerson & Manning, and the Manning Minstrels.

Upon the stage in the first part he was a model of an end man. Mystified at the rhetoric of the middle-man, and disputations upon all points advanced by the opposite end-man, he kept his auditors in merriment from the opening to the close of the scene. In the olio, whether in his horrible "pathetic ballads," or his unrivaled "magical" entertainments, he never failed to please. A clear, honest eye, face an overhealthy crimson, and general bearing unassuming, he was always self-possessed, and was considered one of the best representatives of the old river darkey, extant. It was a curious but perfectly natural compound of simplicity, cunning, affection, dishonesty, earnestness, laziness and cowardice, all his bad qualities so manifestly the product of hard experience and sad necessity that one could not help a feeling of sympathy and liking for the worn-out, shuffling-gaited, whining-voiced old rascal. Although in deep consumption at the time of his death, his decease was hastened through the villainous actions of a supposed friend well known in the minstrel profession.

The California Minstrels

Was a party organized by Phil H Irving, and started from San Francisco, June 20, 1868. They played all the mining towns in Northern California, remaining out four months. Charley Rhoades, Frank Medina, Jake Wallace, Harry Williams, Tommy Farren (of Baker & Farren), George Lynne, Frank Casey and Phil Irving.

Phil H. Irving, professionally known twenty years ago as Harry Irving, first appeared as tenor vocalist in San Francisco, Cal., in October, 1857.

Wash Norton arrived in Cape Town with a party called the Christy's on Sept. 2, 1868, and played in Georgetown, Cape of Good Hope, Oct. 23, 1868, and went thence to Mosel Bay, opening at the Theatre Royal, Port Elizabeth, Nov. 2. They traveled through South Africa by their own wagons, making from sixty to seventy miles each day, performing the same night, done by no other company before. On Feb. 10, 1869, they reached Murraysburg, South Africa, and reached St. Helena May 22. On May 27 they sailed for Rio Janeiro, where they arrived June 19, and Buenos Ayres July 5, and opened there July 13. In the company were C. Steele, musical director; Cole and Wash Norton. Mr. Norton returned to London, arriving there Oct. 2, from Rio Janeiro. After visiting Paris he returned to London and opened with Christy's at St. James' Hall, March 19, 1870.

Washington Norton was born in New Orleans, Feb. 2, 1839, and first appeared before the public in Roxbury, Mass., when but nine years of age. Joined Ordway's Aeolians in Boston, in 1851. Opened with Bryant's, in New York, in 1859. Sailed for Europe March 2, 1861. Joined Nish's party, and left for the Cape of Good Hope, July 5, 1862. Re-appeared in New York in 1867, but returned to Europe in 1868, organized a band and went to South Africa. Returned to America, July 5, 1872, and made his debut as an actor at the Bowery Theatre, New York, Aug. 5, 1872, in a drama called "From Abroad." Failing in the dramatic world he returned to burnt cork. On July 23, 1870, he had a match jig dance with Joe Brown, at the Canterbury, London, and won the match. He returned to New York on July 5, 1872, and opened at the Bowery Theatre, on Aug. 5, in a play called "From Abroad." He died Nov. 16, 1899.

The Olympic Minstrels

Opened in Detroit, Mich., on July 14, 1868, under the management of O. W. Blake. The party consisted of: J. W. McAndrews, Pete Lee, J. S. Stout, Master Harry, J. H. Carle, J. S. Edwards, T. H. Williams, B. K. Hodges, F. McAvoy, O. W. Blake, and N. Tenette.

J. H. Taylor organized a company at Bristol, R. I., where they opened on July 30, 1868. G. H. Coes, T. L. Merchant, Tom Yates, Walter Birch, Frank Dumont, H. Lockwood, E. Harrison, Jas. Johnson, F. Blakeley, and Geo. Warren, were in the company. J. H. Taylor and Frank Diamond occupying the ends.

Pettengill, Bonter & Mudge

Organized a band and started on a tour Aug. 27, 1868. Chas. Pettengill, Chas. Dobson, David Hawley, P. Bremer, C. H. Platt, G. C. Bonter, J. W. Hilton, Thos. Deverill, Frank Schmidt, J. H. Hilliard, H. T. Mudge, Frank Campbell, J. Vogel, F. B. Naylor, Harry Wilson, E. W. Webber and Jas. Deverill. Chas. Melville was agent for the first week, after which C. B. Griste took the position.

Campbell's Minstrels

Was a party consisting of: G. W. Moore, Dick Melville, M. C. Campbell, J. Kelly, R. M. Ferguson, Master Tommy, J. F. Hall, R. H. Escott, Geo. Reynolds, G. Coes, W. J. Campbell, T. Arlington, Mat Cannon, Harry Seymour and H. Kelly, with Chas. Melville as agent. They took to the road in September, 1868.

Cool Burgess' Minstrels

Consisted of: Cool Burgess, bones and second tenor; W. J. Gibson, tambo; Geo. R. Radcliffe, middle man; H. Mortimer, Will H. Coleman, Harry Causland, Mileson Smith, Joe H. Banks, Alex. Robertson, Arthur Mortimer, Frank Beaver, and Johnny Burdell. Made a tour of Canada, commencing Sept. 17, 1868.

They collapsed in Cincinnati, Ohio, early in January, 1869, but re-organized in February, with: Mike Foley, Chas. Atkins, Joe Banks, Ed. African, H. Causland, Billy Coleman, Bobby Price and Walter Davis in the party. Joe Chenet was agent. Closed their season at Bath, Me., June 16, 1869.

Dan Shelby

Organized a band in Chicago, in November, 1868, consisting of P. O. Hudson, W. Hindmonston, Bob Lindly, Dan Shelby, Master Willis, A. B. Kennedy, E. M. Hall Dovere, Frank Fisher and Prendergast, and opened at Kankakee, Ill., Nov. 9.

C. A. Morris

Orgaized a party in Pittsburgh, Pa., in November, 1868, and opened at Buffalo, Nov. 2. Add. Ryman, Billy Sweatnam, Jimmy Quinn, Rosenthal and Curwen were in the party. Johnny Hart soon after joined, and took one of the ends. Joe Rainer appeared Jan. 13, 1869.

Haverly's Minstrels

Was a party that J. H. Haverly started from Chicago, Nov. 9, 1868, and gave their first show at Peoria, Ill., 11. Chas. Reynolds, Sam Cole, Wm. Barry, Rollin Howard, Brandisi, Gustave Bideaux, Wm. Taylor, R. J. Tooke, H. W. Gilford, Wm. H. Butler, Otis H. Carter, E. G. Kneeland, J. H. Russey, M. Stanton, A. E. Voos, Chas. Koehl and Geo. L. Bishop were in the company. Charles Pettengill joined 11. Eph Horn joined them for awhile, leaving May 13, 1869, and S. S. Purdy opened. On March 26, 1873, Milt. G. Barlow joined Haverly's Minstrels. A re-organization was made in November, and they opened in the West. The party consisted of: Fayette Welch, Billy Courtwright, Geo. Wilson, Chas. James, Ned Goss, James Fox, W. H. Morton, Bernardo, Charley Howard, Basslt, Rapier, Rushby, Robert Eckhard, leader of orchestra; H. J. Clapham, business manager. Canfield and Booker opened on Dec. 8, 1873. Kelly and Leon were added to the company Aug. 10, 1874. Geo. H. Primrose opened Nov. 20.

John Hilger died in Indianapolis, Ind., on April 21, 1875, of pneumonia, aged twenty-three years. He played the tuba horn. Billy Courtright joined this company in June, 1875. In August Milt G. Barlow, Wilson, Primrose, West, Frank Bell, Edwin French, Burton Stanley, Thos. B. Dixon and Henry Welling were in the party. Cool Burgess opened Jan. 10, 1876. Barlow left March 25, 1877. Primrose withdrew June 14. Add Ryman was the next middle man. On Aug. 20 Frank Moran and Geo. Thatcher occupied the ends. On Sept. 3 Bobby Newcomb took Thatcher's position. On March 11, 1878, J. R. Kemble, Ned Kent, Ernest Linden and Billy Arlington joined them in Chicago. Harry Clapham severed his connection with this party on March 23. The season closed in Chicago March 30, and they started for California. Opened at the Bush Street Theatre, San Francisco, on April 22. George Thatcher, Harry G. Richmond, Billy Carter, Frank Cushman, Billy Rice, J. R. Kemble, Charles Diamond, Welch and Rice, T. B. Dixon, H. W. Roe, John W. Freeth and John L. Rapier comprised the party. Haverly united his minstrel troupes into one under the title of

Haverly's Mastodon Minstrels,

And opened at his theatre, in Chicago, Oct. 21, 1878. There were forty-two people seen in the first part, seated in four rows, one tier above another. The vocalists, interlocutor, and musicians are attired in black suits; the eight end men are dressed in blue and white plaid suits. Billy Rice, Barry Maxwell, Thomas Sadler and William Arnold occupied the tambo ends; Pete Mack, Sam Price, John Styles and Bob Hooley, the bone ends. John Rapier, Henry Roe, John Styles, Thomas Dixon, J. W. Freeth, the four Arnold Bros., the three Gorman Bros., Hooley, Thompson, Adams, Lee, and the California Quartette, were in the party. One of the acts given was a song and dance, and a clog by twelve men. William Foote was manager; W. H. Strickland, agent, and Harry Mann, business manager.

Norris and Duncan

Started a party through the West in November, 1868. They lasted only one week. Bowman and Harris occupied the bone and tambo ends. Oscar Kress was the manager.

Dashington & Kling's Aeolians

Consisted of: Jerry Dashington, Master Wagner, Harry Hambrighter, Billy Morris, Fred Williams, Frank Dumont, J. B. Carter, Thos. Yates, and Masters Willie and Charley. They started for an Eastern tour in March, 1869.

The Monster Minstrel Organization

Was a band formed in New York, made up from the company that Hooley had had in Williamsburg and Brooklyn. They opened in Newark, N. J., March 22, 1869, and they consisted of G. W. Jackson, Billy Rice, J. K. Campbell, Joe Mack, M. B. Leavitt, Masters George and Tommy, Jos. Cook, Kaufman, Thos. Whiting, G. P. and Robert Barnard, Lenzberg, John White, G. F. Hemmings, and John P. Smith, agent.

Leon's Serenaders

Organized in Honesdale, Pa., and gave their first performance at South Canaan, Pa., in May, 1869. Manson and Davis were on the ends.

Smith and Taylor

Organized a party in New York, consisting of John Taylor, Archy Hughes, J. Brown, Fred Abbott, Billy Sheppard, J. H. Hilton, A. Campbell, W. Nelle, Masters George and Willie Guy and G. Percival, and sailed for Europe June 21, 1869. They played in Liverpool two weeks, after which they made a tour of the provinces. John E. Taylor left London for Australia Nov. 15, 1875. Arrived Melbourne Jan. 1, 1876, and became partner in the management of the United States Minstrels in Sydney, in June, 1876.

John W. Hilton died in Liverpool, Eng., of consumption, Jan. 2, 1871, aged thirty-five years. Everything that could be done for his comfort during his illness was attended to by Sam Hague.

Wells and Kane

Started from St. Louis, Mo., in May, 1869, to travel. Geo. Cushing, J. Clark Wells, manager; Kane and Carroll, were in the party.

Hughey Dougherty, Johnny Wild, Master Barney & Little Mac's Minstrels

Were organized in Boston, for a traveling tour, and opened in Lowell, Mass., July 17, 1869, and they closed their season Sept. 25, when they joined Morris Brothers in Boston, Sept. 27.

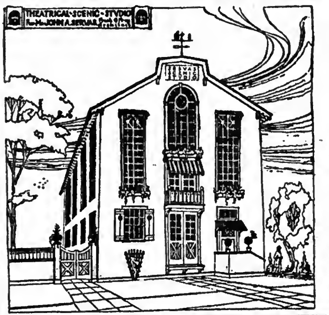
Lewis and Murphy

Started a band from St. Louis, July 24, 1869, consisting of: Con T. Murphy, Johnny Smith, Frank Frayne, J. McNally, Eddie Haley, the Berger Bros., "Cincinnatus," and Johnny Murphy.

Harrison's Minstrels

Opened June 3, 1869, at Newark, N. J., with: G. W. Jackson, J. H. Surridge, Johnny Brassell, and H. F. Dixey, who called themselves the "Associated Artists of Kelly & Leon's Minstrels;" W. H. Brockway, Johnny Hart, L. Myers, M. Gallagher, and J. Queech, in the party. Chas. Melville was agent. Charles Harrison left the party the first week.

(Continued on page 26.)



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NEWS AND NOTES PICKED UP AROUND WINTER QUARTERS OF SPARKS SHOW.

BY FLETCHER SMITH.

The Sparks Show is now an incorporation, the necessary papers having been taken out last week.

General Agent T. W. Ballinger was in Salisbury for a few days last week, but is now on his way again. The show this season will play almost all new territory, deferring its visit to New England until another season.

Two new cars, a flat and stock, and four cages arrived at the quarters last week and have been put through the paint shop. The show this season will be unusually attractive. The cars have been painted an orange yellow, with heavy black letters and red shading. All of the baggage wagons are bright red with yellow letters, and the parade wagons are red, blue, yellow and green. All have been newly gold-leafed and varnished.

Clifton Sparks, the capable treasurer of the show, celebrates his twenty-first birthday this week, and besides being in all probability the youngest circus treasurer in the business, he enjoys the distinction of being the youngest Elk in the local fold. Under the valuable tutorage of his uncle, Charles, he is becoming a real showman, and as a dispenser of big show pasteboards he is about as rapid as they make 'em. There is nothing stuck up about Clifton; a real fellow and a valued friend to everybody around the show.

George Valentino, the manager of the Valentino Family, the big aerial feature of last season, is at present in Chicago, and this season will play vaudeville and parks. He is breaking in new people, and will put on four distinct acts, a casting act, iron jaw, rings and perch.

Mike Cahill, for years with the Sparks and Sun Brothers' Show, has retired from the business and is located in Kansas City, where he is making money selling country produce.

Joseph V. Sherry, for several seasons producing clown with the show, is at present living in Oakland, Cal., but contemplates breaking into the game again soon. His partner, Lisle Connor, is in Salisbury, engaged in drilling wells. He finds it easier work than drilling Henry, the goose, to follow him around the hippodrome track. He will probably be with the show this season.

Musical Director Jack Phillips can be addressed for the rest of the Winter at Columbus, O. He has a band of sixteen men engaged.

It is a safe bet that some of the Eastern shows will play Winchester, N. H., next Summer, if only for the reason that Jim Shipman runs the best hotel there. Jim is an old timer, for years with Sig. Sautelle. Later he had one of the largest "Tom" shows that ever toured the East, and then joined Frank A. Robbins, where he was steward and helped out on the front door. Jim is married to Ada Thorpe, also a former arenic star, and they do say that the couple make all troupers that come their way welcome. Jim still sticks to Polar Bear, and it is the scrap and not a toothache that makes his cheeks so round.

Speaking of old timers, there is up in Fulton, N. Y., a bunch of them that have all made good and are now on easy street. Foremost in the bunch is Horace Webb, one of the best producing clowns in the business. He started with Sig. Sautelle years ago, doing clowning and a single revolving ladder act. He was afterwards with the Ringlings, Wallace, Cole Bros., and Sells-Floto Shows. He has made and saved money and owns a fine residence. His wife was a noted performer, but has now retired from the business. Then there is Milt Crandall, in his day the best of all Marks, in Tom. His wife and child also appeared with him, with Doc Morgan and other shows. He has made money with his vaudeville and "rep" shows, and now is living at ease on his large farm near Fulton. Ed. and Josie Simpson also live in Fulton, but are still trouping and doing well. Slim Parker, circus trombonist, and Hank Bogge also make Fulton their home when not on the road. Fulton, by the way is a good circus town.

Up that way is another old circus and Tom man who has made good since he retired from the road. Harry Tousey used to be in demand Winter and Summer ahead of shows, and did his best work in advance of George Thatcher's Minstrels. He is now married and living in Watertown, N. Y., where he is local manager of the billposting plant of Wallace & Gillmore.

We don't know Tony Mason's plans for the coming season, but Tony, as handsome and debonair as ever, is bound to land with one of the big ones. Not a great many years ago Tony was an actor and assistant manager with Shipman's "Tom" show, and was about as funny a Deacon and Cute as ever trod the boards. About that time George Eades broke into the business as manager for the same show. He came direct from the legitimate, and it took him some time to become used to wagon show life. The next season he managed the Grand Opera House in Syracuse, N. Y., and is now one of the big guns with the Shuberts.

Jack Lynn, the popular and successful manager of the Lynn Stock Company, was for years as good a Marks as ever appeared in "Tom." He broke his clever wife, Clara, in the business as Eliza first, and afterward she became a swell Topsy. She did her first singing specialty with the Shipman outfit. Jack and his wife are now wearing diamonds and deserve all the success they have attained.

George Moyer will, of course, be with the "Mighty" Haag again this season. There is one of the boys that has had a meteoric rise. A few years ago he was a billposter with the writer ahead of Downie's wagon Tom show. A season later he made a hit with Ed. Knupp, and was doing local contracting for the Cole Brothers' Show. He stayed with them for one season and then went over to the Haag Show, where he is now the whole cheese ahead. His knowledge of the East stood him in good stead, and he made money for the show on its first Northern trip. George is from Herkimer, N. Y., and is married. He still maintains the reputation of being one of the best dressed agents in the business.

Woody Van, last season musical director with the Arlington-Beckman Show, has forsaken Maunch Chunk, Pa. He is still one of the best cornetists and directors on tour, and is withall a good friend to everybody. Woody did Tom with the Downie Show for a time, and never will forget the time that Gibb Writt played Legree. Downie told him to pad, but Woody said that he never had with any other show, and so supposed that it would go with the Downie production. But Downie was a stickler for realism, and had his Legree knock down and literally drag out poor old Tom. After the first performance Woody had three large welts on his ribs, and gave in his notice, but he finally compromised by wearing a vest under his red shirt, with about an inch thick lining of cotton batten sewed into it. The next season Woody was with the Martin Show, and then went back to his first love, the circus, leading the band with the Yankee Robinson Show.

William P. Hall has been doing a big business in animals the past Winter, and has just shipped two elephants to the Wheeler Show. The first season Wheeler opened up he had in the dressing room Zech and Zech, Albert Caslon and Capt. Snyder. His growth has been remarkable and was the result of honest dealing with the public. He even insisted on his ticket sellers giving back all walk-aways. To Frank Frink also must go a lot of credit for his success. They don't make many shrewder agents than Frank.

The seating capacity of the Sparks Show this season will be increased to thirty lengths of blues and fifteen lengths of reserves.

"Curley" Begley, Jim Caskey's capable first assistant, is back from his Southern trip, looking as fat as ever and his pockets bulging with his favorite fifteen cent magazines. He is sporting a handsome solid gold chain and Moose charm, the present of the members of the William Todd Show.

Jim Hodge, the well known carnival man, is Wintering here in Salisbury, where he owns a handsome residence. It will be sad news to his many friends that he recently buried his youngest son, after an illness of only a few days.

The weather down here is like Summer, and the bunch is sitting around the animal room in their shirt sleeves every day after the cow bell rings for supper. The street railway company handed out the usual annual supply of passes the other day, and everybody is riding to town now.

Manager Charles Sparks received a letter the other day from a certain party in the South, offering to do twenty-two acts in the big show, and, if he could be spared long enough, a balloon ascension and parachute jump. Of course he was only joshing, but William Todd can and has done about this number of stunts with his own show, and did them all well, too.

Harry Ford, who collects postage with the show, was a visitor to the quarters a few days ago. He has been putting in a good Winter around Atlanta, Ga., and incidentally playing a few poultry exhibits. Harry is fond of chicken.

A man claiming to be a boss canvasman with a St. Elmo show last Summer, and who claimed to be an old trouper, was received into fellowship with the bunch a few days ago. A few days later he walked away with a new front, suit case, complete shaving outfit and other property. A warrant is out for him, but he has not been caught as yet. New-comers are now viewed with suspicion.

The announcement of a new steward for the show is a little premature, as up to date the present incumbent, A. C. Orcutt, has the call. He is now up in Mt. Vernon, N. Y., putting in the spare time.

By actual count, 1,246 people rode on the cars out to the quarters last Sunday to see the little elephants and the rest of the menagerie. The street railroad company will miss a good thing if the show moves away from Salisbury, as is now intended.

World of Players.

WALKER & KELLOGG write: "Sunday, Jan. 25, will long be remembered by everyone of the eighty-five professional people who spent the day in Aberdeen, S. D., as it was indeed a pleasant one for the show folks, thanks to the kindness and hospitality of Aberdeen Lodge, 1046, B. P. O. E. Having heard through Messrs. Walker & Kellogg, managers of the H. L. Walker circuit of theatres and of the Aberdeen Theatre in that city, that there would be a large number of professionals in the city on that date, the Aberdeen Elks prepared a splendid reception and banquet for the members of the Red Rose Co., Clint and Bessie Robins and their company, the Applegate & Hugo Company, and the employees of the Aberdeen Theatre. On behalf of the Aberdeen Elks an invitation was extended to each member of the three companies by Messrs. Walker & Kellogg, both members of 1046, and at 7.30, Sunday evening, the guests assembled in the reception room of the beautiful Elks' Home. Following a short address of welcome by Mayor H. M. Hall, in which he heartily welcomed the guests on behalf of Aberdeen Lodge, and the City of Aberdeen, the Elks' Home was turned over to the guests for an enjoyable evening. An informal program was given in the ball-room by members of the various companies. Lottie Kendall, the star of the Red Rose company, sang several numbers, as did Henri LeBonti, of the same company. The guests were then entertained by Clint and Bessie Robbins, in one of their original sketches followed by a planologue by Jack Hall, musical director of the Red Rose company, and songs, monologues and instrumental numbers by other professionals who were present. The splendid Aberdeen Theatre Orchestra of seven pieces, also entertained the guests with concert and popular numbers, which were greatly enjoyed. Following the program, the guests adjourned to the dining hall, where a sumptuous banquet had been prepared. Having done full justice to the good things, short speeches were made, after which all heartily gave three cheers for the Aberdeen Elks. Not only did the members of each company enjoy their visit in Aberdeen, for the company managers were also immensely pleased. Clint and Bessie Robbins held the boards at the new theatre four nights, Jan. 21, 22, 23, 24, to capacity business each night, and the Red Rose on Monday, Jan. 26 drew a gross of $1,220. The Applegate & Hugo company have not as yet played Aberdeen, but stopped over in the city while on their way West of the H. L. Walker circuit."

TOM MARKS writes from Calgary, Alta., Jan. 30: "On our arrival in Calgary my company and I received THE CLIPPER number containing our Xmas write up, and I wish to take this opportunity of expressing my appreciation of the splendid location you gave the notice, and assure you I will not forget it. We are now on our way through the Rockies, and I think every member of my company has a copy of THE OLD RELIABLE tucked snugly under their arms, with the expectation of devouring its contents during their journey. It is a welcome visitor among my bunch, and in each city we play you will see the news stands bombarded by the members of my company, in hopes that they can purchase the ever reliable. Here's a long life and a merry one to THE CLIPPER, and may it have many more anniversaries to cheer the heart of the actor and their journey through life."

BY special arrangement with the owners, Alexander Campbell is now touring the South and Southwest with Viola Allen's late success, "The White Sister," with Margaret Von Hagen in the title role. A complete production is carried, and the show is giving the best of satisfaction and playing to good business. The roster of the company is as follows: Alexander Campbell, manager; W. H. Tibbits, advance; Frank H. Clark, treasurer; Lew Gordon, carpenter; Alfred A. Campbell, Carlos Inskeep, E. A. James, J. Francis Conley, Lew Gordon, Trixie Dare, Golda Zone, Mrs. E. A. James and Miss Von Hagen.

THE International Quartette, featuring with Geo. M. Cohan's "Little Millionaire" Co., are cleaning up through the South and Southwest. Show closes around May, and re-opens on the Inter-State circuit for ten weeks.

MARTIN BROWN has closed with the "Follies of 1912" Co.

TOM FRANKLYN NYE writes: "Thanks very much for promptness in inserting ad. at short notice. A friend in need, etc. I get CLIPPER every week in Georgia.

HARRY FENN DALTON writes: "I wish to mention that Gus Raymond, our funny German music professor, is getting big results in his part in my new act, "The Music Master's Girls." Lillian Groter is still with the act, and meeting with big success. We have been busy playing Club work, and getting the act in great shape.

ELSIE LA RAMONA and her posing dogs were booked as an extra added attraction in Loew's Orpheum, Boston. A special baggage car was ordered so that the baggage arrived there in time.

HUNTER AND ROSS, known as five hundred pounds of comedy, have finished the Inter-State time and opened for Jones, Linick & Schaefer, at the Crown Theatre, Chicago, Ill., week Feb. 8, with the rest of the time to follow.

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HISTORY OF MINSTRELSY.

(Continued from page 25.)

Weaton and Hussey

Took a minstrel band, consisting of H. Ackland, Harry Kelly, Frank Hussey, N. La Feuillade, J. Stewart, T. Campbell, Max Maretzle, D. Warren, G. Fitch, W. Harrison, Frank Weaton, Charles Holly, T. J. Peel, T. Rainford, J. Herman, N. Reeves, Cullimore, T. Backley, H. Reynolds and J. Hart, and opened at St. George's Hall, Melbourne, Australia, in June, 1869.

Dan Shelby

Started from St. Louis Aug. 8, 1869, for a Summer tour with a party consisting of George Powers, Billy Pash, Frank Curtis, P. O. Hudson, Malinda Nagle, May Henning and a brass band. They opened on Aug. 8, in Centralia, Ill.

Murphy and Mack

Opened in Salt Lake City Aug. 13, 1869, with a party consisting of Joe Murphy, Ben Cotton, Johnny Mack, Theo. Jackson, Armest Beaumont and others.

Shorey, Melville & Green's Minstrels

Showed in Providence, R. I., Aug. 19, 1869.

Allan, Pettengill, Delehanty & Hengler's Minstrels

Opened Sept. 22, 1869, in Brooklyn, N. Y. George M. Bassitt was middleman, and Chas. Church, tenor. C. B. Griste started with the company as advance agent, but in consequence of a reduction of salaries, Mr. Griste left, and his place was taken by H. J. Sargent. This company opened in New York, at the Waverly Theatre (formerly Kelly & Leon's), Nov. 29, 1869. Gustave Bideaux was in the party then. Closed there Jan. 1, 1870, and opened at the Tammany Music Hall, New York, giving a "first part," Jan. 3, in the burlesque of "Bad Dickey." They remained there four weeks, closing Jan. 29, and opened in Boston Jan. 31, at the Olympic Theatre, where they closed Feb. 12. Then Delehanty and Hengler withdrew, and the company was called

Allen & Pettengill.

They opened in New York, at Bryant's Opera House, Fourteenth Street, June 6, 1870. There were thirteen in the first part—four end men consisting of Johnny Allen and Fayette Welch, tambos; Walter Bray and Geo. Edwards, bones. Frank Girard was middleman, Gustave Bideaux, R. T. Tyrrell and Cox were in the party. In consequence of illness Charley Pettengill did not appear. They closed there June 18.

Charles Pettengill died in Albany, N. Y., on Oct. 10, 1870, of consumption, aged twenty-seven years.

Johnny Allen was born in Newark, N. J., April 20, 1844. First appeared before the public in 1861 in burnt cork. First appeared in New York at Hitchcock's place, in Canal Street. Appeared at the French Theatre, 585 Broadway, in January, 1868, when a miscellaneous entertainment was given. Made his debut on the dramatic stage March 24, 1871, at Brooklyn, N. Y., in "Schneider." First appeared on the dramatic stage in New York, April 24, 1871, at the Bowery Theatre.

There was an ease and grace in the personations of Mr. Allen which were particularly noticeable, and distinguished him from the great mass of performers who attempted the acts which he executed so successfully.

William H. Delehanty was born in Albany, N. Y., of Irish parents, in 1846, where he made his first appearance on the stage in 1860. He formed a co-partnership with T. M. Hengler at Chicago in 1866.

Cole, Slater & Hart's Minstrels

Started out Oct. 11, 1869, and the party consisted of Charles Ball, Lew Cole, Billy Slater, Jimmy Hart, Joe Gallo, A. Prince, C. Young, Alex. Gray, Lottie Lee and Ada Garland. S. Sylvester was agent.

Happy Cal Wagner's Minstrels

Opened in Baldwinsville, N. Y., Oct. 18, 1869. In the party were: Cal Wagner, Ben Hayes, J. H. Roberts, Geo. Barbour, Bob Edwards, Jas. Weston, Gus. Clarke, Mike Stanton, John McDonald, Master Steve Peel, and Geo. McDonald, agent. Commenced their next season on Aug. 15, 1870, at Syracuse, N. Y. Lew Hallett, P. O. Myers, Geo. Wilson, W. W. Barbour, G. A. Barbour, Geo. Bagley, Teal Seymour, Archy White, Harry Wayne, Ed. Morris, and Ed. Tinkham, were in the party. In November, 1870, J. Haverly took Cal Wagner with a minstrel party on the road. May 22, 1871, Johnny Booker joined, and in August, 1872, Billy Arlington was a member of the company. The partnership between Haverly and Wagner was dissolved Nov. 8, 1873. A re-organization took place with the following people in the company: Johnny Booker, Sam Price, Edwin Harley, Earl Bruce, John H. Murphy, J. G. Gross, Jas. Green, Thos. Sadler, and others. The season closed June 20, 1874. The next season he traveled, with several changes in the company, and had a prosperous tour, which closed at Evansville, Ind., March 20, 1875. This company soon after started out for a Summer's tour, and was called

Sam Price's Minstrels.

They closed June 12, 1875. Cal Wagner re-organized and started on his annual tour Aug. 30, 1875, with F. N. Merritt, Jno. [illegible]k, Geo. C. Roberts, Thomas O'Brien, [illegible] Greenville, F. K. Ainsworth, N. C. [illegible] F. G. Fisher, W. K. Lavalle, Cal Wagner and others in the party. Re-organized Aug. 14, 1876. Sam Price, J. K. Campbell, Emerson, Clark, Hoey, Fields, Leon H. Wiley, Joe Garatagua, Fred W. Otis and others comprised the party.

A. H. Reese, formerly with this company, died in Milwaukee, Wis., on Nov. 28, 1877, of consumption.

Calvin Wagner was born in Mobile, Ala., July 4, 1840. Has been before the public since he was seventeen years of age.

Zeke Milliman's Minstrels

Opened in Barrington, Mass., on Sept. 28, 1869, with Billy Frear and Zeke Milliman on the ends, and G. Green, Master Zeke, Gus Newhouse, H. D. Maston, M. W. Clifton, B. Fredericks, M. Isaacs and C. Muller in the company.

Wild, Barney & Mac's Minstrels

Gave their first show at Providence, R. I., Oct. 25, 1869. In the company were Sam Devere, Frank Meyring, Byron George, R. T. Tyrrell, B. Tyrrell, G. W. Barnard, H. J. Milliken, J. Hayden, C. T. Smith and Charles Wilson.

Skiff, Wheeler, Horn & Bray's Minstrels

Started from Boston and opened Nov. 8, 1869, at Lynn, Mass. M. T. Skiff, Eph Horn Sr., Eph Horn Jr., Walter Bray, Cooper, Fields, Charles Church, Wm. Chambers and others comprised the company, with C. B. Griste as agent.

The Comique Iron Clads

Was a party that started out from Haverhill, Mass., on Nov. 4, 1869.

Marsh's Minstrels

Organised and started for a tour through Pennsylvania in November, 1869. On Nov. 16 S. S. Pardy joined them, and they were called

S. S. Purdy's Minstrels,

With Purdy and Gardner on the ends.

The Stewart Bros.

Organised a party and traveled through Indiana and Ohio, commencing in Fort Wayne, in December, 1869.

Wood's Minstrels

Started Dec. 24, 1869, and opened in Lawrenceburg, Ind., with Marsh Adams, interlocutor; Tim Woodruff and Harry Nickerson, end men; Harry Parker and others. Harry Wood was manager.

Billy Emerson's Minstrels

Were organized in Chicago, Ill., and gave their first performance Feb. 11, 1870, at Ottawa, Ill., with the following in the company: Billy Emerson, John Pierce, H. Meissmer, Lew Brimmer, Charles A. Boyd, Henry Schultz, William Butler, W. B. Radolph (later known as Carl Rudolph, and whose right name was Wilber Burrill), A. W. Hall, A. Rider, Yates, F. King, A. Johnson, C. B. Griste, agent; Beaumont Duhring, treasurer. The Reynolds Bros. were shortly after added to the company. After a successful traveling season, a re-organisation took place, and they left Cincinnati for California on Nov. 13, 1870, under the management of Thomas Maguire, at whose opera house, Washington Street, in San Francisco, they opened on Nov. 23. Billy Emerson, J. H. Budworth, George and Chas. Reynolds, Chas. Fostelle, M. Ainsley Scott, Con T. Murphy, Chas. A. Boyd, and C. B. Griste, business manager, were all that went from Cincinnati, but after arriving there they were strengthened by the addition of Charley Rhodes, Johnny De Angelis, Geo. T. Evans, H. Eytinge, Louis Broharm, T. Blamfin, J. Book, and an orchestra of ten pieces. They closed at Maguire's, on Sunday, Feb. 26, 1871, and opened at the Alhambra, on Bush Street, Feb. 27. During the season Bideaux, S. S. Purdy, James Collins, Martha Wren, A. M. Hernandez, Sheridan and Mack, Chas. Vivian, J. H. Milburn and Cool Burgess appeared during the season. When the party first opened in 'Frisco, C. B. Griste was the business manager, but when they appeared at the Alhambra he was the manager.

George Wilkes, right name George Miller, female impersonator with Emerson in the South, died in Memphis, Tenn., Oct. 1, 1870, of neuralgia of the stomach. On Nov. 5, 1871, Emerson, with a portion of the band, closed and went on a traveling tour. The Reynolds Bros., Fostelle, Scott and others were in the party. On Nov. 7 Kelly and Leon and S. S. Purdy, with a newly organized band, opened. Chas. Howard, bones; Purdy, tambo; Arthur Stanley, Robinson, Bideaux and Fanny Gibson were the additions. Closed in 'Frisco, May 26, 1872, and went on a tour. Opened in New York Sept. 2, 1872, at Lina Edwin's Theatre, under the management of Thomas Maguire, and Emerson and Carl Rudolph opened Nov. 11, and the season closed Nov. 16, owing to bad business. Emerson and Maguire left for California. On the 12th of May, 1873, he organized a small party, consisting of M. Ainsley Scott, G. W. Rockefeller, Charles Boyd and W. Verner, and sailed for Australia under George Coppin's management. On their arrival in Melbourne they added to their party several performers then in that city, and opened at St. George's Hall Aug. 2, but did not at first meet with success owing to their having doubled the usual prices of admission. Holly, Buckley and W. H. Campbell were the new faces added to the party. They afterwards played at the Prince of Wales' Theatre, in Melbourne, for nine weeks, to the largest houses ever known in the colonies. On June 6, 1874, Emerson left the party and sailed from Sydney for California, and soon after his arrival in 'Frisco joined Maguire's party at the Alhambra.

Billy Emerson was born in Belfast, Ireland, July 4, 1846. Came to this country in 1847. Joined Joe Sweeney's Minstrels in 1857, as balladist and jig dancer. In St. Louis, Mo., in 1868, he received a solid gold medal, valued at $175, for being the champion song and dance performer. Was married at Covington, Ky., June 25, 1869, to Maggie Homer.

The Jackson Emersonians

Was a party that organized and started from Dayton, Ohio, in 1870, with Geo. W. Jackson as manager. Milt G. Barlow first appeared in public with this party, as endman and comedian. They collapsed in four weeks.

Charles Austin's Minstrels

Started on the road March 4, 1870, and consisted of Tyrilla, female gymnast; Charles Austin, J. G. H. Shorey, Charles Le Forrest, Thos. Presho, E. S. Austin, Fred Hoffmeister, Harry Norton, Albert Nix, J. S. Norton, Oliver White and Harry Metcalf were in the company.

The Lone Rock Minstrels

Opened in Lone Rock, Wis., March 4, 1870. R. Richardson, bones; J. Richardson, tambo; E. Castle, middle man; Williams, Danforth, Hays and Benoit were in the company.

Morris, Demont & Gardner's Minstrels

Opened on March 5, 1870, at Rockford, Ill., with Ed. White, Fred Alexander, Prof. Horgan, Carl Knowles, Wm. Tucker, John Manning, Ned Freeman, McFisher, John Steger, Pete Baker, C. J. Williams, Mons. Boening, S. Andrews, Harry Wright and Sam Cole.

Simmons & Slocum

Organized a band and opened their new opera house on Arch Street, above Tenth Street, Philadelphia, on Aug. 29, 1870, with Lew Simmons, John S. Cox, E. N. Slocum, Wm. Blakeney, Johnny Hart, Andy McKee, W. P. Sweatnam, Eddie Fox, Robert Fraser, Wm. Eiseman, Chas. Folly, Wm. Ewers, Wm. Seaster, Chas. Brown, Chas. Heywood, George Clairidon, Jos. Norcross, Wm. Clark, Wm. A. Brisco, Geo. Harris, John Crosher, Wm. Blaber, J. S. Stoat, Ed. G. Stone, W. H. Chambers and Chas. Debtro. The season closed May 20, 1871, and they went on a traveling tour. Re-opened Aug. 28, 1871. John Crosher closed late in January, 1872, intending to quit the business. Their hall burnt down March 20, 1872. Opened in New York, April 16, 1872, at Niblo's Garden, in the burlesque of "Poll and Partner Joe." Opened in San Francisco, Cal., at the Alhambra Theatre, May 27. On July 8 David Wambold appeared, followed on 15 by Cool Burgess, Chas. Sutton and M. Ainsley Scott; July 29, Delehanty and Hengler, and they closed Aug. 4. Re-appeared in Philadelphia, Aug. 25, 1872, and in the company were: Matt Wheeler, Luke Schoolcraft, W. L. Hobbs, Slocum, Simmons, Eddie Fox, J. J. Kelly, Fred Walz, Chas. Stevens, Hurley, Marr, Wm. Henry Rice, Wm. Hamilton, Justin Robinson, Barlow Bros., John Crosher, C. F. Shattuck, Jasper H. Ross, J. H. Stout and J. H. Beck.

Jas. Allsop, basso, opened Dec. 9, and Richard Magee, tenor, on Dec. 23, made his first appearance on the stage. William Newcomb appeared Sept. 29, 1873, followed on Oct. 25 by Kelly and Leon. Billy Manning appeared as end man on March 23, 1874, and on the same date Primrose and West appeared. The season closed May 16, and the company traveled for the Summer. On Aug. 31, 1874, the season opened with Chas. Reed, Harrington, McGlone, Pete Mack, Fostelle, J. L. Woolsey, Sweatnam, Simmons, Slocum, Geo. Thatcher, Welch, Johnny Rice, Shattuck, Hamilton, Chas. Stevens, J. H. Stout, Eddie Fox and orchestra. Abecco opened Jan. 11, and the season closed May 29, 1875. They then started on a tour, but closed late in June. In August, Billy Sweatnam became one of the partners, and the company opened in Philadelphia, Sept. 6, 1875, as

Simmons, Slocum & Sweatnam's Minstrels.

Shattack, Abecco, Geo. W. Harley, Sweatnam, Simmons, Slocum, Chas. Reynolds, Geo. Thatcher, Billy and Johnny Rice, and Gus Mills were in the company. In April 24, 1876, they made a new departure from the ruts of minstrelsy, appearing in their first part in Continental costumes, and they were called the

Centennial Minstrels.

The season closed July 15, 1876. Commenced their next season Aug. 28, 1876. On Oct. 31, Simmons and Slocum severed their connection with this troupe, owing to trouble with the proprietor of the opera house. They organized a party for a traveling tour, which they called

Simmons & Slocum's Minstrels.

They opened at Easton, Pa., Nov. 21. The party consisted of Welch, John Rice, George Thatcher, W. Henry Rice, Geo. W. Harley, T. B. Dixon, Charles Stevens, Vincent Barone, Simmons and Slocum. A reorganization was made by Sweatnam, the party called

Sweatnam's Minstrels,

With J. J. Kelly, tenor, and C. F. Shattuck, interlocutor. They re-opened Nov. 6. On Christmas Day the company was called

Sweatnam & Fraser's Minstrels.

J. G. Russell, baritone, appeared Jan. 29, 1877. Milt G. Barlow opened March 24, appearing on the end and in the olio. He closed May 19. Simmons & Slocum's party did not last long. The Arch Street Opera House opened for the next season on Aug. 27, 1877, with Simmons, Slocum & Sweatnam's Minstrels, and consisted of Simmons and Frank Cushman, on the ends; Slocum, interlocutor. Chas. Reynolds, Welch, Johnny Rice, Fred Walz, C. F. Shattuck, Eddie Fox, J. J. Kelly, Chas. Stevens, Sandford and Wilson. Sweatnam did not arrive from California to appear until Oct. 15. The season closed on Feb. 16, 1878. Re-opened April 15, and the season closed in May. Re-opened Sept. 16, 1878, with Billy Sweatnam as sole manager, as Simmons sailed for Europe June 12. In the company were Charles Reynolds, Charles Banks, Billy Carter, Bart Sheppard, Johnson, Bruno, J. R. Kemble, W. F. Holmes, C. F. Shattuck, Carl Rudolph, Fred Walz, John S. Cox and J. H. Cox. The set for the first part represented an arbor with a garden at the back, set without any wings or entrances. The performers in the first part did not sit in the usual semi-circle, but were scattered in various parts of the arbor.

Wm. L. Hobbs died in Philadelphia on July 15, 1874, aged forty-five years. He was an instrumental performer and musical director. He had been connected with minstrelsy almost from the time of its origin.

(To be continued.)

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"FORTY YEARS AGO."

BY MAX DILLAE, OF DILLAE AND GEYER.
(Dedicated to Al. Miaco.)

I've wandered to the circus, Al.,
I've sat beneath the tent,
Out on the old Fair Grounds
Where many hours we spent.
But few were left to greet me, Al.,
The new ones didn't know,
We clowned upon that same old lot
Some forty years ago.

The grass was just as green, Al.,
The sun was just as hot,
Red lemonade and peanuts, too
By "rubes" were eager sought.
The monkeys cut the same old shines,
The "bulls" were just as slow,
The "spielers" spiel about the same
As forty years ago.

The "big top" now is altered some;
Much larger than before,
The planks are now replaced by chairs,
And numbered by the score.
But the same old scent of sawdust,
I could hear the whistle blow,
It brought to me the mem'ries, Al.,
Of forty years ago.

The old clown sings no song now, Al.,
But pantomimes, instead,
I'll tell you things have changed a lot,
Most singing clowns are dead.
The costumes and the make-ups, too,
Have changed so much you know,
In fact it's all so different
Since forty years ago.

The tournament, the entree, too,
Have both been laid away,
And in their place they now present
"Joan of Arc," in which some hundreds play.
And dancing girls, three hundred now
Are carried with the show,
I tell you there's been changes, Al.,
Since forty years ago.

The old star burner is replaced
By arc electric lights
The "big top" now is light as day
Upon the darkest night.
So many things have changed, Al.,
Since we were with the show,
And now I know that we have changed
Since forty years ago.

NOTICE
When Wiring Advertisements to THE CLIPPER, also wire remittance.

THAT BEN EDWARDS' PARTY.

Although it happened several weeks ago, the music profession haven't stopped talking about it yet. It went off Tuesday evening, Jan. 27, and the place was Pabst Coliseum Grill Room, when Ben Edwards, of the famous Edwards family, gave his first blow-out to his music and vaudeville friends.

The fun started shortly after eleven o'clock and lasted until the wee hours of the morning. Vaudeville talent galore was shown; in fact, everybody that was there gave a little specialty. Meyer Cohn, who was one of the first illustrated singers to appear on the vaudeville stage, made the hit of his career, offering several of the Chas. K. Harris songs. Every publisher was represented, opposition was thrown to the winds, and everybody applauded everybody's music. The affair will long be remembered by those who were lucky enough to be invited, and all seconded the motion that Ben loosen up and hustle number two along.

England Has Sent Us many good things but best of all Pears, the soap of quality and purity—there's 122 years of reputation behind—

Pears' SOAP

15c. a Cake for the Unscented

AN HOUR WITH CHAS. K. HARRIS.

"Hello Central! Kindly give me 4240-Bryant.—Is this Chas. K. Harris?"

"Yes! What is it?"

"This is Mr. Butler, of THE NEW YORK CLIPPER."

"All right; what is it, Butler?"

"Can I see you for a few minutes this afternoon?"

"Certainly. Come right up."

"Thank you."

Fifteen minutes later, after my name was given to the secretary, who wrote my name on the Telautograph machine, the buzz sounded for admittance and I was ushered into the private sanctum of Mr. Harris.

"Hello Butler! What's troubling you? Sit down. Have a cigar. I hope you did not come to see me just regarding the page ad. for the Anniversary Number. No necessity for that, because I always give it to you, and have ever since there has been such a number of your paper."

"Thank you. It was not that; what I do want is an article from your pen. If you remember, you gave me one for our last Anniversary Number on 'whether ragtime had supplanted heart story ballads,' and your article stated that another year would see the death of ragtime and suggestive songs, and that ballads would be supreme, so you see you called the turn. Can't you call it again for the coming year of 1914? If you will kindly give me your views I will put them down on paper."

"All right, sharpen your pencil and we will commence."

Just at that instant the telephone rang.

"Pardon me, Mr. Butler—Hello? Yes. Harry Reichenbach? You're coming over from across the street? You have an artist, Nina Barbour, at the Palace, and she wants a ballad? Sure, come right over, Harry. I will fit her out in good shape. Good-bye."

"There you are," said Harris. "Here is a new find who has made good at the Palace and wants a ballad instead of a ragtime number. You can put that down while you are at it.

"And that reminds me of a little incident that happened a year ago. I happened to visit the Riverside Theatre with one of my assistants, Louis Cohn, to hear some singers. The manager of the theatre came and sat with us. Upon the bill appeared two young fellows who appeared to me to be very clever, but, sad to relate, they were singing four ragtime songs, and they went off the stage with scarcely a ripple of applause. 'It is too bad,' said the manager. 'I think they are clever and would get by if they only had the right songs.' So I said to the manager, '*I'm* going to write a song for those boys, away from ragtime. They are a couple of artists but they do not know it yet, because they haven't the goods. I'm glad I came here to-night.'

"The next day I wrote a song entitled 'Don't You Wish You Were Back Home Again,' sent for the boys, Freeman and Dunham, who came up, and I sang the song over for them. They learned the song in twenty-four hours, put it on as a try-out at the Delancey Street Theatre. I went down to hear it and the song was a riot."

Just as Mr. Harris had finished relating this little incident, there was a knock upon the door.

"Hello, Chas. K., how are you?"

"Bless my soul, we were just talking about you. Come right in. Where's your partner?"

"Outside."

"Bring him in. Mr. Butler, I want you to meet Freeman and Dunham, two of the cleverest boys, in their line, in the business, so clever that they are playing two shows this week, at the Union Square and at the Alhambra. Is that right Dunham?"

"You're right, Mr. Harris. Thanks to you, big time for us, all on account of 'Don't You Wish You Were Back Home Again?'"

"Do you want another one?" said Harris.

"Not at the present time. The song is still our knockout, but you can bet your life Harris for us forever and aye."

"Thank you, boys," and they bowed themselves out.

Buzz, buzz, sounded the buzzer, and Meyer Cohen, Mr. Harris' manager, came in and said that Fred Bowers wanted to see him for a moment.

"Hello Fred."

"Hello C. K."

"This is Mr. Butler, of THE CLIPPER."

"How do you do, Mr. Butler? Glad to know you."

"What's the matter, Fred?"

"Say, Charles, you know I'm a pretty good composer myself."

"I should say you are," said Chas. K., turning to me. "This is the man that wrote 'Always' and 'Because,' two of the most famous ballads ever written."

"Say, Charles," continued Mr. Bowers, "I need you, and I need you badly. I have got to have a real knockout. I sat on my doorstep nearly all last night thinking it over. I want a ballad that can go over."

Mr. Harris looked at him for a moment with a twinkle in his eye and said: "Fred, I've got you. Send in Byrd Dougherty."

In a few moments Dougherty entered.

"Byrd, this is Mr. Bowers. Play over that new song of ours, 'I'm Coming Back to You.'"

Into the studio they both went. In five minutes Bowers had been taught the song, "I'm Coming Back to You." On Monday night the song was introduced for the first time upon any stage at Hammerstein's, and took six encores.

"As I was saying," said Harris, as I again took up my pencil to finish the article that I had started to write, "it is not so strange that the ballad has come back to its own, as I always said that you cannot fool the people. They know what they want. Now, for instance, take Truly Shattuck—a wonderful singing artist, who knows how to put over a ballad. She came up last week and said: 'Mr. Harris, for Heaven's sake, save my life. Give me a ballad that has not been sung to death, one they are not paying every singer to sing. I don't want pay, I want the goods.'

"'All right,' said I going over to my manuscript box. 'I have just the song you want. It is called "In the Golden Web of Fate." How do you like the title?'

"'If the song is as good as the title, that for me.'

"I played it over for her," said Harris, "and in fifteen minutes she had learned the song and is singing it upon the road with great success. Here are some of the clippings which you can see for yourself. But that has nothing to do with the article."

Ding-a-ling-a-ling, again went the telephone.

"Hello! Yes, this is Mr. Harris. Miss Gertrude Morgan, of the Hacket Morgan Co? Yes. You are putting on a new show this week and have got to have a new ballad? There's a part in the sketch where your lover has left you and you love him still and want a song to fit right in there? I have it. It is entitled 'No One Else Can Take Your Place.' Yes I'll send Louis up with it right away. Good-bye."

Mr. Harris rang for Louis. "Here, Louis, take this song up to the Hackett-Morgan Co., and get to work on it right away," and Louis disappeared.

"Now continue with the article," said Harris.

Ding-a-ling-a-ling, went a little bell. "My private bell," explained Harris.

"Excuse me a minute, Mr. Butler," as the signal went back. "Come in," and Leo Edwards entered, accompanied by Freda Klemm.

"Miss Klemm, Mr. Harris," said Mr. Edwards.

"Delighted to meet you. This is Mr. Butler."

"Delighted," said I.

"Miss Klemm was the leading lady," continued Mr. Edwards, "with the Herman Timberg show, and she is now going into vaudeville. She wants me to fix her up with some novelty songs and ballads."

At the mention of ballads Harris' ears pricked up.

"Ballads, did you say?"

"Yes," said Miss Klemm.

"Why not show her your 'Waltz of the Rose?'"

"May I hear it?"

"Certainly. Take her into the studio and run over your song."

A short while after she returned and said: "Oh Mr. Harris, Mr. Edwards has shown me three songs, and each and every one of them looks like a sensation. I want to thank you so much, Mr. Harris."

"That's all right, I only wanted to fit you out."

After she left he turned to me and said: "Awfully clever girl. Voice clear as a bell. Wonderful personality. Will surely put those songs over."

"Just then a tap on the glass window was heard, and a voice saying "may I come in."

"Sure, Bernard, come right in," and in walked Bernard Granville.

"Oh, excuse me, am I intruding?"

"Not at all. This is Mr. Butler, of THE CLIPPER."

"How do you do, Mr. Butler. Say Charles, I am engaged at the Winter Garden."

"Glad to hear it."

"Now, you fixed me out so great for vaudeville that I want to know if I cannot be fixed out for the Winter Garden. You know the song you gave me, 'If They Don't Stop Making Them So Beautiful,' was the biggest hit I ever had. I want a pretty dance and a nice clean song. What do you suggest?"

Harris pushed the button.

"Edwards, have you a dance for Granville."

"Sure, 'Too Much Trouble,' instrumental"

"May I hear it?"

"Certainly."

Down sat Edwards upon the stool and he ripped off "Too Much Trouble" as Granville started to dance around the room.

"That's just the thing for me. How about the song?"

Again Edwards dashed into a song entitled "The Early Hours of the Morning."

"By Jove," said Granville, "just what I've been looking for. May I have a lead sheet?"

"Certainly."

"Good-bye Charles."

"Good-bye, Granville, fixed up all right?"

"You bet, thanks very much."

"Well," said I, "I haven't heard anyone call for a ragtime song."

"Just as I was telling you, Mr. Butler, ballads have come back. Now go ahead."

I again took up my pencil to write the unfinished article.

"The ballad," said Harris, "especially where there is love"—buzz, buzz, sounded the buzzer, and Miss Barbour and Mr. Reichenbach were announced.

"Excuse me just a minute, Mr. Butler.—Send them in."

Enter Reichenbach and Miss Barbour, the wonderful find, a girl taken from a sweat shop to appear at the Palace over night.

"Come right in, Miss Barbour. Miss Barbour and Mr. Reichenbach, Mr. Butler."

"Where's the song, Harris?" said Reichenbach.

"Come in. I will play it myself," as Harris sat down to the piano and sang a song that almost brought tears to my eyes, as hardened an old sinner as I am. The song is called "Suppose I Met You Face to Face." Miss Barbour taking it up with her beautifully clear, sweet contralto voice, it was a revelation to all of us.

"By Jove," said Reichenbach, "what a song. Harris, that's immense. You have got a wonderful hit there, sure."

"Oh, it's delightful," said Miss Barbour, "and it fits me like a glove. Mr. Reichenbach has been looking all over the city for a ballad to suit me, but couldn't find one."

"Did they offer to pay you to sing one," said Harris.

"You will have to ask my manager," said she blushingly.

"Oh, you know they did, Harris, and I know you do not pay, but we are looking for the goods. We get all the pay necessary if we can show them."

"That's right," said Harris. "You have the right idea. That's why you're on top. Good day," said Harris, as they both left.

"There," said Harris, "another ballad."

"It seems to be your busy day," said I.

"Oh, not at all. This is rather quiet. Every day is the same. Now, let's continue with the article"—when a voice in another room was heard, which for volume and power and beauty I have never heard its equal outside of grand opera.

"Who is that?" said I, "some opera singer?"

"Why, that's Horace Barnette. He is the gentleman that introduced my 'Was I a Fool,' and has sung it steadily for two years."

"Well," said I, "he surely is a credit to any publisher. What's that song he is rehearsing?"

"Why, that's 'In the Golden Web of Fate.' You see it fits him like a glove."

"Well, I should say it does."

"He surely will go over with that song."

"There's no doubt about that," said I.

"Well, let's get this article finished," said Harris, "or we never will." Ding-a-ling-a-ling, again the telephone.

"Yes! Jesse Lasky? How are you Jess? All right. Have I a clean song that will fit the Redheads? You Bet. I always have something catchy and clean. You know this is a clean house. I will send Edwards right over. He has a new song, called 'I Just Came In to Say Hello, Now I Hate to Say Good-bye.' Yes, he'll be right over. Good-bye."

"Well," said Harris, "there it is again. Another ballad.

"You know Cross and Josephine, two of the vaudeville stars of Broadway, don't you," said Harris.

"Yes," I said, "I have heard of them."

"Well, they are making a great big hit with 'You're a Dear Sweet Boy' and 'If They Don't Stop Making Them So Beautiful.' I tell you, Butler," said Harris, "this is the coming clean song year of the twentieth century—take it from me. No one getting upon the stage singing smutty songs or ragtime or nigger songs make good. They will be hissed. This is the age of clean songs. You see what they are doing with the white slave pictures? Closing them up, and that is what they will be doing with the publishing houses that publish smutty songs. They have done so already in Chicago, and they will also do the same thing here very soon.."

Just then a voice was heard outside. "That's Joe Howard's voice. Come in, Joe: glad to see you. When did you get back? Hello Mabel," turning to a very pretty girl. "How are you? This is Mr. Butler, of THE NEW YORK CLIPPER. This is Joe Howard and Mabel McCane. Well, well," said Harris, "I am glad to see you. What are you doing in New York?"

"We are going to take a flyer in vaudeville. Open at the Colonial next Monday night."

"Singing any ragtime songs?" said Harris, with a twinkle in his eye.

"Not so that you can notice it," said Howard. "I'm singing my own compositions, and the biggest hit I have is my ballad called 'Just a Little Smile.' Come over and hear it. Goes as big to-day as it did six months ago. It's funny how they like ballads. Good-bye, I'm in a hurry. See you after the show," and the door closed behind them.

"There you are," said Harris. "Let's go ahead with the story."

Another knock at the door.

"What is it, Schuyler?"

"Your car is ready for you, Mr. Harris."

"Car? Why, what time is it? Why, six o'clock. Good Heavens!" said Harris.

"Well, well, said I. "I thought it was just about five o'clock. I'll have to go."

"Now, Butler, are you satisfied that ballads are coming back?"

"Take it from me, Harris," said I, "you surely have proved that to me without a doubt."

"But how about the article?" said Harris.

"Why, bless your soul," said I, "the article is finished. Happy New Year."

H. P. Butler.

THANK YOU, M

YOU were a wonderful year! We'll t
Although we are happy and glad t
wonderful hits in your 365 days o
pal—1914—looks as if he'll grow in
Biggest Year of all years—that is, j
tion of new "infants" he has jus
announcement of these eight sen
"Heiresses." They mean success
adopts them now. Write at once
your doorstep!

RAGTIME

If you sing rags—telegraph for this! We have tried it out. It is greater than "Pullman Porters," "Al
because it is a clever idea written around them all!

I'D STILL BEL

AL. PIANTADOSI has written some of the world's biggest song hits. He can write a rag as good as a ballad and long ag

I'M ON MY WAY

This is the only legitimate successor of "Peg O' My Heart." It is by the same writers—AL BRYAN and FRED FISCHER—and with their reputations and our recom

YOU BROKE MY HEART T

JOE GOODWIN wrote the lyric of "That's How I Need You" and we published it. That was some ballad, wasn't it

EVERY ONE IN TOW

Did you sing "Melinda's Wedding Day"? Do you need a strong, straight "Two-Four" Tempo for closing? This is the song!

IN PREPA

A THOUSAND

Did you sing "Thousand Lives To Live" or "Love Me and World is Mine?" Then you must get this song. W

AND HERE ARE THE

ISLE D'AMOUR

By EARL CARROLL and LEO. EDWARDS.

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THE CONSTRUCTION OF THE POPULAR SONG.

BY L. WOLFE GILBERT.

I must preface this little article, if I can call it that, with an apology by saying that I am not setting myself up as an authority, nor do I claim to be "one who knows it all" about the writing of the popular song. Yet I can modestly and safely say that I am as well equipped as most, if not any, to treat this subject, as I have taken my advent into the popular song field very practically and seriously. I would like to disillusion the lay reader's mind as to the type of writer who tells you that he burns the night oil and lies awake nights to be inspired. Speaking for myself, such has never been the case, and I insist that I take writing songs very practically and seriously.

The song business has deteriorated, to use the harsh word, into a business as commercial as any other business. The day of the poetic, long-haired bard, in my opinion, is over. The poet in the song writes for the copies it will sell, and the poet in the magazine or newspaper writes so much per space or column.

The word *popular*, as I take it, means something within the grasp of anyone, and mostly the not over-intelligent; in other words, the average person. Therefore, again I must say (speaking for myself) I have never made any attempt at display of brilliancy or rhetoric. Rather have I tried to conceive euphonious phrases and words, and with that I am the best little "repeater" you ever met. I have used one phrase as often as four or five times in one song, and possibly some of my many critics have said "Is that all he knows?" or "Could he not find another rhyme?" but believe me, such was not the cause; at least, not in this instance. I believe that repetition only helps to commit to memory, and that is the object of the popular song.

I have been asked by many what, in my opinion, was the most essential, or, rather, the most responsible for the success of the popular song: the words or the music. I, leaning more towards writing lyrics, have of course been expected to say "the lyrics;" but no; I think that to construct (I do not use the word "write" very much because you do not write songs, but rather build them to fit certain people and voices, and, as I said before, the masses) a popular song it is the welding of words and music together so that they do not detract one from the other, that makes a successful song. Melody ofttimes suggests words, words ofttimes suggest melody, but in most cases, especially in my collaboration with Lewis F. Muir, it has been an absolute collaboration. We have been of assistance to each other and, therefore, if I may say so, our success. License figures a lot in writing popular songs. I understand that the author or playwright must go to the scene of his book or play to get local color. In fact, I know this to have been the fact with many of our writers, but not so with the song writer, and again I say I am speaking for myself. If it sounds good to the ear, whether it's correct, authentic or not, matters not.

I remember an incident when I had first finished the song called "Mammy's Shuffling Dance," and afterwards used the same theme in "Waiting for the Robert E. Lee," "Take Me to That Swanee Shore," and still another song entitled "Mammy Jinny's Jubilee." I was asked if I had ever been to Alabama, and I said "No." This gentleman was a very particular Southerner and he said: "Do you know that they don't have levees in Alabamy?" to which I replied: "I will be very frank with you and admit that I do not know whether they have or not." "Well," he said, "I was only fooling; they have." So you see I was right, but only accidentally. I really did not know whether there were or not, and no one had ever raised the question before.

Only recently I have written a little Irish song in conjunction with Kerry Mills, and I will admit that for once I was afraid that my phrases would not sound "Irish." I knew they sounded pleasant to listen to, and that they sounded all right and were O. K. as far as euphony was concerned, but whether they were Irish or not was a worry to me until Andrew Mack, Nora Bayes, Jack Gardiner and numerous other staple Irish singers, heard the song and found no fault; in fact, I may truthfully say, learned the song and sang it to prove that there was no fault to find. So you see that without local color and without an intimate knowledge of the Irish race or its characteristics, I wrote an Irish song that bids fair to be "popular."

Several ambitious young lyricists have written me and have enclosed samples of their ability. Many of them were beautiful, but they lacked that natural quality or natural something that is inexplainable, to make them classified under the heading of "the popular song." I have heard many a disappointed song writer say "If I could get with the big, successful firm like you are with and had their support and backing I could have as many, if not more, hits than you have." True, or rather, possibly, but they seem to forget the one essential thing, and possibly the greatest reason for their being disappointed in the future of their numbers has been the fact that they were too far-fetched or too brilliant, or entirely devoid of merit, and without either one of the three or four necessities the greatest publishing plant or organization in the world cannot make a song. This has been proved. Publishers have spent as high as twenty thousand dollars on one popular song trying to make it, and found to their sorrow that if they had a real-hit-song it would take much less money and effort, and the public would grasp it. To quote Mr. Mills, my publisher, who is, without doubt, the best authority on the popular song in the business in its entirety, "Waiting for the Robert E. Lee" could have been published in Ithaca, N. Y., and it would have been a "hit."

Mr. Mills was the composer of a piece called "Red Wing," which was not sung by over half a dozen performers in its entire lease of life, and yet this number has sold over three million copies, and is still selling, so you see he must have that essential something that is almost inexplainable, and when you have it, you know it.

It is needless to say that to make "popular" a song, one must popularize it, and the only way to do that, of course, is to have the song sung. The publishing business has degenerated to a "plugging" business, and the methods employed by many are almost disgusting, but yet the only excuse that the publishers who resort to this type of boosting is that "we must make the song popular to make it sell, and we are justified in using any methods to gain our ends."

The cabaret singer and entertainer is only a recent acquisition to the publisher. It is not so long ago when there were no cabarets, and it is needless to say that it has been a gratifying thing to the publisher that the cabarets have flourished and that the cabaret singers are numerous. Yet, of course, the greatest responsibility and credit is due the vaudeville performer and artist for making songs popular, because he or she sings to a more settled, conservative and listening audience, and hence greater results to the publisher.

I might take advantage of the space allotted me by THE CLIPPER to thank the many, many performers who have been responsible for the furthering of the songs that I have been connected with. I pride myself on being intimately acquainted with as great (if not a greater) number of performers as any writer in the field, and their assistance has helped my publisher and myself wonderfully. We are jointly grateful to them.

I also wish to thank the cabaret singer for his efforts in our behalf, because he is the most untiring and zealous plugger that a publishing house can have.

A performer is always earnest, but tries to get a number that fits him and does him some good, but a cabaret singer, in his anxiety to do something for the publisher and song writer, has many a time sung a song over and over again, in order to befriend the song writer or publisher whom he is intimate with.

I wish to take this means of thanking Mr. Borle, Mr. Miller and Mr. Edwards for their kind solicitation to write this little article, for such a wonderful edition of the most wonderful theatrical newspaper on the face of the globe.

In conclusion I might say that I hope you have not been bored with this little treatise on the "Popular Song;" yet I feel that if you have understood my trying to make my work clear to you, as only a commercial effort, then I am satisfied.

Stop Coughs **BROWN'S Bronchial TROCHES**
Allay throat irritation and hacking cough. 25c, 50c and $1.00. Sample Free. JOHN I. BROWN & SON, Boston, Mass.

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EXORA POWDER, ROUGE CREAM, CERATE, BALM, BRILLIANTINE, SHAMPOO, 50c.

If your dealer will not supply you, we will, and pay all charges.

103 W. 13th St., N. Y. C.

Meyer's Exora Preparations
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THAT'S WHAT THEY ALL SAY.

Danville, Pa., Dec. 11, 1913.
NEW YORK CLIPPER—Dear Sirs: For my ad. of last week's issue, as usual I got fair results. IRA E. EARLE.

Our company always look forward to THE CLIPPER, and as an advertising medium it has no equal in theatricals. Yours very truly, H. WILMOT YOUNG, Young-Adams Co.

CLIPPER: THE OLD RELIABLE is well named, as it always brings results. I filled my cast from my ad. I consider THE CLIPPER the only medium to advertise your wants in. May it long live and prosper. Respectfully, FRANK MAHARA, Manager "East Lynne" Co.

Two column ad. wired in over Western Union for this week's issue. I am sure it will bring the desired work, as THE OLD RELIABLE never fails. Thanking you for courtesy, wishing one and all a Happy New Year, remain, professionally yours, W. S. HURLEY, The Hurleys.

CALAIS, Me., Jan. 1, 1914.
DEAR CLIPPER.—I wish THE NEW YORK CLIPPER staff a Happy New Year, and a prosperous one, and may THE OLD RELIABLE meet with a greater success than ever before is my sincere wish. Allow me to thank you for past favors you have shown us in your local columns in CLIPPER. Best wishes. Respty. yours, ED. HUGH BARNSTEAD, Young Adams Co.

I have always secured satisfactory engagements through your paper, and have never had occasion to use any other medium. With best wishes for a prosperous season, I am, very truly, C. R. MONTGOMERY.

ISTER 1913!!
try real hard not to forget you.
admit that you gave us some
Melodic Life, still your young
to the daddy of them all—the
dging by this wonderful collec-
brought us. This is our first
ational songs! They are all
nd applause to any act who
A postal card brings them to

DREAM
ander's Band," "Melinda's Wedding Day," "Gaby Glide," "Robert E. Lee," and "Mellow Melody,"
By JOE GOODWIN and LEW BROWN. Get it!

IEVE IN YOU
o we crowned him "King" of both! "Curse of An Aching Heart" was his latest, but this new one is his greatest!

TO MANDALAY
mendation, it shouldn't need another word of praise. It is positively beautiful! Don't wait. Be the first to use it. Remember, we never tipped you wrong.

O PASS THE TIME AWAY
t? LEO WOOD and he have turned out this new one—and just get one peek at the song! That will be enough.

N LOVES MY GIRL
fast "story" song with laughs galore! The melody will keep your audience awake! By LEW BROWN and NAT AYER.

RATION
YEARS AGO
rds can't praise it enough! The song is wonderful, that's all! It's by EARL CARROLL and JACK GLOGAU

OUR "HITS OF HITS"!
KISS ME GOOD-NIGHT
By JOE GOODWIN and LEW BROWN.
CURSE OF AN ACHING HEART
By HENRY FINK and AL PIANTADOSI.

PROFESSIONAL STUDIOS
135 WEST 44th ST., NEW YORK CITY
r. **PHILADELPHIA** Parkway Bldg., BROAD & CHERRY STS. Send all mail to N. Y. Office.

All the News and Some Ads. in THE CLIPPER.

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AMERICAN RINK SUPPLY CO., Sandusky, O.

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ARMY & NAVY STORE CO., Inc.
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Youthfully Yours,

Earl Carroll

Leo Feist, Inc., "THE" Music Publisher!

LANDING THE BIG ONES

LOUIS COHN

PROFESSIONAL MANAGER FOR CHAS. K. HARRIS

WHENEVER MUSIC IS MENTIONED

GEORGE BOTSFORD

WITH
JEROME H. REMICK & CO.
219 W. 46th St., New York

CELEBRATING MY FOURTH ANNIVERSARY WITH FEIST
LOOKING FORTH TO SUCCESS WITH FOUR BRAND NEW SONGS

JACK GLOGAU

"BALLAD ITALIAN" "IRISH RAG"

THE PIANO WRECKER

LEON FLATOW

THE BEAU BRUMMEL OF THE MUSIC BUSINESS
F. A. MILLS IS MY BOSS

PETE WENDLING

Who recently immigrated to London with Lewis F. Muir, and came right back again.

ON THE JOB AT F. A. MILLS'

PLEASE MENTION CLIPPER WHEN WRITING ADVERTISERS

STERN'S 1913 AND 1914.

Tuesday, Jan. 13, 1914, was a night long to be remembered. It was the occasion of the opening performance of "Sari," the new Hungarian opera. The opinion formed by us two years ago was fully realized. At that time we ventured to predict a great success for "Sari," and judging from the reception given this opera on its initial night, we are satisfied it is the peer of all our fromer successes.

Critics, managers, musicians, connisseurs, have pronounced "Sari" a success from every point of view. A great story, highly inoculated with the dashing spirit of Hungarian melodies, a genuine scenic feast, satisfying the engaging eye of the critical, and last, but not least, a cast worthy of the production given. We might mention four numbers destined to become popular wherever music is heard: "Softly Through the Summer Night," "Ha-Za-Za," "Love Has Wings" and "Love's Own Sweet Song."

Another production with which the public has become fascinated under its magic spell is "The Whirl of the World," music by S. Romberg, the young Viennese composer, and which is now being presented to packed houses at the Winter Garden. A crashing, dashing, effervescent whirlwind of success. It has certainly made the musical world go 'round with a whirl. Containing a series of beautiful scenic effects, intermingled with enchanting songs, enhanced by wonderful dancing, and a company of artists who fulfil their end in upholding the worth of the entire production. The following numbers are among the encore-getters, and will be played and whistled from coast to coast: "Ragtime Arabian Nights," "My Cleopatra Girl," "Nobody Was In Love With Me," "How Do You Do, Good-bye," and "Little Miss U. S. A."

We are looking forward to the greatest operatic year in our career. The contracts we have on hand cover such well known composers as Bruno Granichstaedten, the composer of "Rose Maid," a name familiar from California to Maine. His latest opera, now running in Berlin, "Forbidden City," soon to be produced by Messrs. Klaw & Erlanger, is going to blaze a path far in advance of any of his former successes, according to reports received from European critics; Paul Lincke, the famous German composer, who created the immortal "Glowworm," has many musical surprises for us. In fact, any composition stamped with the name of Lincke means another link to his already great chain of compositions; S. Romberg, now recognized as the American Lehar, whose late compositions, "Some Smoke," "Leg of Mutton" and "Le Poeme," have more than helped to popularize the Trot and Boston; Walter Kollo, composer of "Girl On the Film," now playing to packed houses, has delivered to us, for early production, "Liebes Onkel," an operetta full of modern humor and classy music; another German writer, whose opera, "Kiss Waltz," received a tremendous reception throughout the United States and Europe, is Carl Ziehrer. "Duke of Casimir," his latest work, contains ideas, both musical and otherwise, never before attempted in comic opera production; A. Bela Lasky, composer of "Dream Maiden," also has a new work in preparation.

Among other works to be produced in the near future, we might mention "Susie," Hungarian opera, by Renyi, shortly to be given under the direction of Edw. F. Rush, the New York producer; "777:10," a musical farce of the turf, in four starts, which is a sensational hit in Europe at the present time. A syndicate of well known managers is now being formed to give it an elaborate presentation; "Dressur auf der Mann," a musical farce, full of witty lines and fascinating, has been accepted by Andreas Dippel; "Hocherrschaftliche Wohnungen" (Fashionable Apartments), a farce with music; a new French operetta, by Vincent Scotto, and at least a dozen others.

In Manager Dippel's recent announcement for his New York Operette Theatre, five out of six of the ne operas listed, have been secured by J. W. Stern & Co.

Dancing has never been so much in vogue as it is at the present time. With the introduction of the Hesitation and Valse Boston, the Tango, the Trot and the Maxixe, those for whom dancing had lost its attraction are once more wending their way to the palaces of terpsichore. And it looks as though all roads lead to them. In order to really enjoy this delightful and healthful recreation, it is necessary that the music be of the very best—the kind that possesses the correct rhythm and swing, together with captivating strains.

It is due to the excellence of our publications in this field that Jos. W. Stern & Co. are one of the leading houses for dance music. Stern numbers predominate at all dance functions. No matter where you may go, to the restaurant, cabaret, theatre or hotel, it is safe to say that you will find more than fifty per cent. of the selections programed are the publications of the "House of Hits."

In speaking of dance music, a well known orchestra leader recently remarked, that the imprint "Jos. W. Stern & Co." meant on a sheet of music what "sterling" does on silver.

The world's leading exponents of the terpsichorean art, including such notables as Anna Pavlowa, "Maurice" and Florence Walton, Mr. and Mrs. Vernon Castle, Lew Quinn and Joan Sawyer, Ruth St. Denis, Sebastian, and others, have placed their mark of approval upon Stern compositions by dancing to the international successes: "Nights of Gladness," "Love's Melody" (Berceuse Tendre), "Parisian Maxixe" (Dengose), "Some Smoke," "Le Poeme," "Maurice Hesitation," "Globe Trotters," "Maurice Irresistible," "La Rumba," "Junkman Rag," "Leg of Mutton," "Maurice Mattchiche," "Ninette," "Giggling Girl" (L'Amour Qui Rit), "Imam," "Laughing Love," "Che Mi Amigo," "Sarasa," "Zambezi Dance," "Mariette," "Tom Tom," "Viston," "Tout a Vous," "Valse Angelique," "Valse Septembre," "Druid's Prayer," "Night Owls," "Valse Brune" and many others just as popular.

In keeping with the great development made in our production and foreign departments, our popular song hits have been recognized from Coast to Coast. Among these we might mention: "All the Little Lovin' I Had for You Is Gone, Gone, Gone," "Over the Great Divide," "Junkman Rag," etc., songs which have reached every theatrical nook and domestic corner in the country.

Our classic music department has reached a marked degree of success, and dealers, teachers, students, universities and music schools have recognized Stern's Edition of Classic Sheet Music and Albums of the Best Composers as the authoritative edition, brought to its present high standard of excellence under the capable editorship of Paolo Gallico, the noted pedagogue, teacher and soloist.

Our forecast, therefore, assures us of a steady meritorious advance. Conservative in our policy of publication and generous in our publicity department, the name of Stern has been brought to the fore in rapid strides.

And we wish to thank the public, the trade and the press alike for it hearty co-operative spirit in our behalf.

THEODORE MORSE

WRITES MUSIC

D. A. ESROM

(MRS. THEODORE MORSE)

WRITES LYRICS

YOU ALL KNOW HIM

MAX WINSLOW

PROFESSIONAL MANAGER FOR
WATTERSON, BERLIN & SNYDER, 112 W. 38th St., N. Y.

WEBB AND BURNS

ITALIAN MINSTRELS

Week Feb. 9, Poli's, New Haven, Conn.; week Feb. 16, Poli's, Hartford, Conn. week Feb. 23, Poli's, Springfield, Mass.; week March 2, Poli's, Scranton, Pa.

Compliments of the Season

The Gray Trio

ORPHEUM CIRCUIT

WE PUBLISH GOOD BALLADS, FINE LYRICS AND MELODIES
IF I COULD ONLY CALL YOU MINE
Words by J. W. CALLAHAN Music by E. CLINTON KEITHLEY
HIGH CLASS BALLAD THE TWILIGHT, THE ROSES AND YOU Music by CLARENCE M. JONES
WE HAVE OTHER GOOD ONES. WRITE, PHONE OR WIRE
McKINLEY MUSIC CO. (E. CLINTON KEITHLEY, Mgr. Prof. Dept.) COHAN'S GRAND OPERA [illegible] BLDG., CHICAGO

OBSERVATIONS BY JOE HEPP

Live Tent Show News. Circus, Carnival, Wild West Gossip and Comment. Pertinent Paragraphs by our Special Correspondent.

"YOUR FACE LOOKS FAMILIAR, BUT I CAN'T PLACE YOU—NEXT WEEK."

BY WILL J. HARRIS.

Into a booking office
Walked an actor old and gray,
"I'd like to see the agent"
All the loungers heard him say.

The office boy walked up to him
And yelled, "say what's your graft,
I never heard of you before
So go on, make me laugh."

The actor sadly bowed his head
And wiped away a tear,
Then said, "please tell the agent
That a friend is waiting here."

The office boy took in his card
And came out with a grin.
"All right there, 'Ham,' he loudly cried,
The boss says, come right in."

The actor slowly crept into
The booking agent's room,
He heard a voice say, "sit right down
And I will see you soon."

The actor spoke quite nervously,
As he leaned against his cane,
"I hope you'll book my act next week,
John Williams is my name."

The agent looked up from his books
And gazed at him awhile,
Then to the weary thespian
He yelled out with a smile:
REFRAIN.
Your face looks quite familiar,
But I can't place you—next week.
If you can wait 'till July 4
I'll give you Cripple Creek.
And if your act makes good out there
I'll book you at Pike's Peak.
Your face looks quite familiar,
But I can't place you—next week.

◆

Do you know that in Chicago, in the very heart of the loop—in the densely peopled departmental store neighborhood, there operates, unheralded, an "all-night theatre?"

At six o'clock, when the busy trades people leave their stations, for the home hearthstone and the evening meal, the theatre is grinding away its hundreds feet of joyful film.

When the sleepy night worker takes his early morning car for home the theatre is still wide open. And when the daylight shines forth upon the throng of bargain-hunting shoppers, the picture man is still grinding out the tragedies and comedies to the patrons of the Lyric Theatre.

This playhouse is located on State Street, near the corner of Van Buren Street. Its entrance almost opens at the Northwest stairway to the elevated station.

The story of how it came into existence is interesting.

One night, a little over six years ago, a small dark-complexioned individual came soaring down State Street in his enclosed electric machine. It was in the wee small hours of the morning, just before daylight. He had just torn himself away from a very interesting pinochle game, over at the Illinois Athletic Club, of which he is a member, and yawning, with the joy of a dollar-and-a-quarter winnings in his pocket, many delightful liquid concoctions, which Tom can make so well, in his stomach, and enjoying the aroma of a big black cigar, he approached the juncture of State and Van Buren Streets.

Suddenly the eyes of the little man widened. He gazed at the sign which read "Thompson's Restaurant." It was illuminated. He glanced across to the opposite corner and noticed a fruit store brightly lighted by a hundred incandescents. Beyond it, on the same side of the street was a "one-arm" lunch room. It was a glare of light. On the corner stood four newsboys crying their wares.

It set him to thinking. He turned West on Van Buren Street, and at the next corner turned North. He circled the block, and then he made the circuit of two blocks. He counted nineteen restaurants wide open and "doing business." He counted six fruit stores ablaze with light, and he noticed three cigar stores open.

He reached for his watch. It told him that it was three thirty.

How could they afford to burn up all that electricity and pay wages to employees for night duty?

He argued that if they all made money, which they proved with the showing of many patrons, why not cater to these same midnight citizens by giving them amusement.

The next morning bright and early, Aaron Jones told his two partners of the revelation. He pointed out the presence of a floating population in Chicago at three thirty in the morning.

With his partners, Peter Schaefer and Adolph Linick, he had purchased some time before a small moving picture theatre on State near Van Buren. This theatre, the Lyric, became the object of the experiment.

The next night a new shift of employees was engaged, and the house began its career as the "only all-night theatre in the world."

In Paris and Berlin they have cabaret shows that run all of the night, but these shows discontinue operation at daylight. They are only "All Night Shows."

But the Lyric operates every hour of the twenty-four.

There are three shifts of employees. Cashiers, ticket takers, ushers, musicians, electricians and other help change three times daily. The first shift begins at midnight, and works until eight in the morning, when the second shift comes on duty.

These employees work until four in the afternoon, when the last shift begins its watch until the midnight hour.

A month ago the management decided to ascertain the class of patrons that attend the theatre.

Where could so many people come from? What were so many people doing on State Street that late at night?

So they passed small slips amongst the people each hour after midnight, for a full week. And the replies are interesting. In one week, 209 printers, pressmen and "feeders" visited the Lyric. These came from a radius of twelve blocks. They were employed by the large printing establishments on Federal and Sherman Streets. There were 169 employees of the Post Office who took the midnight lunch hour to look at the "movies;" 121 street-car conductors and motormen signed slips in one week. 107 bartenders spent their dimes there, 98 waiters and waitresses visited the Lyric after their own shops closed; 82 belated citizens from commercial walks of life, who were victims of the owl-car system, dropped in and signed the slip; 81 firemen, policemen, night watchmen and detectives of various denominations did their duty by spending a few minutes in the picture house; 76 listed themselves as "gentlemen of the road"—in other words "boes;" 45 railroad men, switchmen and repair men, looked at the pictures; 30 newspaper pressmen donated their ten cents; five bankers, five board of trade men, four newspaper reporters, 16 chauffeurs, 12 Chinese, seven newsboys and three negro porters, patronized the Lyric Theatre.

When this house was first opened five cents was charged as an admission fee. In six months' time the management discovered that they could raise the ante to a dime.

No music is played in the Lyric between the hours of midnight and four o'clock in the morning, because of the fact that the Inter-Ocean Hotel is located just up stairs.

At five o'clock in the morning the audience is requested to vacate the main floor, and is moved bodily into the balcony. Then the scrubwomen are turned loose with buckets and suds, and the cleaning process is begun. When the main floor has been cleaned the audience is chased down stairs and the scrubbing brigade moves into the balcony. The lights have not been out in this theatre for six years. The lamps have been removed and cleaned, but the current has never been turned off.

The moving picture machine has never stopped grinding more than five minutes in all that time.

Films may come and films may go, but the Lyric, like the bubbling brook, runs on forever.

◆

JOE HEPP'S GUIDE.

"TO RESPECT MY COUNTRY, my profession and myself. To be honest and fair with my fellowmen, as I expect them to be honest and square with me. To be a loyal citizen of the United States of America. To speak of it with praise, and act always as a trustworthy custodian of its good name. To be a man whose name carries weight wherever it goes.

"TO BASE MY EXPECTATIONS OF REWARD on a solid foundation of service rendered. To be willing to pay the price of success in honest effort. To look upon my work as an opportunity to be seized with joy and made the most of, and not as a painful drudgery to be reluctantly endured.

"TO REMEMBER THAT SUCCESS LIES WITHIN MYSELF—in my own brain, my own ambition, my own courage and determination. To expect difficulties and force my way through them. To turn hard experience into capital for future struggles.

"TO BELIEVE IN MY PROPOSITION, heart and soul. To carry an air of optimism in the presence of those I meet. To dispel ill-temper with cheerfulness, kill doubts with a strong conviction and reduce active friction with an agreeable personality.

"TO MAKE A STUDY OF MY BUSINESS. To know my profession in every detail. To mix brains with my efforts and use system and method in my work. To find time to do every needful thing by never letting time find me doing nothing. To hoard days as a miser hoards dollars. To make every hour bring me dividends, increased knowledge or healthful recreation.

"TO KEEP MY FUTURE UNMORTGAGED by debts. To save as well as to earn. To steer clear of dissipation and guard my health of body and peace of mind as a most precious stock of trade.

"FINALLY, TO TAKE A GOOD GRIP ON THE JOYS OF LIFE. To play the game like a man. To fight against nothing so hard as my own weaknesses, and endeavor to grow in strength a gentleman, a Christian.

"So I may be courteous to men, faithful to friends, true to God, a fragrance in the path I tread."

◆

WALLIE COCHRANE ACTIVE.

The Winter days are upon us. The winds blowing over Lake Michigan at times bring a chill to those who work in the Loop district. But now and then we get a ray of sunshine. It has been a peculiar Winter. There really hasn't been much stirring in show news of a startling nature, but in the midst of an office grind, coincident with work upon the Sixty-first Anniversary Number of The New York Clipper, who should drop in but Colonel "Wallie" Cochrane. It is an inspiration to have Wallie call, for he has never been known to annoy anyone with his troubles (if he ever had any, which is doubtful). Just now, he's mixed up in a gigantic deal in the way of contracts for public utilities in Chicago. I only wish that I could tip off just what Wallie may do, but in the meantime it will suffice to say that he is right on the job, and in close touch with some of the greatest financial interests in this country, and if his present plans carry, he will be in a position within the next twelfth month to finance the greatest show in the world should he permit the circus bee, which is ever buzzing about him, to cause him to break away from his commercial enterprises and embark in the amusement field. Candidly, I don't believe Wallie Cochrane will ever be really satisfied until he has a show. Not a season passes but finds him on the circus, Wild West and carnival lots. He attends all the openings, and is always welcomed with open arms by the tent showmen of America.

I want to go on record in saying that if Wallie Cochrane does eventually decide to embark in a managerial way in the tent show business, I will be one of his boosters. Every little bit helps, and we should all help each other. And Wallie has always been there with a helping hand to relieve distress.

◆

Here's to you, Warren Irons, and may your future pathway, with your beautiful bride, be strewn with naught but pleasant memories. Embarking upon the matrimonial sea is some venture during these days of the high cost of living, but I know that you are competent to master the situation, for you always have been a good provider and will meet the issue. I only wish that I could set this to music and transfer it to you on a phonograph record, so that in moments which may be a bit monotonous, this message of good will might help to cheer you.

◆

CHICAGO, Ill., Jan. 26.

MY DEAR JOE.—Now that the season for the publicity department is at hand in the direction or getting up their circus paper for 1914, I wonder if any of our circus magnates ever stop to think that it would be better for the interests of all concerned if they would give the general amusement public some idea of what it really costs to run a circus. I know, Joe, you, as well as I, have stood around the "big top" of the circus and have heard "the rubes" talking about the enormous amount of money the circus carries out of town when, if they really knew anything about the cost of the operation of the circus, they would know at that particular town they hardly broke even, and if it should happen to rain at the next stand their profits for the two days would show a loss. Joe, I have talked with several of the prominent circus men, and they agree with me that it would be wise to publish an itemized list of the cost of transportation, advertising, horse feed, help in all departments during the season, and various other miscellaneous expenses if they could only get the general public to believe their published statements, but that most of the people would say it was simply "buncombe" nonsense. If the general public could be made to fully realize the cost of running a big show they would not be so anxious to make the attempt to hold them up on every occasion they possibly can. Our city officials have about as much knowledge concerning the expenses of running a circus as the man in the moon, and if the managers would make a demonstration to them I believe that in many case the cost of license and lot could be reduced, and they would not think the circus is carrying all the money out of town. I believe the getting up of a detailed statement is worthy of the consideration of all tented enterprises that expect to tour the country in the season of 1914.

Joe, they tell me that the Anniversary Number of The Clipper, to be issued next month, is going to be a dandy. Those of the circus fraternity who have not yet signed up for the season of 1914 had better get busy and secure space for a good ad., in a good location, and let the managers know what kind of a proposition they are capable of filling, secure a position, then tell their friends in The Clipper, through a card, what they intend to do for a living next Summer.

I notice, Joe, the profession in America do not advertise their wants like those in Europe, and I cannot understand the reason why. Just pick up some of those London papers, Joe, and see the professional advertisements therein for positions, and also for professional help wanted.

Well, Joe, it will not be long before the call will come for the boys to assemble with paste brushes, at the advertising car, and start out on another season; then the season's opening will take place in various parts of the country a little later, and the circus season of 1914 will be on in earnest. May it be the best one yet.

Joe, everybody I talk to seems to like the treatment accorded them by The Clipper. They tell me down at our New York office they consider the ten cents even a humble stake driver pays for a Clipper worth as much and appreciated just as much as if they were one of the big stars and receiving many thousands of dollars during the season. In fact, there is no aristocracy shown, and the humblest fellow is made as welcome as the big guns of the profession; in fact, absolute democracy prevails. That is why The Clipper stands so well with all classes.

It is too bad, Joe, that the Winter Circus at the Globe went under. It looks like an institution of this kind in a big place like Chicago ought to be made to pay, but it seems not. W. A. ATKINS.

◆

IT COULDN'T BE DONE.

BY DR. GROUCH.

(Respectfully dedicated to Herbert A. Kline.)
Somebody said it couldn't be done,
But he, with a chuckle, replied:
"Maybe it couldn't," but he would be one,
Who wouldn't say no till he tried.
So he buckled right in, with the trace of a grin
On his face; if he worried, he hid it.
He started to sing as he tackled the thing
That couldn't be done—and he did it.
Somebody scoffed, "Oh! You'll never do that—
At least no one else has ever done it."
But he took off his coat and he took off his hat,
And the first thing we knew, he'd begun it;
With the lift of his chin, and a bit of a grin,
Without any doubting or quibbling.
He started to sing as he tackled the thing
That couldn't be done—and he did it.
There are thousands to tell you
It cannot be done;
There are thousands to prophesy failure;
There are thousands to point out to you, one by one,
The dangers that wait to assail you;
But just buckle in with a bit of a grin,
Then take off your coat and go to it,
Just start in to sing as you tackle the thing
That cannot be done——
You'll do it.

◆

HUTCHINSON IN CHICAGO.

Fred B. Hutchinson, manager of the Sells-Floto-Buffalo Bill Shows, accompanied by John T. Bottom, general counsel, and James P. Dwyer, general representative of the Denver aggregation, honored the Western Bureau of The New York Clipper in Chicago with a call Thursday afternoon, Jan. 29.

While the papers of the West have teemed with matter pertaining to the Sells-Floto Shows, The Clipper is privileged in quoting Manager Hutchinson: "Show folks are aware that it is not my custom to give out information, or to be quoted in the public prints, but in that The New York Clipper has evidenced a desire to acquaint its thousands of readers stretched throughout the world with some information regarding just what the Sells-Floto-Buffalo Bill aggregation is preparing for the entertainment of its patrons, for once I will unbelt myself to the extent of saying that, although I have been in control of large enterprises prior to joining Messrs. Tammen & Bonfils, I must say that never in my experience, which covers a period of twenty-three years, have I been so confident of pleasing the amusement loving public. It would be superfluous on my part to enlarge upon the character of the Sells-Floto-Buffalo Bill management. For years and years a high standard of excellence has been maintained, which is to be accentuated in 1914, with the opening of the season at Albuquerque, N. M., March 28. The Winter quarters in Denver are pretty busy these days. We manufacture a major portion of the circus equipment in our own shops. It would not do for me to divulge, at this time, all of the features, which I believe will make the Sells-Floto-Buffalo Bill Show a predominating factor in the realm of tented amusements, but I may inform you that the one big event which we and a number of the leading scientists of the world are looking forward to, is the birth of an elephant, which will probably occur the latter part of February. Messrs. Tammen and Bonfils have never been stingy in building paraphernalia, and they firmly believe in the policy of surrounding themselves with capable people. The Sells-Floto Circus train of forty-two cars will be a thing of beauty. The wagons, most of them new right out of the shop, will be resplendent with gold leaf and allegorical carvings. The general color scheme of the show will be white and gold.

According to Manager Hutchinson another consignment of animals is on the way to America from the Hagenbeck preserve at Hamburg, Germany, and an interesting feature for the children who will attend the Sells-Floto-Buffalo Bill Shows this coming season, will be five mother monkeys with their babies. The equipment of the shows on the lot is to be brand new throughout this season. Julius Thompson is making the big top, which is to be 170, with five fifty foot middle pieces. There will be 4,320 reserved seats. The entire seating capacity will be in the neighborhood of 12,000. William Curtis, the superintendent of canvas, has evolved some clever ideas for the handling of the big show. The train equipment will be in charge of George Brown. Rhoda Royal will be equestrian director, and it goes without saying that he may be depended upon to assemble an arenic entertainment of high order. Tammen and Bonfils have always been proud of their horses. George Stumpf will have charge of the stock this season. Fred Alispaw will have supervision of the zoological department. Dixie Engle will be superintendent of the commissary.

Modest to a degree and still imbued with the spirit of the twentieth century showman, Fred B. Hutchinson has a world of friends in the tent show business, and enjoys the confidence of his employers, and it must be gratifying to him to know that under his personal supervision an aggregation which bids fair, according to advance reports, to revolutionize the circus business, is well under way and when the time comes for the opening out in New Mexico, the flags will be flying and everything in readiness.

The Sells-Floto-Buffalo Bill Shows will be heralded in an effective manner. The U. S. Lithograph Co., of Cincinnati, is making the paper, which is to be displayed upon the bill boards. A lithographed date sheet will prove an innovation.

General Agent E. C. Warner, and Traffic Manager Harold Bushea, have their affairs well in hand. The press staff will include Major John M. Burke, Edward Jackson and Riley Cooper, and the matter evolved from their fertile brains should cause the natives to sit up and take notice, all along the route of the big show. William E. Haines will be the general contractor. Harry Graham will manage advertising car No. 1, and Fred McMann will have charge of advertising car No. 2. Al. Butler will be special agent.

The Sells-Floto-Buffalo Bill Side Show, under the management of W. P. Campbell, promises to be a unique one.

While Mr. Bottom is not directly connected with the circus world, as general counsel for Tammen & Bonfils, he has given the business no little study, and if it were not for his lucrative law practice, he might be induced to be a regular showman. But he likes to be around with the show folk, for he knows they are the salt of the earth, and he has never hesitated for an instant in putting forth a helping hand to relieve distress. And his counsel in affairs requiring keen judgment is well worth the princely retainer which he receives from the Denver magnates. But it's a peculiar thing, in spite of his mature years and having been engrossed with legal affairs of magnitude, Mr. Bottom confesses that Blackstone must take a back seat when the calliope winds up the parade; he is then off to the show lot. Denver is a good show town. I can recall when I had the pleasure of dispensing the broads to several thousands of Denverites during the visit of one of America's greatest amusement enterprises. There is something about the atmosphere of Denver that impels enthusiasm, and it is little wonder that all of the men on the general staff of the Sells-Floto-Buffalo Bill Shows are alive to the possibilities, and eager to do their utmost in carrying out their duties.

It certainly was a treat to have Fred Hutchinson call at The Clipper offices in Chicago. Dark and gloomy weather had prevailed for a fortnight, murky clouds lowered over the Loop district, and it was like a ray of sunshine to have Fred breeze in, and spread some of the Denver effervescence. And you know it is a remarkable thing when Fred Hutchinson says more than eight words at one time.

James P. Dwyer is not only a charter member of The Showmen's League of America, and that helps some, but he is one of the niftiest menders that ever accompanied a tented caravan. Fortunately Bill Curtis has so constructed the seating equipment for the Sells-Floto-Buffalo Bill organization that Dwyer may have little to do besides looking after the chaperons and their charges. Still there is always that chance of the village horse being frightened by the pachyderms, or a stake being driven two feet off the regular circus lot, which, if not properly attended to, means a wire to General Counsel Bottom, in Denver (and of course he hates to leave his business to come on to the show), but Dwyer fills the bill, and that's why he's with it.

The season of 1914 holds much promise for well regulated tent show enterprises. Now that the Tariff Bill has been passed, we are all paying our income tax, the Currency Bill has been accepted and regional banks are being selected, there is a feeling of optimism prevalent, which will help to make things easier and times better for show folks. Sensing the situation, according to Manager Hutchinson, the Sells-Floto people are spending a fortune on new equipment and in making ready for a tour, which they believe will break all records in the history of their aggregation.

TO-DAY.

Sure, this world is full of trouble—
I ain't said it ain't.
Lord, I've had enough, an' double
Reason for complaint.
Rain an' storm have come to fret me,
Skies were often gray;
Thorns an' brambles have beset me
On the road—but, say,
Ain't it fine to-day!

What's the use of always weepin',
Makin' trouble last!
What's the use of always keepin'
Thinkin' of the past?
Each must have his tribulation,
Water with his wine.
Life it ain't no celebration.
Trouble? I've had mine—
But to-day is fine.

It's to-day that I am livin',
Not a month ago,
Havin', losin', takin', givin',
As time wills it so.
Yesterday a cloud of sorrow
Fell across the way;
It may rain again to-morrow,
It may rain—but, say,
Ain't it fine to-day!

MALLOCH.

REGISTER YOUR ACT.

THIS COUPON will be numbered and attached to your contribution, and a certificate will be returned to you as an acknowledgement, and for future reference. The contribution should be signed plainly by the person or firm sending in same, and should be endorsed by the stage manager of the show or of the house where the act is being used. Further acknowledgment will be made by the names and numbers being published each week as received. Address your contributions to

THE REGISTRY BUREAU,
NEW YORK CLIPPER, 47 W. 28th St., New York

.... Date..........................

NEW YORK CLIPPER REGISTRY BUREAU:

Enclosed please find copy of my..........................

entitled..

for Registration.

NAME..

Address..

When you register a play or scenario that you intend to submit for reading to any producer, we will furnish a label to be attached to the original, showing that the same has been entered in The Clipper Registry Bureau. Get the Idea?

GEO. WHITE AND ISABELLE JASON have made a big hit with their dances in the new Shubert production, "The Midnight Girl," which comes to one of the Shubert houses in New York in a few weeks. The cast includes: Geo. MacFarlan, Viola Gillette, Eva Fallon, Geo. Schelier, Frank Farrington, Margaret Romaine, Louise Brunelle.

THE LEW MARTIN COMPANY, now *en route* through Iowa, consists of the following members: Windisch and Martin, proprietors and managers; Beulah Justic, Bertha Davidson, Ethel Barr, Al. Jackson, Marvin Landram, Cecil Williams, Will Morrell and Frank Hawkes, musical director. The company has been out forty-five weeks, playing through the Southwest, and is booked solid up till May 2, when they will play the airdomes.

BOB ALBERT joined Wm. A. Brady's sketch, "The Naked Man," opening at the Majestic Theatre, Chicago, Sunday, Feb. 1, and for a tour of the Orpheum time.

CHAS. R. COLBY writes: "The Pendegast Amusement Co., headed by J. T. Pendegast, vice president and general manager, reports that all his four shows out so far are proving a great success. Mr. Pendegast puts out one show every week, playing one night stands with six acts of vaudeville through Illinois, Indiana, Iowa, Kentucky and Michigan. Show No. 2 is under the management of Chas. R. Colby, and reports business capacity and turnaway all along the route. The following all-star acts are with the Pendegast Road Show, No. 2: Chas. R. Colby, manager; Fred J. Ronin, musical director; Howard and Campbell, aerial gymnasts; Jimmie Myre, eccentric dancer; Heisler and Heisler, character change artists; Millard Bros., comedians and banjoists; Jack Springer and Ruby Church, in their own sketch, 'A Surprise for Mother,' and the famous 'Arisato Troupe,' tight wire artists and novelty acrobats."

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NEW "POINTEX"
Hosiery
The Critical Public cannot help but admire the NEW "POINTEX" HEEL, which removes from view the old, unsightly, square-patch splicing.
Theatrical Folk will quickly adopt the "POINTEX" HEEL, found only in the "ONYX" PURE THREAD SILK HOSE, at $1.50, $2.00 and $2.50 per pair.
Ask your dealer to write us. We will help you.
Lord & Taylor

THE NEW YORK CLIPPER
Founded in 1853.
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PROPRIETORS.
ALBERT J. BORIE
EDITORIAL AND BUSINESS MANAGER.

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EDITORIAL.

1853—Our Sixty-first Anniversary—1914.

With this issue we begin our sixty-second publication year with a stronger and better organization—numerically, mentally and financially—than ever before. THE CLIPPER, contrary to some of nature's laws, does not deteriorate and crumble to decay, but, rather like good wine, it improves with age. Like the mighty oak in the forest every year adds to its stature and strength.

Some of our would-be competitors have, at times, used slurring epithets and misleading statements in a vain effort to belittle THE CLIPPER, but we treat them with silent indifference, because we know that they are inspired by jealousy of our success. We are frequently asked: "Why don't you go for those yellow fellows and show them up?" There are three reasons why we don't. First, we know that nobody believes them. Second, we have a better use for the columns of our paper than filling them with our personal grievances and controversies. Third, if we allowed ourselves to be drawn into a controversy we would advertise these competitors in many localities where they are not known. The thoroughbred mastiff is not disturbed by a poodle dog snapping and yelping at his heels.

During the past year every department in THE CLIPPER has been improved and made more interesting to its readers, and while careful and constant attention has been given to all branches of amusements, rapid strides have been made in increasing our popularity with the motion picture industry as well as the out-door amusements. These efforts will be continued during the coming year, and no time nor expense will be spared to maintain THE CLIPPER in its position as the greatest amusement weekly in existence. The outlook for the future is more encouraging now than at any time since the panic of 1907. Within the past month we have received the *unsolicited* assurance from upwards of one hundred manufacturers and dealers in devices and apparatus used extensively in carnivals, circuses, parks, fairs and other out-door amusements, that henceforth their united support will be given to THE NEW YORK CLIPPER. These gentlemen assert that they have come to us in the belief that our upright business methods will insure them fair and honorable treatment. It will be our aim to prove that their confidence has not been misplaced. We return our heartfelt thanks to all of those friends who have supported us so loyally in the past, and we realize that without their support we could not have reached the high position we now hold. We assure them that we will reciprocate their confidence in us by giving them the best service in our power, and we guarantee fair and equal treatment to all. When another anniversary rolls around,—that we may look back upon a year of unprecedented prosperity and plenty for all the people in our glorious country is the sincere and heartfelt wish of THE NEW YORK CLIPPER.

* * *

ELLA GALVIN SERIOUSLY ILL.

Ella Galvin, of John and Ella Galvin, who was playing the leading role in the popular tabloid, "Little Miss Mix-Up," is seriously ill in Chicago, and her condition is critical. The entire company is laying off on that account, and all bookings have been canceled.

AL. G. FIELD
GREATER MINSTRELS
THE BETTER KIND

The world has laughed at and applauded them for twenty-eight years

"THERE'S A REASON." AND HERE ARE SOME OF THE "REASONS":

EDWARD CONARD, Manager

THIRD SEASON
BERT SWOR
PRINCIPAL COMEDIAN

The Grand Man From Grand Rapids
"MINSTREL"
BILLY CLARK
"I'M HERE"

THE SCOTCH MINSTREL
JOHNNY DOVE
COMEDIAN AND PRODUCER

San Francisco's Celebrated Son
WM. H. HALLETT
INTERLOCUTOR EXTRAORDINARY

THE INTERNATIONAL TRIO
THE THREE LYRES
HARVEY HENDERSON LEWIS
Return to Europe at end of season for an extended tour. Booked Solid until June, 1916.

Herbert Willison
SOPRANO AND YODLER

HE COMES FROM CORNWALL
BILLIE ARGALL
LYRIC TENOR

THAT DELIGHTFUL DELINEATOR
WEST "BUD" AVEY
HE'S FROM HOUSTON

IT'S 19 YEARS NOW
PAUL LA LONDE
BASSO AND VOCAL DIRECTOR

E. W. VON BERGGRUN
DRAMATIC BARITONE

HENRI NEISER
Singing and Dancing Comedian

THE BANDMASTER
WM. WALTERS
Using C. G. Conn's Gold Instruments, the best in the World. Manufactured at Elkhart, Ind.

A "LEADER" WITH A LEADER
THOMAS P. ROPER
MUSICAL DIRECTOR

DENNIE RYAN
CHARACTER WENCH
EDDIE UHRIG
COMEDIAN
BIRCH LOGAN
VOCALIST
BOUI MACK
FEATURING FEMININE FANCIES
FRANK RIZZO
A MAGICIAN OF MERIT

IN ↓ THE ↓ TEMPLE ↓ OF ↓ TERPSICHORE

JOE McCARTY
ARNOLD and WHITE
FRANK BROWN
FRANK MILLER
HARRY YOUNG
HARRY CLEMINGS

THE SONG THEY ARE TALKING ABOUT AND MOST BIG PERFORMERS ARE USING

CROSS THE GREAT DIVIDE I'LL WAIT FOR YOU

WHEN WE HAVE A COMEDY SONG IT'S USUALLY A REAL ONE

Featured by real singers such as BESSIE WYNN, MARY ELIZABETH, ED. MORTON, JACK WILSON, Etc.
If you want to get "Even" more time and "Even" more money, sing "EVEN WITH STEPHEN."

SHE GOT EVEN WITH STEPHEN

REVIEW
—OF—
CIRCUS NEWS

From The Clipper, Beginning February, 1861

1868—*Continued.*

One of the Rizareli Brothers met with an accident while doing their gymnastic performances at Mozart Hall, Cincinnati, O., on March 26. It seems that he was unable to maintain his balance while standing on his brother's head, and fell, apparently unnoticed by the spectators, striking with great force his head against the floor, and causing him to faint. Several physicians were in the hall at the time, and contributed their services to the injured man, who, we learn, was not seriously hurt.

Bryan's Caravan Circus and Menagerie, which starts from Philadelphia, Pa., and makes its first stand at Newburgh, N. Y., on April 20, makes a detour of New York State. This concern is one of the largest and best organized of any that will be on wheels this Summer, embracing every species of beast and bird known in natural history, together with handsome dens of wild animals that will challenge comparison with any other collection on the road. The equestrian corps will be first class, led by Robert Stickney, who was awarded the prize gold medal at Paris, as the champion pad rider. Mr. Stickney is also one of the best vaulters at present in the business. There are many others of equestrian, acrobatic and gymnastic renown in the organization. No better "head men" are attached to a similar organization than John Bryan, as proprietor; Frank Keish, manager; Charley Castle, contractor, and Doct. R. P. Jones, master of publication.

The Golden State Circus opened at Sacramento, Cal., on March 12, under the management of W. R. Blaisdell, in an amphitheatre erected on Sixth Street, between K and L streets, and capable of holding about eight hundred persons. At the termination of their Sacramento engagement they were to start upon a tour throughout the interior of the State. George Constable is the equestrian director and clown. The company also includes: James Leroy, hurdle and bar rider; Wm. Franklin, principal rider; James Lee (not one of the numerous Lee Family), John Faylor, tumbler, and the Siegrist Family. James Beebe and John Godley are leaders of the band. The ring stock includes eight horses and a trick horse. The round top tent is eighty feet in diameter, and there are five luggage vans, a passenger coach for the company, and a light band chariot to hold twelve persons.

George W. Sears, well known in the circus and menagerie business as the "Lion King," died at Augusta, Ill., on March 28, of consumption. He was born in Massachusetts, was about thirty-two years of age, and had been in the business since boyhood, his father being an old showman. In the Spring of 1863 he joined the Mable Menagerie at Delavan, Wis., with whom he traveled two seasons, after which he went to Cuba with Spalding & Rogers, taking a den of performing lions with him. In the Spring of 1865 he was with the Dan Rice Show. The following season he joined Yankee Robinson, with whom he remained until his death.

Dan Rice's Circus and Menagerie commenced operations for the season on March 30, opening at Washington, D. C., for six days. In consequence of the very large number of strangers in the city, attending the trial of the President, business has been far better than was expected. On one occasion many were turned away, standing room not being available. The company makes a very fine appearance on parade, being attired in dresses new and gorgeous. The menagerie is composed of rare beasts and birds, occupying twelve cages. Our correspondent, "Novice," writes: "I attended on the evening of March 31, and found the canvas a mass of human beings. After the entree, the Delevanti Bros. (H. W. Penny and Lewis Kline) appeared on the trapeze and executed a variety of new and thrilling feats. E. W. Perry and his little daughter, Minnie, followed in a prettily arranged two horse act, which preceded some amusing business on stilts by W. C. Young. Little Minnie then appeared with her two ponies, 'Pink' and 'Oberon,' and received liberal applause. The trick horse, Stephen A. Douglas,' was next introduced by Dan Rice, after which Fred Barclay, a very clever rider, appeared, but his horse being one entirely new, never having been used under canvas, did not awaken much enthusiasm. The Delevanti Bros. were then announced for performances on the horizontal bar. The introduction of the wonderful blind horse, 'Excelsior Jr.,' by Col. Rice, was followed by a laughable pantomime, after which the educated mules, 'Pete' and 'Barney,' performed their original specialties. Wm. Kennedy, clown, appears in original sayings, and cleverly sings a comic song. John Trewalla is master of the circle, and Prof. F. M. Nash has charge of the baby elephants. In the side show is exhibited a very remarkable curiosity in the shape of a learned pig, which is really worth seeing. The following is one of the many acts performed by Mr. Pig: Numbers from one to nine, including a cipher, are placed on the platform, and a visitor is asked to give the year in which he was born. The age of the person is then correctly given by the pig's drawing from the numbers placed before him."

The Orton Brothers' Circus and Egyptian Caravan, with six camels, was at Fort Smith, Ark., on March 29. The company starts out from Leavenworth, Kan., about May 1, on its Summer campaign. The show was water bound, and for two weeks was away from its bills in the Southwest of Arkansas. The manager is Dan Orton; treasurer, H. Orton; equestrian director, Miles Orton. W. Cole and Miles Orton have the side shows.

Yankee Robinson, one of the liveliest managers in the circus business, having organized one of the best and most complete equestrian exhibitions that has ever traveled a turnpike, has got under full sail, and we are informed that he is meeting with success through Illinois. The Yankee appears to understand the value of printer's ink, for he is said to have one of the finest collection of pictorial bills, both in design and finish, ever placated upon a billboard by any concern. The following notices of the Yankee's specialties we clip from the Quincy, Ill., papers.

"The Greatest Wonder of the Century.—Those who witnessed the procession of Yankee Robinson's Grand Consolidated Show when it made its gorgeous entree into our city Friday, will, we know, agree with us in pronouncing it the greatest wonder of the century. Wonderful because of its gigantic magnitude, and the wonders that are consolidated under its name. Never has such beautiful women and renowned men been gathered in one show as were to be found in the train of the indomitable Yankee Robinson on the occasion of his entree into Quincy. Never have we, in metropolis or village, looked upon such a string of chariots, fairy cars, coaches, carriages, wagons, omnibuses, ambulances, etc., as were to be seen passing through our city on this memorable day.

"Long and faithfully did we gaze upon the beauties and curiosities of this wonderful combination, and so extensive was the same that we had grave fears as to whether the end of the grand and gorgeous vehicles would ever come. Great and glorious was the procession, and Yankee has good reason to feel proud of the outpouring of young, old and indifferent who gave him such an enthusiastic reception on this, his first appearance for the season. When his wild and tame animals, his beautiful actresses and athletic actors, acrobats and gymnasts, and his beautiful Arabian horses and ponies were gathered under the grand pavilion in the afternoon and evening, the enthusiasm was even more spontaneous and universal than when they passed along the street.

"Inside the mammoth pavilion, the largest ever built in America, all was a mass of living, laughing, joyous people, who sat through the entire performance, growing fat over the feast of fun and mirth that the exhibition produced. Everything was superior, from the world renowned Melville Family through the entire list of actors and performers. The rendition of 'Undine,' in which appears a score of beautiful girls dancing the ballet, and also the uproarious 'Can Can.' Considering Yankee Robinson's Show from the time it made its grand entree into Quincy until it closed its four excellent performances, we must say that it surpasses in grandeur and magnificence anything the American people have ever witnessed in the show line, and in saying this we but give the verdict of the people of Quincy. Yankee leaves us to-day for Camp Point, but he carries with him the assurance that whenever he returns to our city he will receive a generous reception. *Vive la Yankee Robinson.*"—*Daily Herald,* May 3.

"Yankee Robinson's Show.—The unique show of Yankee Robinson was exhibited yesterday, for the first time this year, and we may as well say for the first time, unqualifiedly, for, although Yankee Robinson has visited us with his circus several times before, yet our citizens had never seen this show till yesterday. They had previously seen a part of it, but the whole stock company has been so much improved and augmented, the cortege and train of wagons so changed and magnificently arranged, and the general paraphernalia so much increased in brilliancy and show, that one, in remembering that it has not changed its name, is reminded of the colloquy between the metaphysician and the student: 'Sir,' said the student, 'if I should lose the handle of this old knife, and get a new one for the blade, would the new handle and the old blade constitute a new knife or the old one?' Said the teacher, 'the old knife.' 'But,' said the student, 'if I should afterwards lose the blade and get a new one for the handle, would the new blade and the handle then constitute a new knife?' 'Still the old one,' said the man of learning.

To be continued.

OUT OF TOWN NEWS

BOSTON.

Current week local followers of the stage have for their perusal one first nighter, several hold over attractions, a revival of a former success, and the customary weekly changes at the burlesque, vaudeville and picture amusement places.

COLONIAL (Chas. Frohman & Wm. Harris mgrs.)—Richard Carle and Hattie Williams come to this house 9, in a new musical play, "The Doll Girl." Supporting the two stars are: Robert Evett, Dorothy Webb, Charles McNaughton, Will West and Cherisiah Simpson.

HOLLIS (Charles J. Rich, mgr.)—For the second and last week of the engagement of Annie Russell and her comedy company, "She Stoops to Conquer" is offered. The first week was a success from an artistic and financial viewpoint. Week of 16 and 23, Wm. H. Crane and Douglas Fairbanks, with Amelia Bingham and Patricia Collinge, in "The New Henrietta."

MAJESTIC (Wilbur-Shubert Co., mgrs.)—Second and final week of Winthrop Ames' production, "Prunella," in which Marguerite Clark is featured. The fantasy, with music, has greatly pleased those who enjoy that type of play. "Within the Law," with Jane Cowl, follows.

TREMONT (Jno. B. Schoeffel, mgr.)—"Years of Discretion" enters, 9, upon its fourth and farewell week. Raymond Hitchcock and company are due 16, in "The Beauty Shop."

SHUBERT (Wilbur-Shubert Co., mgrs.)—Forbes Robertson's engagement was to have terminated 7, but his play was extended another week because of the phenomenal demand for seats. On the first night of the third and last week a special mixed bill will be offered at advanced prices "The Wedding Night," which is the new name of "Oh! I Say!" comes next week.

BOSTON (William Wood, mgr.)—The old, popular rural melodrama, "'Way Down East," came into its own again last week, despite the fact that the play has been presented here innumerable times in the past second week.

PARK (Chas. Frohman, Rich & Harris, mgrs.)—Fourth week of Robert Hilliard, in "The Argyle Case," the up-to-the-minute detective play.

PLYMOUTH (Fred E. Wright, mgr.)—"Under Cover," the story of smugglers, real and suspected, more than holds its own here, where the melodrama is now entered upon its eighth week.

CORT (J. E. Cort, mgr.)—A new theatre, pleasant and comfortable, a new musical play, "When Dreams Come True," and a new and youthful star, Joseph Santley, make a pleasing combination. Fourth week.

CASTLE SQUARE (John Craig, mgr.)—A revival of "The Great Ruby." The company has been largely increased for the production. "Stop Thief" week of 16.

NATIONAL (G. A. Haley, mgr.)—A new feature will be introduced at this house 9. The Morton Opera Co., which embraces fifty performers, will give each week, one of the old musical comedy successes such as "The Old Mill," "Madame Sherry" "Broadway Jones." The productions will be under the personal direction of Lew Morton, who was associated with the Shuberts for a long time. "The Red Mill" will be done first.

CASINO (Charles H. Waldron, mgr.)—Last week the Girls from Starland made merry to large gatherings. Will Kennedy was with them, to strew those constellations with the light of his humor and foolery. The secondary stars, so to say, were also plentiful The Star and Garter Show has the stage this week, and right on the heels of the organization are the American Beauties.

GAIETY (George R. Batcheller, mgr.)—"A great show in town" is the information passed around when the Social Maids appear They are here current six days George P Murphy was some star last week, with the Broadway Girls, one of the shows that has a kick with something behind it. The Taxi Girls are following in.

HOWARD (George E. Lothrop Jr., mgr.)—The Robinson Crusoe Girls, who are here for the week, are always pleasant visitors Cora Livingston, female wrestler, and termed by Fred Doherty "queen of all mat grapplers," holds over for a second week. Others occupying the stage are: Mlle. Martha and Sisters, Gilmore and Castle, Johnny Reynolds, Temple and Huff, McKissick and Shadney, Teddy Burns, and feature Howard-scope pictures. Follies of Pleasure Company week of 16.

GRAND OPERA HOUSE (George E. Lothrop, mgr.)—The Honey Girls divided honors last week with "Traffic in White Slaves" pictures. Special nights, however, proved to be the moneyed ones of the week. On one of these nights the "Grand Opera" is the place to go. "A Trip to Paris" Co. is slated for current week, and the incoming attraction is the Robinson Crusoe Girls Co.

KEITH'S (Harry Gustin, mgr.)—This week's bill is headed by William A. Brady's vaudeville production: "Beauty is Only Skin Deep." Others are: Laddie Cliff, "A Telephone Tangle," Frederick V. Bowers and company, Paulson and Goldie, the Patricks, Mabel Sherman, Lane and O'Donnell, and El Rey Sisters.

ORPHEUM (Victor J. Morris, mgr.)—Located here for three days of this week are: Gladys Vance, Oliver-Armando Troupe, Bernard and Harrington, Anderson and Golnes, and Elsie Bergere and posing dogs, and 12-14: Les Arados, Nana, assisted by Alexis, Maurice Samuels and company, Inglis and Redding, and Wormwood's animals

ST. JAMES (Marcus Loew management).—To be seen and heard are: Nano and Alexis, Les Cerados, Inglis and Redding, and Wormwood's animals. For the remainder of the week: Gladys Vance, Oliver-Armando Troupe, Bernard and Harrington, Anderson and Golnes, and Elsie Bergere and posing dogs.

BIJOU (J. W. Craig, mgr.)—Under the new administration this old playhouse has certainly come to life again. The local theatre followers have got to "be shown" once in a while, and Mr. Craig is of the opinion to "show 'em" all the time. The bill this week includes: Plunkett and Daly, Chonirreau and Gingla, Martin and Perkins, Nell Moore, Moore and Marion, and Marjorie Clifford.

BOWDOIN SQUARE (George E. Lothrop, mgr.)—Feature pictures seem to predominate here, as "The White Slaves of Paris" is heavily billed. Tate's Motoring, Roy and Edwards, Tyler and Crolius, Martin and Elliott, Ollie White, and the Lurados complete bill.

GORDON'S OLYMPIA (John E. Comerford, mgr.)—Week of 9: Fileau, Herbert and Dennis, Juvenile Folks, Cantle and Irwin, Mr. and Mrs. Eldon, Wiley, Braxton and Carter, and Max's Circus.

SCOLLAY SQUARE (Gordon & Lord, mgrs.)—Geo. Randall and company, Apollo Trio, Seven Whirlwinds, Page and Newton, Harlow and Hurt, Milano Opera Co., and Dr. Percy Starnes, former organist of Royal Hall, London, in organ recital.

SHAWMUT (H. A. Chenoweth, mgr.)—Week of 9: Dollie Meeden, May and Lillie Burns, Jessan and Jessan, Valley Forge Comedy Quartette, Ted and Clara Steele, Ed. Zoeller Trio, O'Brien and Brooker, and Ruth Wade.

NOTES.

THE Old South, Washington, Huntington Avenue, South End, New Back Bay, Star, Unique, Comique, Apollo, Dreamland, Olympic, New Palace, Ideal, Scenic Temple, Cambridge, Niagara, Roxbury, Harvard, Dorchester, Williams' Ideal, Gem, Day Square, Eagle and others, offer vaudeville and pictures.

OWING to the success of "Under Cover," at the Plymouth, the engagement of Margaret Anglin has been transferred to the Cort, and will begin 23. Miss Anglin will appear in a Shakespearean repertoire. James Sheesgreen is in town looking after the preliminary arrangements.

MANY prominent Bostonians spoke at the Shubert on the afternoon of 3, at a meeting in honor of Forbes-Robertson, which was arranged by the Drama League of Boston, to signalize the last appearance here of the great English actor. It was a glowing tribute.

IT is reported that Mrs. Fiske is to visit the Hub in the near future, and appear in a revival of "Mrs. Bumstead-Leigh." The theatre to be played is not mentioned.

SOME of the plays soon to be produced at the Castle Square are: "Samson," "Just Out of College," "The Ghost Breaker," "The Thief" and "Clancarty."

THE appointment of J. W. Craig, who has been superintendent of Keith's Theatre, Boston, for many years, to the position of manager of the Bijou Theatre, in this city, which is also controlled by the Keith management. He is the right man in the right place. A decided change has already been noticed in the calibre of the shows given at that house under the guidance of Mr Craig.

THE Finlay Sisters and O'Connell were one of the best singing and dancing acts seen at Crescent Gardens, Revere this season. The act seems to be different from others seen.

THE enterprising Manager Chenoweth, of the Shawmut, announces special feature photoplays of three, four and five reels will be shown in addition to the regular show, commencing 16.

HAP WARD'S SHOW, "The Trouble Makers," with those sterling comedians, Raymond Finlay and Tony Williams, play the City Theatre, Brockton, week of 9. The company is booked for the Butterfield Circuit commencing March 5.

"DADDY LONG LEGS."

Henry Miller will appear in his new production Feb. 19, at the Apollo, Atlantic City.

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NEWS OF THE WHITE TOPS.

BY FLETCHER SMITH.

From all parts of the South come reports of bad business and now that the State of Florida has levied such an exhorbitant license upon all shows, both large and small, it is a hard proposition to get around, especially for the two-car aggregations. It was a surprise to hear of the closing of the William Todd Show, for it was looked upon as one of the big money-makers of the South. Mr. Todd was doing bad business, and finally decided to lay off until Spring. He closed at Griffin, Georgia. On the last day of his season his handsome car was partially destroyed by fire. How the fire originated is not known. He is negotiating for the purchase of another and even more commodious car than the one just destroyed.

Dave Gillispie, who was a few years ago side show manager of the Sparks Show, and who has been running a small wagon show, Winter and Summer, through the South, is one of the fortunate ones to keep going and make expenses at least. He uses a novel method to get by, without paying the regular circus license in this section, by billing his show as Gillispie's Theatre Shows. Dave, it will be news to some, is a proud father.

Stoddard and Wallace, last season with the Sparks Show, have signed up for next season with the Downie aggregation. "Doc" Stoddard will be producing clown, and writes that "Toy" will not have to do the fat policeman on the track. They are running a show in Indiana this Winter, and doing good business. Captain Wesley and his seals also go with the Downie Show.

Cal Towers will have a strong line up with the side show, with the Sparks Show, the coming season. P. G. Lowery will furnish the band and the minstrel show, but himself remains with the Wallace Show.

From a reliable source comes the intelligence that the Wallace Show next Spring will be on the Sunday school order, and to hear this rumor out comes the news that most of the lucky boys have signed up with other shows.

Jim Randolph, who has been with the Sparks Show for the past ten years as boss billposter, will blow into quarters a little earlier than usual this Spring, to superintend the overhauling of the new advance car. Jim is slated, it is said, as manager of one of the two advance cars, and his friends are pleased to hear of his promotion.

My old friend Frank Stowell has at last tipped himself off, and now if he would only state where he is going this Spring, we would be satisfied. Frank and Charlie Banks and myself were with Sig. Sautelle, in wagon show days, when Tom Finn ran the kid show and Charlie Ewers was equestrian director. Billie Lorenze was equestrian director, and Capt. Pierre did the high dive as a free attraction. Lorenze and Ewers retired long ago, the former at present being engaged in the grocery business in Pennsylvania. Dave Haley was the general agent, and it is a fact that Sig. cried when he steered him up in Maine for the first time, thinking he was getting too far away from Syracuse. But Sig. made most of his money up in that country, and his name is a household word there even now.

And that reminds me, there is going to be merry war up in the New England States next Summer. Here is a partial list of the shows that are booked for that section: Downie, Wheeler Bros., Tompkins' Wild West, Howe's London, the Singer Show, Frank A. Robbins' and the Sig. Sautelle outfit. With the exception of the Howe's London, all of them are of the same size, namely, ten cars. Bert Rutherford and Frank Frink have already started the skirmishes and it is said that Downie will beat them all into Maine. Just as a pointer, I received a letter from an old-time trooper, Fred G. Milliken, who was with the Main Show, but who is now located in Eastport, Maine, and he states that conditions are bad in that State and particularly along the Eastern coast. The sardine industry was a flat failure last season owing to the scarcity of fish, and money is pretty scarce up there just at present.

"Buster" Young, partner of Walter Young, producing clown with the Sparks Show, was married recently, in New York, to Mr. Young's sister, a non-professional. She visited the show last season and made a host of friends. She is pretty and accomplished, and a skillful amateur photographer.

It is rumored that C. S. Clark will not be car manager of the new advance car of the Sparks Show the coming season, but who his successor is has not been announced as yet. L. C. Gillette, who was assistant manager of the show, is also to transfer his associations, going out as general agent with a Wild West show.

Salisbury is to hold a big county fair next Fall, and the fair grounds now used as Winter quarters by the Sparks Show, have been taken over by the new Fair Association. This probably means that the show will seek a new location for next Winter. If a change is made, it is a safe bet that Sparks chooses some spot in the North.

It was with a feeling of genuine sorrow that his friends here learned of the death of Charles E. Griffin. He and I were together with the Wheeler Show, and put in a delightful season. Mr. Griffin was a splendid man, a true friend and a perfect gentleman at all times. He was a personal friend of the late George Sanger, and visited with him during the Winter lay-off of the Buffalo Bill Show on its European tour. It was the late British showman that taught him most of the French he used in making his side show openings, and he always spoke in eulogistic terms of his noted friend. Mr. Griffin, besides being prominent in the circus field, was for two seasons identified with a wagon show "Uncle Tom's Cabin" Co., and toured New York State to good business. He put Suffern, New York, on the map, and he told me that he used to receive a wagon load of mail every day from his mail order business. He was pretty near the originator of this business, and made a small fortune out of it.

The Williams Vaudeville Company, that took the road for a tour of the South after the close of the Rentz Bros.' Show, is no more. Dick Williams is in Chicago, and his partner, R. A. Mills, in Winston-Salem, N. C. By the way, the latter married the young daughter of Mrs. Williams soon after the close of the Rentz show. Earl Johnson, who was ahead of the show, and also financially interested, is spending the Winter in Florida.

The performers with the defunct Lowande-Robbins Show attached the show property in Brunswick, Ga., but, up to this writing, had been unable to secure anything from the process.

Jack Phillips has his hands all filled for the Sparks Show, and writes that he is now enjoying himself at his home in Columbus, O. He is coming on to Salisbury three weeks ahead of the opening, to run around the fair ground track three times daily, to work off some of his superfluous flesh. Jack is 'way up over the two hundred mark now.

The Sparks Show will have the big concert feature this season a boxing kangaroo. Herr Fritz Brunner will break the animal if it don't break him, and may yet develop into a new white hope.

Bert Mayo is busy at the quarters breaking in new pony acts. He will present this season two menage horses, the bucking mule and the pony on the revolving table. His wife will also appear in the ring with a menage act.

Jethro Almond, who has successfully managed a three-car tent show in the South for the past few seasons, is this Winter appearing in the North Carolina Opera House. He has two cars with him and is doing good business. The Simpsons, Ed. and Josie, recently joined to do their impalement act and concert turn. They were with the Rentz Show last season.

Ten weeks more and then there will be something doing. "I'm going to start saving from the first day. No more Winters like this." How many times have you said that, and how many times have you deceived yourself into believing it. It is worse than a New Year resolution, and a darn sight harder to keep.

I had almost lost track of my old friend, Frank B. Hubin, but I hear that he is no longer at Atlantic City and is now managing an opera house at Pleasantville, N. J. It is not many years ago that Frank was working for Bostock, in the zoo placed in the old public library in Boston. Then he ran a gypsy camp, a sort of a store show, in the New England States, and I was his advance and press agent. He made a big success of it renting vacant stores and fitting them up with small evergreen trees to represent a miniature forest. Small tents under the trees contained fortune tellers and palmists, and every patron had their mits read free. It was a fad all over New England, and there were half a dozen places doing a rushing business on Tremont Row, Boston. He next transferred his camp to Atlantic City, and made good there. His venture with "Uncle Tom's Cabin" did not pan out much, but I reckon he made a swell Legree. George Forepaugh, now with the Tompkins Wild West, was manager or advance agent, I am not sure which. The only thing that prevented Frank from being mayor of Atlantic City, at one time, was the fact that he would not run for the office and was content to remain a member of the fire department. Good luck to Frank and his estimable wife, and may he never have to send me another ticket up in the wilds of Vermont. Remember that, Frank?

Harry Crawford, a wire walker, who works in girl make-up, had them all guessing at the local vaudeville house here last week. He is some wire walker and makes some classy girl. He goes next season with the Sun Show.

Last season's band boys, with Director Phillips are pretty well scattered this Winter. Irvin Tuttle has been seriously ill at his home in Indiana, but is much better just at present. Schneck is ill at Altura, Tex., and Guy Wimmer is getting along on a Winter's job at San Antonio. Mike Leopole is in Savannah. Will Green at Willimantic, Conn.; Charlie Williams, at Richfield Springs, New York, and married. His trouping days are over for the present at least. Guy Cohen, who used to be with the big band, is Wintering at Birmingham, and chumming with "Slim" Lapiere, who has a fine job in the steel works. Bill Yates is putting in the Winter at his home in Danville, Va., and all mail for the popular director should be sent to 941 Caldwell Avenue, Columbus, Ohio.

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AN INTIMATE RECOLLECTION OF FAMOUS SHOWMEN.

BY FLOYD KING.

The good old circus with its gold and gleam and glitter never seems to pall on the dear public. Once a year everybody goes to that popular form of entertainment. Times were when church-going people used the alibi that they were carrying the children to see the animals. But those were in other days. The Methodist Church was the last to remove the barrier which made it a violation of the church rules to attend a circus performance.

Shakespeare says that "It is meat and drink to see a clown." The funny fellows tell us that "it is meat and drink to be a clown." And there you have it from both sides.

However, great and wonderful the circus performance is itself, it can hardly be compared with the wonderful system and business which dominates every part of the great organization. To-night the circus may play in a quiet and unpretentious village, maybe in the shadow of a great mountain, or overlooking a picturesque river; to-morrow it may be across a couple of States more than a hundred miles away in a great city. The thousand people with the show, the hundreds of horses, animals, the four trains of cars, the hundreds of wagons and parade chariots and acres of tents have been transferred in the stillness of the night. The performer awakes in his berth and looks out upon new scenes, new faces, a stranger in a strange land. Surely there is something mythical about the circus.

But to the man who is responsible for the wonderful circus organization, the one who makes it possible for the small boy of six and others of sixty to be happy at least once a year, credit must be given. The most wonderful man of all is the power that directs. The circus owner, and he is generally the manager, is the most wonderful part of all the circus.

There is an old saying among troopers that one who makes good in the circus business can do the same in any other line of work. The best examples of this is to notice those who have deserted the "white tops" for other lines of work. Almost invariably they are successful. The circus makes peculiar demands upon its followers. The life is hard and the work is hard. One must be skilled in many lines of endeavor and human nature to successfully yield managerial ability.

Among the dead showmen James A. Bailey is generally spoken of as the greatest, i. e., among circus followers. The layman labors under the delusion that P. T. Barnum was the greatest. Mr. Barnum was played up stronger in the newspapers than his own show. He was the feature attraction. Mr. Bailey shunned the limelight of publicity. But when Barnum died it may be interesting to note that his death received more space in the newspapers than did that of U. S. Grant, former president. The comparison is made because these two great men passed away about the same time.

I never knew Mr. Barnum, and I therefore cannot write anything that I recall of him. I first met Mr. Bailey soon after I entered the newspaper field as a reporter. I shall never forget the time. It was a beautiful Fall day in the latter part of October. The air was crisp and the sun glistened with radiance on the tinseled beauty of the longest parade I ever saw. It was headed by Mr. Bailey, who rode his favorite horse. It was fitting that he should have led the parade of which he was sponsor.

I was seventeen years old and I had never seen a circus. The city editor of my paper sent me out to "cover" the show and get an interview with Mr. Bailey. Tody Hamilton did the introducing, and Mr. Bailey invited me into the ticket wagon and told me his life story.

It is familiar to all circus followers. How James A. Bailey arose from a humble billposter to the ownership of two of the largest circuses on the road at the time of his death, in addition to controlling interest in the Buffalo Bill Show.

Mr. Bailey said that he alone was not responsible for his show but the men under him. His success was due to the fact that he knew how to judge competent men who served under him. Napoleon, too, attributed his success to his lieutenants. Physically, James A. Bailey was a frail, delicate man. He weighed less than one hundred and twenty-five pounds. In conversation he was slow of speech. He generally shunned the public.

The Sells Brothers, Adam, Lew, Peter and Ephriam, were the sons of a Methodist preacher who rode in a circuit in Ohio as big as some of the Texas counties. The boys left home to peddle Bibles. It proved rather slow, and they began to sell electric belts. They accumulated enough to get a couple of wagons and they organized a wagon show. The boys were very illiterate. It was an old saying that Lew did the figuring for the boys. Before the last of the brothers passed away, ten years ago, he had the satisfaction of knowing that he directed one of the biggest and best circuses in the world. Perseverance and hard work was the only slogan of the Sells Borthers.

Adam Forepaugh, the Philadelphia butcher, did much to elevate the standard of circuses. He was the first to carry a real menagerie with a circus. He introduced many novel features with his show. He talked and acted like a Bowery tough. But he had a heart of gold, and was ever ready to help a brother showman in distress. Charley Davis, the old circus press agent, now living in retirement at El Paso, Tex., tells an interesting story of Adam.

"Along about nine o'clock every night," said Charley, "Mr. Forepaugh would leave his big arm chair at the front door. Preparations were being made to pack away the menagerie. There was always an army of small boys around the door.

"'Get in dere!' he would say, with a great bluff at fierceness, 'and get in dere quick or I'll tan yer hides.' It is useless to say that these small boys never waited to have their hides tanned. And then the old showman would sit down in his armchair and chuckle good naturedly."

Mr. Forepaugh's vest pocket was noted. He called it his private bank. Of course, the usual receipts for the day were recorded by the bookkeeper, but of the side issues, money that came to him from various sources, like privileges for elephant banners, he would plant in his vest pocket. As long as he operated his show he allowed tickets to be sold on the outside, before the wagon opened, for an extra ten cent piece. Every year he said that he was going to eliminate it. But when the ticket sellers would come around to Winter quarters with several hundred dollars advance money for the outside privilege, he would weaken.

Among the living showmen is B. E. Wallace. The story of Mr. Wallace's life, his struggles and misfortunes, is enough to give courage and hope to every American lad. From a pony boy he eventually became the owner of a livery stable in Peru, Ind. He sold some horses to a small circus owner and took a mortgage on the show which fell into his hands.

There was, while he remained in the business, nothing about his show that Mr. Wallace was not familiar with. He was sixty-three years old, but they called him the "liveliest" man about the show. It was not an uncommon sight to see him help unloading the show in a case of emergency. He was modest, retiring, and did not like to be pointed out as "Mr. Wallace."

Once in a Pennsylvania town the business was not up to the expectations. In other words is was a "bloomer." I was standing in the "big top" and the governor came in.

"Well, the natives can look long and good for they will never get another chance to look," he said solemnly.

At another time there was a great dearth of workmen of "rough necks." As I was going on ahead to a big city where we were to show several days later I suggested to Mr. Wallace that I could put an advertisement in the paper for workingmen.

"H—," he said. "The people we want don't read the newspapers."

It struck me as a bit of philosophy.

The Ringling Brothers are the wonder of the circus world. Quiet, mysterious and unassuming. There are four of the original brothers living, Charley, John, Al, and Alf. T. Otto Ringling, one of the original brothers in the partnership, is dead, and his place is filled by Henry, always connected with the show. The organizations they control bear mute evidence of their ability and power.

Eddie Arlington, of the Miller Brothers & Arlington's 101 Ranch Wild West, arose from a 24-hour man with the B. & B. Show. His father before him, George Arlington, still in active harness, had the privileges with the same show. The railroading of the Barnum Show through Europe fell largely upon Mr. Arlington.

Al. G. Barnes is a good example of the pluck and luck characteristic of a showman. Half a dozen years ago he was "clean," and to-day his wealth is near half a million. He is a Canadian by birth. Mr. Barnes learned most of his experiences playing the lumber and mining camps of the far Northwest. He started life as a showman with a trained dog. He gave the natives of Salt Lake City their first look at a "movie."

Jerry Mugivan, who, with Bert Bowers, owns the Howe's London and the Robinson Shows, is a showman that must be reckoned with by the circus giants of the future. Jerry started life as a news "butch" on the 'Frisco out of Kansas City.

Harry Tammen, associate owner of the Sells-Floto-Buffalo Bill Show, did not know what a "half hitch" was when he bought his circus. Ask him anything about a show now. He began life as a Chicago newsboy, and later became a bartender, before he broke into the newspaper field. When an employe tells him that a thing cannot be done he says, "Why not?"

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A CURIOUS WAGER.

One day our boy came running into our tent, screaming at the top of his voice that "a *senor* was coming!" He was very excited and, going outside, we saw a stranger approaching. He greeted us with a "Good afternoon, gentlemen!" What a thing it is, out in the backwoods of the world, far away from one's own people and country, to be spoken to unexpectedly in one's own native tongue! One does not realize, until far removed from civilization, how dear and familiar one's own language can sound.

This man was a German named Karlos Koch, and was on his way from Buenos Ayres to New York on foot. It appeared that he was doing it for a wager of fifty thousand pesos in Argentine money. He told us that his time was limited to three years, and that he had to reach New York by July 1, 1914. Should he fail to do this his energies, from a pecuniary point of view, will be wasted. He had already passed the worst part of the road down in Bolivia, but had still some nasty places to negotiate in Ecuador and Colombia. He said that he was eagerly looking forward to getting on to the railroad in Mexico, as there the walking, following the line, would be easy. He spent one day and two nights with us, and soon after daybreak set off once more. For some time after he left we watched his solitary figure climbing the mountain-side. His undertaking was a plucky one, for whatever money he required on the way he was, according to the terms of the wager, obliged to earn.—From "Across the Andes," in the February *Wide World Magazine*.

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"PUTTING THE CART BEFORE—THE DOGS."

A rather unusual manner of locomotion is the dog-cart of Edwin J. Gould, a cripple, who has traveled over most of the Western States. He is now on his way from San Diego to Portland, Ore., a distance of sixteen hundred and fifty miles. The dogs are harnessed, in the ordinary way in front of the car. [illegible] in the rear, and shoves the vehicle [illegible]. Mr. Gould sits in the cart and steers by a wheel similar to the steering apparatus of a motor-car. The harness is made especially for this outfit, and was designed by Mr. Gould, who is a great lover of dogs and takes immense pleasure in his travels with them.—From the *Strand*.

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HOW THEY GOT ON THE STAGE.

GUS HILL.

You wish to know how I came to go on the stage. My father was a furniture manufacturer in New York, and his lumberyard in the rear of our home, together with the stables and saw mill. All the boys in the neighborhood made the lumber yard their playground. We had a gymnasium over one of the stables where we boys wrestled, boxed and fenced. I took to collar and elbow wrestling and club swinging. I got to be an expert with the clubs, gave exhibitions at amateur entertainments. Every time a fireman or policeman lost his life and left a widow, the boys of the neighborhood got up a benefit for the widow and orphans. As a rule, if an East Side benefit was given, it was at Turner Hall, on Fourth Street. If for some one on the West Side, it was given at Dramatic Hall, on West Houston Street. It was at one of these benefits that I was selected to give an exhibition of club swinging at Madison Square Garden for the benefit of Billy Edwards, the champion lightweight of his day. My success was such that I was engaged to appear in vaudeville, then called variety. I toured the country for some time and had club swinging contests from Maine to California. Was engaged with several traveling variety shows, and after three years of touring I organized a burlesque company, featuring May Adams and Lillie Allyn for one season. After that I organized a vaudeville company, Gus Hill's World of Novelties, with such artists as: Weber and Fields, Montgomery and Stone Haines and Vidocq, Lottie Gilson, McAvoy and May, Sheridan and Flynn, Jimmy Hoey, Nat Wills, Billy Carter, Charley Case, etc. I also organized another variety company, "New York Stars," then Vanity Fair and Gay Masqueraders, two burlesque shows. I also launched "McFadden's Flats," and Owen Davis' first play of "Through the Breakers." After that, in rapid succession, I produced "Man's Enemy," "Happy Hooligan," "Hot Old Time," "Spotless Town," "Gay New York," The Smart Set, "Alphonse and Gaston," The Lilliputians, "Over the Fence," "Lost in the Desert," Midnight Maidens, Tammany Tigers, Joe Welch, in "The Shoemaker," Arthur Donaldson, in "The Wanderers," and last, but not least, that remarkable box office attraction, "Mutt and Jeff," of which six companies are playing Bud Fisher's creations to the most phenomenal business known in the history of theatricals. Have several new productions in active preparation, the next one is Geo McManus' latest success, "Bringing Up Father." Am a stockholder and interested in over twenty theatres. This is the story of my career from the time I first appeared upon the stage until the present time, a period of over thirty years.

J. BERNARD DYLLYN.

A talk with J. Bernard Dyllyn is like a perusal of an old volume of memoirs of stage favorites. Dyllyn belongs to the old school of performers in every sense of the word, and he can recall off-hand the real names of every stage favorite, distinguishing from their stage names, and gives the romances of each, about which the public knows so little, unless it finds its way into the court records.

Mr. Dyllyn graduated into the ranks of his profession through sheer hard work and natural ability and inclination. He is a native of Brooklyn, but at the age of nine years had gone to San Francisco with his family, the Civil War being in progress at the time and the journey being a perilous one. In the Golden Gate City, Dyllyn mastered the trade of gas-fitting, and now he laughingly tells managers, when they offer him a cut-rate salary: "I can make more than that plumbing, I'll go back to my old trade," and the reply usually brings the requisite salary, for the managers are nearly all aware that in forty years of successful stage work Dyllyn has accumulated a "financial independence" equal to that of Hap Ward or any other player, and that he plays merely to keep his mind occupied, and to avoid what he in his droll way terms "the indolence of the idle rich."

It was while working on one of San Francisco's first sky scrapers, fitting in gas pipes, that Dyllyn received the suggestion to go upon the stage. Fellow workmen who heard him singing at his tasks urged that he was better than most of the variety hall singers, and kept continually suggesting that he try for the stage. Just to test his singing power Dyllyn would frequently arise in the music halls and sing airs the orchestra were playing until he was offered a salary to sing nightly in one of them.

With the confidence born of this success he applied for time at the Bella Union, the larger of the two vaudeville houses in San Francisco at that time. The Bella Union was conducted by Sam Tetlow, who gained national infamy through shooting his partner when accused of cheating the partner, and who spent his vast fortune to escape the gallows for the crime. Amelia Summerville (Alice Shaw) was the leading spirit of the big Bella Union, and one of the feature acts for a whole year was the Great Levantine, Levantine being the stage name of F. F. Proctor, owner of the F. F. Proctor enterprises, and one of the big men controlling the vaudeville business in the East. Tetlow, while he was pompous and never went behind the curtain line, was kind to Dyllyn and gave him his first opportunity, and years afterwards, when Tetlow had expended his fortune to escape punishment for killing his partner, Dyllyn met him selling lottery tickets in the street, and had the opportunity to return Tetlow's kindness. From the Bella Union Dyllyn worked Eastward, and has occupied a niche, all his own, in the profession. His last appearance here this season was in Cohan's company, "Johnny Jones," and he has been identified with every star and producer in the profession, his work recently eliciting a splendid eulogy from Samuel Gompers, president of the American Federation of Labor, in Washington.

CAPT. ADAMS ON TRAINED SEALS AND SEA LIONS.

During a recent interview with Captain C. F. Adams, manager for Odiva and her trained sea lions, a CLIPPER representative requested the captain to give THE CLIPPER readers a little of his experience in the show business.

The captain said: "I have been in the show business practically all my life. In the early eighties I started out with trained seals. Also for a number of seasons I was lecturing in the museums for Kohl & Middleton and John B. Doris.

"I managed the old Grand Museum, Grand Street, New York, during 1892-93, until it finally closed its doors for good, and from 1896 until 1909, when I produced the Odiva act, I was connected with Percy G. Williams, in the construction end of his theatrical business.

"Back in 1884, I introduced what was then a novelty in the form of a school of trained seals, which were the first to be seen on a stage in the United States. Those seals caused no end of comment, playing at that time in the museums, which were at that time about the only places of amusement that could handle such an act. In a city where there was no museum a store was rented, and the seals shown to the public.

"In the Spring of 1886, Woodward brought over from England a set of educated, North Sea seals. They were so finely trained that they impressed one as being almost human, and to Mr. Woodward must be given the credit of presenting the best trained seals of the earlier days.

"In 1891 I broke in another set of seals which I had sent from the Maine coast out to Put-in-Bay, Lake Erie, where I met Thomas Webb, and there, with me, he received his first insight into the way of breaking and training seals. In the Fall of 1891, I took Mr. Webb on the road with me, playing fairs and museums. This set of seals I afterward gave to Mr. Webb, and from that time on, to quite a late day, many splendidly trained seals and sea-lions were brought out by Mr. Webb.

"In 1900 I again went back to training sea lions, going into partnership with Capt. Paul Boyton. That set of seals was trained at Percy G. Williams' Summer resort, Bergen Beach, Brooklyn. Those seals played their first engagement at the Old Novelty Theatre, Brooklyn, and that season played the Keith houses and vaudeville theatres. These seals were afterwards bought by Tom Webb, in England, and were used by him later in this country.

"Four years ago I conceived the idea of working sea lions in the tank with Odiva, and suggested to Pat Casey and also J. J. Maloney, who was then associated with P. G. Williams, the idea of bringing out this novelty, but was advised, on account of the immense success of the Odiva act to wait a couple of years and then put in the seals, which would make it a new act. Hence the production of the present act of Odiva and her trained seals, which opened at the Palace Theatre, New York City, and which are now starting on the Orpheum circuit.

"The sea lions we are now using were carried for nine months on the road with the old Odiva act, and every town we played I rented an empty store and worked on them mornings, and between the afternoon and evening shows, until they were brought to their present perfection."

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OUT OF TOWN NEWS

PHILADELPHIA.

The only new offering for week of 9 is "The Midnight Girl," which succeeds "The Wedding Night," at the Lyric. Business at the downtown houses, as well as those scattered all over the city, continues to be excellent.

METROPOLITAN OPERA HOUSE (Alfred Hoegerle, mgr.)—The opera schedule consists of "Faust" 9, "Lucia," at the matinee, and "Herodiade," at the night performance, 11, and "Tosca" 10. The return last week of the Chicago-Philadelphia Company was attended by splendid audiences to witness "La Sonnambula" and "Pagliacci" 2, "Carmen" 4, "Traviata" 5, "Manon," at the matinee, and "Aida," at the night performance, 7.

LYRIC (Lawrence Blumberg, mgr.)—"The Midnight Girl" has its first local view 9. "The Wedding Night" departed 7, after three weeks of splendid business.

ADELPHI (Lawrence Blumberg, mgr.)—"Within the Law" starts, 9, the final week of its long run. Nothing better has been seen here this season than the acting of Helen Ware, in the leading role.

BROAD (Nixon & Zimmerman, mgrs.)—The houses were crowded last week to greet Ethel Barrymore, in "Tante." The star is a great local favorite and she received a very warm welcome. The play was a little bit out of the ordinary, but was made more attractive by the very capable acting of the star, William Ingersoll, a former member of the Orpheum Stock, and their associates. The second week begins 9.

FORREST (Nixon & Zimmerman, mgrs.)—"The Marriage Market" scored quite a success last week, to good houses. The production is beautifully mounted, and afforded plenty of opportunity for Percival Knight and May De Sousa, who were the real stars of the production. Donald Brian's dancing was the principal and best liked feature of his work. The second week begins 9.

GARRICK (Chas. C. Wanamaker, mgr.)—"Damaged Goods" starts, 9, the third and last week. The attendance last week was fully as large as the preceeding week.

LITTLE THEATRE (Beulah E. Jay, mgr.)—The stock, last week, put on starting, 5, a new comedy by Rabbi Isaac M. Landman, entitled "Come and Take Me."

WALNUT (W. D. Wegefarth, mgr.)—"Bought and Paid For" 9, and week. The perennial favorite, "In Old Kentucky," drew splendid houses last week. William Hedge and Maude Parker, in the leading roles, were very capable.

ORPHEUM (C. K. Lord, mgr.)—"The Shepherd of the Hills" 9-14. "A Fool There Was" created a very strong impression, to big audiences, last week.

CHESTNUT STREET OPERA HOUSE (Ralph Renaud, mgr.)—The re-opening of this house on 2, with the Orpheum Stock Co., in "The Case of Becky," was an auspicious occasion. The rejuvenated house was completely packed, and the applause was lavish for the very capable company which will hereafter be Philadelphia's leading stock company. Adelaide Keim, the new leading lady, displayed fine ability. George Barbier was also warmly welcomed by those who recalled him in the old Girard Avenue stock days. The supporting company was also capable in every respect. "The Man Inside" week of 9.

AMERICAN (James Wall, mgr.)—The stock, in "The Gamblers," 9 and week. "The Wrong Way" disclosed itself last week as a clever melodrama, with strong situations. Adra Ainslee was entirely competent in the leading role.

HART'S (John W. Hart, mgr.)—The Stanford Players, in "St. Elmo," 9 and week. "The Devil" enabled Emily Smiley to do some spirited acting last week. Patronage was fine.

B. F. KEITH'S (H. T. Jordan, mgr.)—Sallie Fisher is the feature act week of 9, in addition to Van and Schenck, Will Rogers, the Two Tom Boys, Pat Rooney and Marion Bent, Edwin Stevens and company, Bertie Beaumonte and Jack Arnold, Georgette, the Four Bards, and moving pictures.

GRAND (T. M. Dougherty, mgr.)—Week of 9-14: Empire Comedy Four, Perry's Minstrels, Kuma Japs, Jock McPherson, Hamilton and Barnes, Bartholdi's birds, and moving pictures.

WM. PENN (Wm. W. Miller, mgr.)—Week of 9-14: Willard Simms and company, Cole and Denahy, Jas. H. Cullen, Goldsmith and Hoppe, Prevost and Brown, Arthur and Grace Terry, and moving pictures.

NIXON (Fred'k Leopold, mgr.)—Week of 9-14: "The Porch Party," Mr. and Mrs. Adelman, Mulvern Acrobats, Dick De Leris, Hufford and Chain, the Kaufmans, Lillian Hoffman, and moving pictures.

COLONIAL (Harry Brown, mgr.)—Week of 9-14: "California," Wm. S. Gill and company, Joe Lanigan, Rag Time Trio, Pierce and Maizie, Coombis Bros., and moving pictures.

ALLEGHENY (C. F. Eggleston, mgr.)—Week of 9-14: George B. Reno and company, Wm. Bond and company, Smith and Farmer, Harry Sauber, Rio and Norman, Six American Dancers, and moving pictures.

EMPIRE (W. C. Cameron, mgr.)—Waldron's Trocaderos are scheduled for 9-14. Sam Howe's Love Makers were decidedly in evidence last week, to overflowing houses. The star was in capital form, and furnished innumerable laughs. Florence Bennett, Vera Desmond and Dolly Dupree also pleased the crowds. Roble's Beauty Show 16.

CASINO (Elias & Koenig, mgrs.)—The Bon Ton Girls 9 and week. The Beauty, Youth and Folly Show enjoyed prosperity last week. Blutch Cooper's comedy was of the keenest quality, and he scored big. Tom McRae was on the firing line, and also made good. Lucia Cooper was another talented member of the company. Hastings' Big Show 16.

PEOPLE'S (Charles F. Edwards, mgr.)—The residents of Kensington are taking very kindly to the Progressive quality of burlesque, and a pleasing feature to the management is the big number of female patrons. The Dandy Girls will be tenants 9 and week. There were eight capacity audiences last week to see the Stars of Burlesque. The show was bright and lively from start to finish. The Rector Girls 16.

TROCADERO (R. O. Morrow, mgr.)—The Girls from Maxim's 9 and week. The Rector Girls provided an up-to-date show last week, to the usual big attendance. Leo Stevens and Charles M. Baker had no trouble in furnishing the fun. The Hula Hula dance was the best liked number in the olio.

DUMONT'S (Frank Dumont, mgr.)—Two new skits were on the bill last week. They consisted of "The Hosiery Strikers' Ball" and "Investigating Moya." The comedians let themselves loose, and much hilarity ensued. Eddie Cassady was also in evidence, while Joe Hortis and Bennie Franklin's voices charmed the big houses, as usual. The first part also presented new features.

GAYETY (John P. Eckhardt, mgr.)—The stock burlesque continues in popularity. "At Monte Carlo" was the feature last week, and enlisted the services of Sam Micals, Lillian Perry, Tim Healy, and a host of others.

BIJOU, GIRARD, FOREPAUGH'S, ALHAMBRA, VICTORIA, PALACE, PLAZA and LIBERTY give vaudeville and moving pictures.

NOTES.

THE Pen and Pencil Club, the newspapermen's organization, has scheduled A Night in Bohemia, at the Bellevue-Stratford ballroom on the evening of Feb. 11.

THE Actors' Fund performance takes place April 17, at the Forrest Theatre, and extraordinary efforts are being made to break all previous records for the sum realized from the show.

THE Irving Place Players gave a fine performance of "Friends of Youth" at the Little Theatre, 3.

ROBERT WHITTIER appears in "Ghosts," at the Broad, matinees Feb. 10 and 13.

WORK is being rapidly pushed at the new theatres at Juniper and Market Streets, Sixteenth and Market Streets, and Fortieth and Market Streets, all of which will be completely equipped playhouses, devoted to popular priced vaudeville.

HACKETT RETURNS TO PRODUCTION FIELD.

James K. Hackett is again to become active as a producing manager. For the past three years Mr. Hackett has managed his own tour in "The Grain of Dust." Next season, however, he will produce several new plays, and in addition is likely to once more have his own theatre in New York.

Mr. Hackett's plans at present include an elaborate production of "Othello," in which he, himself, will play the Moor. Mr. Hackett has been invited to play "Othello" at the Greek Theatre, at Berkley, Cal., in September. He has accepted the invitation and will therefore begin his own tour on the Pacific Coast.

"The Melody of Youth," which is shortly to be produced in London, will be the first of the Hackett's production. A notable cast will be seen in this play, which it is expected will be seen at a Broadway theatre, re-named the Hackett.

Brandon Tynan's dramatization of Arthur B. Reeves' "Craig Kennedy" stories and Farnol's "The Amateur Gentleman," will be given early productions by Mr. Hackett, while "A Grain of Dust" will be sent on tour with another actor in the principal role.

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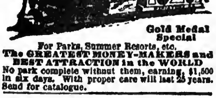

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JOAN SAWYER AND JACK JARROTT have been engaged to dance at the Palace Theatre, New York, week of Feb. 16.

Circus News.

RICE BROS.' NOTES.

Alex. Lowande has been engaged as equestrian director of Rice Brothers' Shows for the season of 1914, and is now at work in Winter quarters, Aldine Square, Chicago, putting the finishing touches on twenty-five head of ring stock.

All baggage wagons with the show have been rebuilt and made practically new. This is also true of the parade wagons and cages. The parade stuff with this show sure does look the part, and will be the subject of much comment wherever exhibited this season.

The Art Dacoma Troupe of five aerialists have been engaged to put on the big act.

The Whirling Erfords have also been engaged, among several other performers with the show last season.

The Howard Troupe, the Three Fredericks and other notable acts have also been re-engaged for the season.

The show will have two rings and an elevated stage, with ten cages in the menagerie.

Rice Brothers are going to make a departure from the normal this year and try to keep all stock on one side of the menagerie. They sure have a fine lot of horses, and if properly groomed and ribboned will be quite a show within themselves.

The show is purchasing all new canvas, new banners and lights. The train has been thoroughly repaired and repainted (and made to look like a new train) by the International Car Company. Rice Brothers will have one of the best looking trains on the road this season.

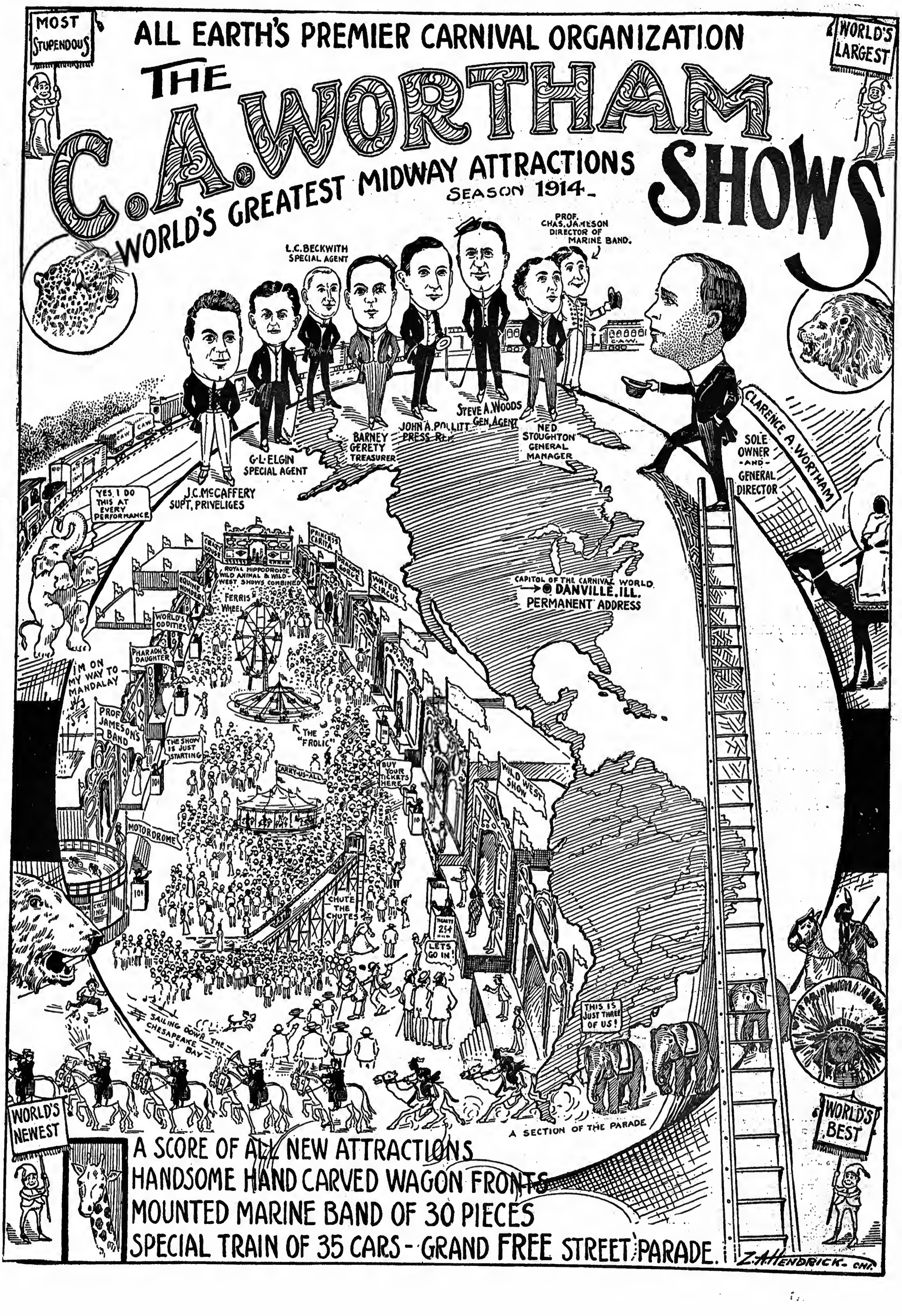
NOTES FROM WHEELER BROS. AND THE STAMPEDE.—A carload of saddle and racing stock that will be used in the Wild West and hippodrome races the coming season arrived at Winter quarters, Feb. 2. Superintendent of Stock Henry Welsh has spent the greater part of the Winter selecting this stock, and it is safe to say no finer lot of Arena horses were ever seen with any show in this country. The Archil Zasectely Troupe of Russian Cossack riders and dancers that were with the Tompkins' Wild West last season, have been engaged for this show, two native lady riders have been added to the troupe during the Winter, making seven in all. Frank T. St. John has been engaged to furnish the outside attraction, and promises a thriller that will surely bring the crowd back to the lot. Clown Alley will be presided over by Geo. Jenuier, as principal producing clown. Among the merry makers already under engagement for this department are: Tom Walters, Russell Bros., Chas. La Belle, Geo. W Hale and Billy Munser. Many new and novel attractions will be introduced in this department. The side show and big animal annex will be under the management of J. S. Robertson, who has been with Mr. Wheeler for several seasons past in this position. He will have a very strong line of attractions, and will be ably assisted on the front by Jas. Daugherty and Harry C. Chapman. The two hour program arranged for the big show will be a very diversified one, forty minutes will be taken up with the Wild West performance, which will be swift and full of ginger from start to finish; sixty minutes will be allotted to the regular circus program, which will be an all star one, and the remaining twenty minutes will be used in the presentation of the hippodrome features, certainly giving the public variety enough to please the most critical. Blackie Howard will be superintendent of canvas. The outfit will be new from the ground up.

THE Society Circus and Wild West of the First Field Artillery, at the Armory, Sixty-eighth Street and Broadway, was held Feb. 6, 7. Many persons prominent in society were present. The performance included a complete circus and Wild West show and a series of jumping contests for civilian riders and military entrants. The prizes were two cups, one given by Colonel H. H. Rogers Jr., commanding the regiment, for the military class, and the regiment offered another for the gentlemen's jumping class. The performances was were under the personal direction of Charles B. Carlisle. The officers of the regiment gave a Mexican Ride in costume at each of the performances. There was an afternoon performance on Saturday.

THE BENTZ BROS.' SHOW has decided not to open until Saturday, April 11. Will ship to some point in Southern Ohio, as the weather will be too cold on old Lake Erie at that time. From the opening stand we will travel to Maine, California, then to Georgia, and close about Dec. 15. This will give the tourists a chance to see the country. So many writing for engagements want to know our opening date, and what territory we are going to make. Now they know as much about it as we do. Our performing animals will be in vaudeville, commencing next week, until the circus opens. We anticipate very little opposition as Tells Bros. have retired. However, we shall keep our weather eye on Ham Dock from Pier number 18. Bentz Bros. will use the first spliced center pole since the days of Pop-Corn George.

AZALEA FONTAINE AND RUTH EDNA, "those two girls," in the "Everglades of Florida," are now under the direction of Harry Spingold, and have been given a long route in the Middle West.

GEORGE (HONEY BOY) EVANS' MINSTRELS played to the largest house of the season Jan. 28, at Hot Springs, Ark. Mr. and Mrs. Evans were kept very busy during their visit by the entertainments provided for them by their many friends here. Upon their arrival they were met at the train by Billy Maurice, whose guests they were during their stay at Mr. Maurice's beautiful country home, Chateau Maurice. The afternoon was a busy one, visiting the Country Club Golf Links, Alligator Farm, Ostrich Farm, etc. A box party consisting of Mayor W. W. Waters and wife, James A. Walleup and wife, W. G. Maurice and wife, and Mrs. Evans. After the performance Joseph Corrington, manager of the Arlington tendered them an elegant luncheon, which proved to be an ovation, as many of the visiting guests of the hotel and admirers of "Honey Boy," kept things lively with stories and songs until the wee small hours, leaving very little time for George to make the morning train.



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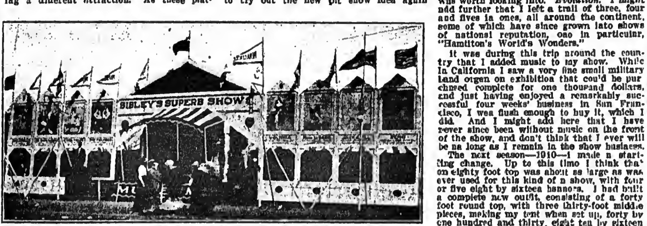
THE EVOLUTION OF THE PIT SHOW.

BY WALTER K. SIBLEY.

It is a far cry from the pit platform show of two decades ago, costing about one hundred dollars to frame up, which would include everything excepting the curiosity to be shown—and sometimes even that—to the elegant pit tent show of to-day, that costs anywhere from fifteen hundred dollars to ten thousand to build, including in its equipment private cars, gigantic imported mechanical organs,, up-to-the-minute electrical apparatus, etc., etc.

It is a much mooted question as to who originated the old style wooden platform show, and as it was before my time in the tent show game, and I can't speak authentically on the subject, I will let my readers settle this question to their own satisfaction amongst themselves, but it remains a fact that that style of show was a wonderful money getter and enjoyed its reign uninterruptedly until the Summer of 1907, at which time "a new Richmond took the field," and thereby hangs a tale, as follows:

During the early Summer of that year I was showing some small towns in Western Pennsylvania, anxiously awaiting the opening of the early fairs. My shows consisted of four platform shows of the usual kind, each one separate from the other and housing a different attraction. As these platforms were not portable, new lumber had to be purchased at each new town or stand, and the platforms had to be built in their entirety each time, entailing considerable expense and much labor.



THE PIT SHOW.

Our first fair for that season was North Vernon, Ind., and on arriving there I came to the conclusion after making inquiries, that it would not pay to go to the expense of purchasing lumber, hiring carpenters, etc., for a fair as small as this one was at that time. There seemed to me to be too many shows of the same character on the grounds, and I had firmly made up my mind not to put up my show at all, when suddenly there came to my mind a conversation that I had had with an ex-business associate of mine a short time before, regarding a gigantic platform show of many pits, all to be seen for one admission.

His idea, as I remembered it, was to build a platform with a frontage of twenty feet and a depth of eighty feet, on which he would have four pits or more, each one to contain a curiosity of some kind. The admission price for this was to be ten cents.

The reason for the small frontage was economy, as at that time nearly all fairs rented ground at so much per front foot, with no charge whatever for the depth. Now it seemed to me that this idea of many pits was a good one, but the small frontage did not appeal to me, as you, of course, would not have room for banner display, and oftentimes you were so crowded on each side by other concessions that the full extent of your show could not be seen, and if it could not been seen you were no better off than the fellow with the small show, as your frontage would be about the same.

I finally decided that I would hire one hundred feet of frontage and enclose a space one hundred feet square, with side wall, leaving the front partially open, and then putting up all of the paintings that I had with me, also using all of my ticket boxes, four in number. The inside was framed with four pits, side by side, facing the front, and all could be seen from any angle. Of course there was no top over this, and all we needed to give the idea a fair trial was plenty of people and good weather, which luckily we got.

The most noticeable thing about the new idea was that it attracted the attention of the people almost immediately on their arrival, and it made it exceptionally easy to get a crowd together to make an opening. The reason for this was that the show was so much larger than any of the other shows on the grounds, and our paintings were so glaring and bright, as well as our canvas, (which was red and white stripes), that it stood out like an oasis on a desert.

The returns from the first opening that I made were so great as to be almost unbelievable—that is, the percentage of the people that were turned, and it satisfied me that the new idea was to be an astonishing success. But better than all else was the fact that after we got things started, and a goodly number of people inside, openings were unnecessary, as the grind was nothing short of phenomenal—a continuous stream all day long.

It seemed to me that about all of the other showmen on the grounds were so busy watching the new idea worked out that they had very little time to tend to their own business, and consequently didn't do very much for themselves at that engagement.

We closed a very satisfactory week there, and I concluded to try the idea again the next week in Bloomington, Ind., the town made famous by the Gentry Bros. With all due respect to the Gentry Bros., my remembrance of the town is that there was more fame there than money, as the fair was an absolute "bloomer," with beautiful weather and all other conditions in its favor. Nevertheless, the new show again proved itself the real thing by taking in more money than the front gate, this being made possible by the fact that the admission to the fair was but ten cents, and my price was fifteen.

From that time on until the close of the season I used the old platform idea, figuring that I would build the new pit show as it should be built the next season. I didn't have much fear of anyone stealing the idea, as it was only in the embryo and didn't convey much.

At the conclusion of my regular season I played an extra stand (Waco, Tex.), in order to try out the new pit show idea again under conditions that would be liable to be met with during a season. This was at a carnival put on by the local lodge of Eagles, and I had as competitors such representative showmen as Fred B. (Happy) Holmes, Al. Pierce and Baba Delgarian, and I felt sure that if my pit show did at least as well as they did that it was an assured success.

Well, I not only did as well as they did, but again took in more money than the gate, which, of course, elated me very highly, and satisfied me that I could go the limit with this new show for the next season.

The next season (1908) I placed my several attractions at Revere Beach, Mass., for a short time, or until I could get the new show together, which consisted of a thirty by sixty red and white top, and a few red and white advertising streamers, four banners, the necessary pit frames and a few flags. I bought this top without poles or stakes, as at that time I was moving my show as baggage and it was pretty hard to get poles and stakes over the roads that I expected to travel.

The entire cost of this show could not have exceeded $1,000, yet the season's gross business was more than $30,000, which at that time was very remarkbale for a show as small as mine was. Of course up to this time I didn't have any competition with smaller shows, which helps to account for the good business. I err when I say that I didn't have any competition. Along in September of that year I joined a certain well known carnival manager to play a few fairs through the South, and on my arrival at Louisville, the first fair that I was to play with him, he started to make himself rather nasty, among other things refusing to locate me properly, saying my show took up too much room, that I was going to give the people too much for their money, and that for that reason that it would hurt the other shows that he had booked, etc. He finally located me, and during the week I found out that he had heard of the remarkable success of my new show in Canada where I had just come from, and he thought that if he could freeze me out that he and one of his concessionaires, a prominent animal showman, would put one on themselves and get all of the money instead of percentage.

I lasted one more week there, by which time they had their new show ready, and to give them the credit that is due them, it was a much more costly and better looking show than mine was at that time.

Of course, this spelled evolution and was to be expected. As they didn't have much time to get them together, they didn't have any curiosities; they showed animals exclusively, mostly wild animals, and, to my way of thinking, it was a very good show, and it certainly looked like a real show.

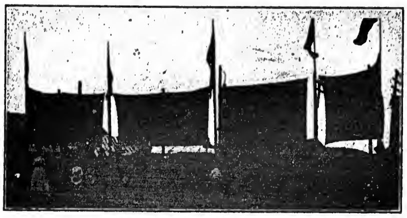
At this same fair I met the now famous Doc. Turner with a single pit show, and he was so taken with the idea of my show that as soon as he could decently do so he jumped from this company to San Antonio, Tex., to build a similar show of his own, which he did—and, of course, this was an improvement over mine, too. Evolution again. Doc. Turner is now a rich man—as riches go in the small show game.

In the Fall of that same season, while showing at Charleston, S. C., I ran across Harry Metz, with two platform shows, with which he had been reasonably successful, but the business that I was doing with my show was too much for him, and the next season Harry had a multi-pit show with good attractions—of course, much better than mine. Harry is a rich man now, being heavily interested in vaudeville and moving picture houses in New Jersey. REAL GOOD pit shows spell *success*.

Up to this time Four-in-One was the generally accepted name for this style of show, as four pits was as much as anyone thought necessary to put in the show, but the next season I put in five attractions, and made a complete tour of the United States and Canada, leaving New York Jan. 28, 1909, for Tampa, Fla., making the following stands, in order: Tampa, Havana, Cuba; New Orleans, Los Angeles, San Francisco, Portland, Ore.; Edmonton, Alta., Can.; Calgary, Winnipeg, Brandon, Killarney, Man.; Thief River Falls, Minn.; Lethbridge, Alta.; Cranbrook, Nelson, B. C.; Everett, Wash.; Great Falls, Mont.; Denver, Col.; Pueblo, Col.; Pawnee, Okla.; Hot Springs, Ark.; Nagitoches, La.; Alexandria, La.; Live Oak, Fla., concluding the season at Jacksonville, the last of November, after forty-four weeks of "wildcatting," during which time my business grossed better than $52,000. While in Portland, Ore., I added another attraction to my five—a water act, and a good one too. I now had six pits, and each one of them was worth looking into. *Evolution*. I might add further that I left a trail of three, four and fives in ones, all around the continent, some of which have since grown into shows of national reputation, one in particular, "Hamilton's World's Wonders."

It was during this trip around the country that I added music to my show. While in California I saw a very fine small military band organ on exhibition that could be purchased complete for one thousand dollars, and just having enjoyed a remarkably successful four weeks' business in San Francisco, I was flush enough to buy it, which I did. And I might add here that I have never since been without music on the front of the show, and don't think that I ever will be as long as I remain in the show business.

The next season—1910—I made a startling change. Up to this time I think that an eighty foot top was about as large as was ever used for this kind of a show, with four or five eight by sixteen banners. I had built a complete new outfit, consisting of a forty foot round top, with three thirty-foot middle pieces, making my tent when set up, forty by one hundred and thirty, eight ten by sixteen banners, plenty of burgees, streamers, etc. This, of course, made a very large and attractive show, as the color scheme was red and white. I also added a new attraction—an electric chair—making seven satisfaction giving pits in all. I forgot to mention that I also added twenty cages of small animals, mostly monkeys of different species. These cages were arranged ten at each end of the tent, so that they balanced the show.



THE ORIGINAL MULTI-PIT SHOW.

As my top was one hundred and thirty feet long I required one hundred and sixty feet over all to set it up in, and that gave me one hundred and sixty feet front, eight sixteen foot banners with the line lose in between them.

This size front illuminated at night by four three thousand candle power flaming arc lamps—I had discarded the old style torch the season before—made a very imposing front, and as we made it very plain that everything could be seen for the one admission—ten cents—money flowed in.

At the conclusion of the previous season I purchased a very fine private car, which, after the necessary alterations were made so that I could carry my show and people in it, cost me about $5,000. This show, with all of its equipment, including the car, of course, cost about $8,500. Quite a difference from the platform show of a couple of years ago, costing about $200. Evolution.

It was during this season that I framed a novelty Scotch band of eight pieces. I now had the band and the organ, and carried twenty-two people, all told, and broke records for money taken at every fair that I played. In fact, the show commenced to attract the attention of many circus proprietors, among them Edward Arlington, one of the owners of the 101 Ranch Wild West.

Pit shows were now springing up all over the country like mushrooms, good, bad and indifferent, but each one spelled progress, as each builder would try and improve on what he had before. Every carnival company of note now had a multi-pit show—in fact, the pit show in many cases was the "piece de resistance." Park managers were now getting on to the fact that a pit show was a pretty good show to have in their park, as was evidenced by the fact that Dominion Park, in Montreal; Riverview Park, in Chicago, and the largest park in Baltimore all had pit shows, and these shows were all good shows, too.

Circus men were now speculating as to whether the pit show as a circus side show would get as much money as the old style closed-in side show. In my talks with some of them that I happened to know I argued that the pit show would get a much better percentage of the gross on the season than the closed show. I believe that if the side show of a circus takes ten per cent. of the gross that that is all they expect. I made a deal with Mr. Arlington, of the 101 Ranch, who was putting out a new show that season—1911—"The California Frank Wild West," to furnish the side show.

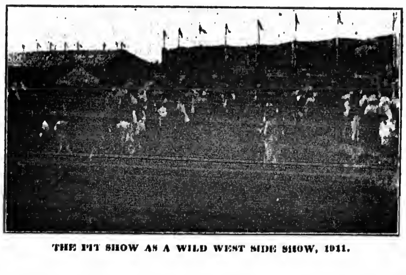
I proved my contention that the pit show was better than the usual side show by taking about twenty-five per cent. of the gross receipts on the season.

There is hardly a circus of any prominence in America to-day that has not got a pit show. Among the most prominent, the Ringenbeck-Wallace Shows, 101 Ranch Wild West, and the Buffalo Bill-Pawnee Bill Wild West before its lamentable finish.

EVOLUTION.—Even the "all wise" circus man can sometimes be taught something by the "lowly" carnival follower.

The pit show of 1912 was about the same as the one of 1911, excepting that each manager was vieing with the other to secure the most suitable attractions, which, by the way, were becoming very scarce, as a new field had been created for them, and it was a big one, too.

In the early Spring of 1911, Dreamland Park, at Coney, was destroyed by fire, leaving a great vacant space in the most desirable location on Surf Avenue. Sam Gumperts, who was the manager of Dreamland, was at a loss for something that could be erected quickly on this spot, as on account of its great rental value it was bad business to let it remain idle for any great length of time at that season of the year. Someone suggested an open front or pit show to him, and "Selah," a new magnate, was born, for from that small beginning has grown the world's greatest pit show, the "Dreamland Circus Side Show," and has made a well deserved fortune for Mr. Gumpertz. This show probably takes in and makes more money in a season than any similar-priced show in the world.



THE PIT SHOW AS A WILD WEST SIDE SHOW, 1911.

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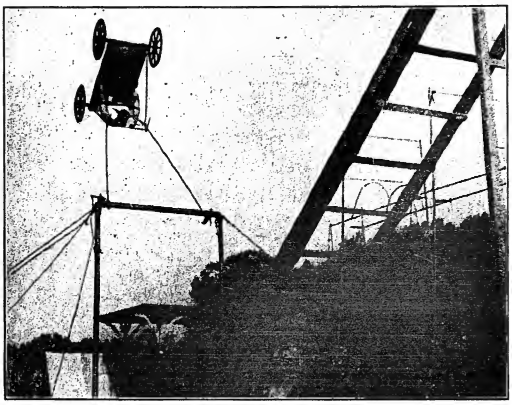

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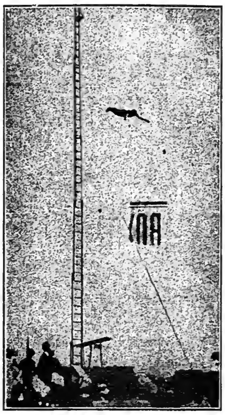

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Mr. Gumperts makes an annual trip to Europe in search of the best and most novel attractions for his show, paying prices for curios and salaries to freaks, that a few years ago would have been considered the height of folly. I should judge that this particular show does a gross business on the season of well over one hundred thousand dollars, of which thirty-five or forty per cent. had ought to be net profit.

There is no question but what this show is the peer of any permanently located pit show, and the amount paid in rent alone would be a good season's business for the average pit show.

You who are familiar with the show business take a good look at the "Dreamland Circus Side Show," when visiting Coney Island, then jog your memory back to the time of the single pit platform show, keeping in mind the fact that the admission price is exactly the same—don't it spell evolution?

Chicago as well as Coney Island has its pit show magnate in the person of a young man by the name of Armstrong. Mr. Armstrong has the pit show privilege at Riverview Park, in that city, puts on a show every season that would make some of the circus side shows that I have seen look like that expressive slang phrase, "thirty cents." And, incidentally, Armstrong is fast accumulating a fortune, and he started with a single pit show, too. Evolution.

The Spring of 1918 it occurred to me that all of the pit shows had about the same attractions, looked alike, and were run about the same—I mean the ones that I had met on the road—so I concluded to make a radical change, at least in the appearance of mine. I purchased a wonderful mechanical organ, for which I paid $7,500, discarded all of my old banner paintings, had built a sixteen section scenery panel front, each section six foot wide by eighteen in height, having an opening five by five feet, three feet above the ground. This gave the open front effect of the old banner front, but added a little more "class" to the show, and made it appear entirely different from anything I had ever seen on the road. The back wall of the show that could be seen from the front was covered with a special set of scenery.

Everything around this show was new from stake to flag, and if you reckon in the cost of the cars and wagons that it takes to handle this show, $15,000 in round figures would hardly pay for it. This show is illuminated at night by eight three thousand candle power flaming arc lamps on the front, and the inside by twenty-five hundred Watt Tungstens. The attractions number eight, none of which is featured. We feature the general show instead of any particular attraction. The show for 1914 will be about the same, excepting that the front will be made a little longer.

As I said in my opening, "it is a far cry from the platform show of two decades ago to the wonderfully attractive and remunerative pit show of to-day;" a show of quality has been evolved from a show that has, at some time or other, housed every kind of a fake that could be perpetrated upon a credulous public. A show has been evolved that is so diversified, and yet so cheap to see, that almost everybody can be pleased and satisfied. A show has been evolved that is a sure money maker for its owners, providing they understand their business.

The wonderful money making possibilities of the pit show have, as yet, only been touched upon, as evidenced by the fact that a comparative newcomer in the game, Max Klass, at the Toronto Exposition, last Fall, did a gross business, with his pit show, of but a few dollars less than $10,000, and the best that had ever been done at that fair before was a little less than $5,000, and remember this was no accident.

Mr. Klass is one of the younger generation of pit showmen, and I am sure that he is going to make us step lively to keep up with him.

The names of the successful pit showmen of America that run through my mind now are as follows, and remember, these are not all of them by a long shot: Klass, Karr, Weeks, West, Harry Metz, Ted Metz, Steve Mills, Hamilton, Armstrong, Schaeffer, Gumperts, Omar Sami, Doc Turner, Jack Pollitt, Johnny Jones, Tommy Rudloff, and your humble servant.

◆

The Great Liberty Shows, controlled by Solomon & Dorman, are now "dressing up" and will be ready early.

"WHEELS AND RINGS."

BY GOSH DARNIT.

EDITOR'S NOTE.—This column is for Exposition, Park, Fair, Carnival, Circus, Wild West and Amusement Resort Concessionaires. Gosh Darnit shall endeavor to make its contents newsy and reliable. With your support it shall be such.

"Tramp" Friedman will have a bellboard this season.

Robert M. Mitcham will have a number of concessions with Miller Brothers & Arlington's 101 Ranch Wild West, opening at Madison Square Garden, New York.

B. Moad and Tony Spring have a shooting gallery, feather flowers and a number of other concessions in a store room in Brownsville, Tex.

The Fair Amusement Company, of New York, will have all of the wheel concessions with the C. A. Wortham Carnival, except the vase wheel, which D. M. Atwood will have.

John Auohe, who is famous for his Snooky Ookum dolls concession frame-ups, will have some concessions with the Great Patterson Carnival.

Mrs. Jay W. Coghlan will have one of the best framed-up knife racks on the road this season.

Albert Heath has a number of concessions with the Great White Way Carnival.

Willis Levene has three concessions with the Lewis & Dyer Carnival.

Maude Jameson will have cane rack with the C. A. Wortham Carnival.

Felece Bernardi will travel in his own private car this season, with the Herbert A. Kline Carnival.

J. J. La Belle plans to have a knife rack of the extraordinary kind.

Harry Hosch has a number of concessions with the Tropical Amusement Company, now touring South Carolina.

Paul Hunter has all of the wheel concessions, except the Japanese vase wheel, at the George Washington birthday celebration at Laredo, Tex., next week.

Jake Davis has the Teddy bears and Snooky Ookum dolls concession with the American Carnival, now touring Texas. W. A. Moore has the cook house with the same organization.

John Garvey has the golden glass wheel with the American Carnival.

Frank Coplan has a very neatly framed-up cook house with the Lachman Carnival.

J. Fred Pletz expects to become a full fledged concessionaire this season.

W. J. Kehoe is partial to hoop-las as a concession business.

Elmer Cohan has a hoop-la with the Great White Way Carnival.

C. D. Seagle will have a number of Teddy bear wheels.

Al. F. Goldberg is not demonstrating hill-books any more, but is now putting out punch-boards in San Antonio.

C. E. Myers will place his rug wheel permanently with some big carnival this season.

Bobby Burns still has his knife rack with the Tropical Amusement Company.

Sam Gluskin will again be with the Fair Amusement Company.

C. W. Parker's shooting galleries are with quite a number of carnivals.

T. H. Gaither, with his original Jack Johnson ball game, is touring Texas with David Lachman's Carnival.

Joe Rogers and Harry Howard will again be with Felece Bernardi.

Gosh Darnit is not going to try to be a professor in the "Chump" College, as he don't believe in the liberal education of "Simps." Moral: Don't be a "Chump" educator.

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ANNIVERSARY GREETINGS

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C. A. WORTHAM MAKING ELABORATE PREPARATIONS.

(*Special to* The New York Clipper.)

Danville, Ill., Feb. 7.

It is no exaggeration to say that Danville is all agog over the preparations being made by C. A. Wortham, at the Winter quarters of his "World's Greatest Midway Attractions" for the season of 1914.

Manager Wortham stands high in the estimation of the citizens of this community, and rightly so, for he has made an enviable record as a carnival producer, and at no time has he permitted any of his employees to descend to questionable methods.

Wortham's general staff this coming season will include: Steve A. Woods, general agent; John Alexander Pollitt, director of publicity; G. L. Elgin and L. C. Beckwith, special agents; J. C. McCaffery, superintendent of privileges; Barney Garety, treasurer, and Professor Charles Jameson, director of music. Ned Stoughton, who has had many years of practical experience in the carnival business, will be the general manager.

Billed as "All Earth's Premier Carnival Organization," the C. A. Wortham Shows will undoubtedly cut a big swath this year. New cars and new wagons have been recently purchased, which will be added to the equipment now being manufactured in this city. A street parade will be a feature, and Manager Wortham promises a number of surprises in this direction. The season will open in Danville, and professional people from all parts of the country are expected to be on hand to attend the inaugural. Your correspondent is justified in predicting that the C. A. Wortham Shows will be given a send-off in this city when the band plays next Spring, such as has seldom been accorded any amusement enterprise anywhere.

◆

The Col. Lagg Greater Shows will open at Birmingham, Ala., Feb. 28.

WANTED FOR LUNA PARK—CONEY ISLAND—SEASON 1914

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CURIOSITIES OF ALL KINDS
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SEASON 1914 SEASON

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Can Place One or Two First-Class Money-Getting Shows with Neat Frame-ups, One or Two Good Platform Shows. The following shows write: Lunette Show, Working World or Midget City, Dayton Flood, London Ghost Show.

This will be a Fifteen Car Show this season, carrying Seven Flat Cars, Five Baggage Cars, Two Coaches and Our Own Private Car.

Free acts all booked. The following is the list: ARTHUR C. HOLDEN, in his 110 foot Back Somersault High Dive. MISS MAE ECCELSTON, Premier Lady High Diver, in her 60 foot Head Foremost High Dive. MISS ECCELSTON is considered the most perfect formed lady diver in the business to-day. THE FLYING ARROWS, in their Sensational Casting Act. A Sixteen-Piece Band and a Steam Calliope. Can Place Three More Diving Girls and One More Sensational Acrobatic Fancy Diver, a Fat Lady Diver, or Good Comedy Woman for my big Water Circus. This is the Largest and Most Complete Water Show ever originated for traveling purposes.

NOTE—The following is a list of the fairs that the shows played under my management last season: Rutland, Vt.; New York State Fair, Syracuse, N. Y.; Batavia, N. Y.; Cobleskill, N. Y.; Lancaster, Pa.; York, Pa.; Danville, Va.; South Boston, Va. I play most of these same fairs this season with the Virginia State Fair added to the list. I have a few concessions still open. Photo Gallery, Cane Rack, High Striker, Soft Drinks and Ice Cream Cones, Cracker Jack and Candy. No concession under $15.00. WANTED, a Steam Calliope Player. State lowest terms in first letter and what you can play. NOTE! Showmen and Concession Men, while in New York you are cordially invited to make this office your headquarters. You are always welcome. Address all mail to

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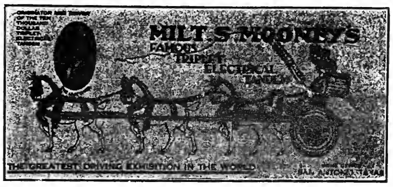
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PERFORMER vs. STAGE CREW.

D. J. FOX.

For many years past there has been considerable discussion on many of the various trials of those connected with the theatrical profession, namely, the attitude of the manager towards his many employees, the booking office to the agent, the agent to the performer, and the performers to each other. But it is seldom that anything of consequence is mentioned regarding the most unheard of, yet the very necessary part of practically each and every act, *the stage boys*.

Were space allowed it would be an easy matter to detail many of the occurrences which have been brought to my attention, and much could be written on this subject, but it is not necessary to draw out what may be stated in fewer words. I believe it would be well for all in the profession to consider these few statements and take them for what they are worth to you, and I am sure that much good will be derived by some, for, as all of you know, the stage crew in some way or other is greatly responsible for your proper interpretation of an act.

They are not all the common "riff raff" that you no doubt believe; indeed, there are many of these boys who are far more advanced in intelligence and politeness than the trouble maker who cannot be suited, and if you expect to receive courtesy you must necessarily show same, for none of us are strictly indebted to each other on first meeting. The boys behind are in a measure responsible for many of the great successes of the past and present. When a fine setting is made, and is rapidly followed by another of large proportions, the performer receives his applause, etc., but does the man behind receive his share?

The answer, dear friends, is small and very simple, and, as you are all aware, is "No." There are many of our present day shows, and also a large number of vaudeville acts, that depend upon the exact and rapid setting of an act, the various lighting effects, etc., for the major portion of their success, but who does not at any time consider that a slip of the smallest kind by the crew would blast hopes for success. Yet it is often that such persons are most unreasonable towards the hard working boys behind.

How many of these boys assist in the manipulation of the props, which, should they be but a second too late, or too early, would bring down heated argument? But, being right on the job, does their attention bring any benefits, or even a pleasant smile? True, there are many dollars given each week to these boys for the assistance they render, but often it is given with a growl, and from a number of cases, which I could personally recite, I know full well that many of them would rather have received a pleasant and honest "thank you," and have the party leave as friends, than to have received triple the sum given.

Ladies and gentlemen of the profession, you are the only audience these boys play to, and unless you assist them in their work with kindness and a pleasant word, such as you expect from the gathering in a theatre, it is only reasonable to believe that they cannot act in perfect unison. There are, indeed, many things which tend to widen this gap between you, and is it not foolish for you to appear at a house on Monday for rehearsals, and on account of possibly not doing well the previous week, carry your grouch and make it miserable for the folks in the next town, when, if you would swallow your disappointments and appear with a smile and a pleasant word of greeting, everybody will like you, and your stay will be so pleasant that you are bound to put the proper feeling and life into your work, with the result that you would go a hit with all concerned.

Think it over and see if you cannot figure that I am right. The dressing room question is another that often is the cause of foolish argument. Is it proper to believe that the stage manager has discriminated against you in allotting rooms, unless you proved yourself a crab on a previous visit? Then you are only entitled to the worst they can give you, and often that is far too good.

Then, again, are not brother and sister performers who have children with them entitled to some consideration? Cannot you place yourself in the same place? I know that any little favor would be gratefully received, so it is up to you to accept what they have planned for you and make the very best of it. These and many other matters of small importance are often the causes of hard feelings and petty jealousy, and which, if agreeably handled, usually bring a word of praise which has been justly earned, and which usually repays you for the slight hardship endured. Petty arguments are usually used against you, and as a rule tend to cheapen the profession. Give all matters of courtesy and attention your consideration and all things will look brighter to you.

In making these few statements I do not wish to be taken as insinuating that in all cases the performer is to blame. No, there have been numerous cases in which the best and most refined ladies and gentlemen of the stage have been subjected to abuse from some ignorant personage in the crew or theatre, and which we all agree should not be allowed to go unchallenged.

My experience has not been of such long duration, being a matter of about eight years, but has taken in nearly every branch of the profession, including drama, vaudeville, musical comedy, circus, carnival, medicine show and movies, and the man behind and the man ahead. It is my belief that all who do good are deserving of a word of praise, no matter how small, and even an earnest try is deserving of some appreciation. So, as you expect to get your hand from the audience, you in turn hand it to the crew.

Season 1914--RICE BROTHERS

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WANTED: feature acts, something of unusual merit, nothing too high-priced. Must be real attraction. Also want real side show freaks, punch and talking man; six Oriental dancing girls; men for second opening and ticket sellers, people doubling concert given preference: colored band and minstrel company; A-1 boss-butcher and good peddlers; men for novelty tintype machine; high pitch man; absolutely no grift. Address JAMES W. BEATTIE, Privilege Manager

WANTED: 18 musicians for the big band. Address H. W. WINGERT, Musical Director

WANTED: four, six and eight horse performers, also grooms. Address JOHN McMASTERS, Boss Hostler

WANTED: cooks, waiters and privilege car people. Address JAMES BABCOCK

WANTED: bill posters, two contracting agents and 24 hour men. Address H. R. MOORE

WANTED: a few high class clowns, all performers. Address ALEC LOWANDE, Equestrian Director

All others address AL. G. CAMPBELL, General Manager, and C. W. McCURREN, Asst. General Manager

We want competent men who can do adjusting and handle press. Season opens early in south

RICE BROS. continues to be the classiest ten-car show in America

WANTED: a troupe of five to seven Arabs. The Morocco Troupe write.

OUT OF TOWN NEWS

Newark, N. J.—Newark (Geo. W. Robbins, mgr.) "The New Henrietta" Feb. 9-14, with W. H. Crane, Douglas Fairbanks, Amelia Bingham, Patricia Collinge and others. An extra matinee will be given on Lincoln's Birthday. "The Fight" 16-21. Henry Miller drew well 2-7.

SHUBERT (Lee Ottolengui, mgr.)—"At Bay" 9-14, for the first time here. Doris Keane will appear in "Romance" 16-21.

PROCTOR'S (R. C. Stuart, mgr.)—A good vaudeville bill for the holiday week includes: "Cavalleria Rusticana," with twenty-two people; Saunders and Von Kunis, Miller and Lyle, Edwin George, Jimmy Lucas, Gormley and Caffrey, Belle Onre, and Imhoff, Conn and Coreene.

ORPHEUM (M. S. Schlesinger, mgr.)—The Brownell-Stork Stock Co. offers "The Five Frankfurters," for the first times in stock, week of 9, with Mary Murphy, from the "Broadway Jones" company, engaged specially for the week. "Raffles" next.

MINER'S EMPIRE (Tom Miner, mgr.)—Robie's Beauty Show, in "Oh, Oh, Josephine," 9-14, with James Rowland, Johnny Walker, Sam Green, Libbie Blondell, Doris Thayer and Augusta Lang. The management offers special prizes of fifty, thirty and twenty dollars for the best Tango and novelty dancers appearing during the week. The Gay New Yorkers 16-21.

LYRIC (R. C. Stuart, mgr.)—Pictures and vaudeville. Bill Feb. 9-11: The Albergs, Florence Mascotte, Manly, Hart and Leigh, "The Frolicers," Logan and Ferris, the Benedettos. Feb. 12-14: Altus Bros., the Xylos, James Kennedy and company, Thomas Saparo, Holer and Bogge, and "The Vegetable Garden."

MAJESTIC (Harry Hyams, mgr.)—"The Little Lost Sister" 9-14. "One Day" next.

ODEON (Mr. Pope, mgr.)—This house discontinued stock 7, and inaugurated a season of moving pictures 9.

KENNEY (John McNally, mgr.)—Pictures and vaudeville. Bill 9-11: Edwina Barry and company, "Billie" Seaton, Conkley, McBride and Milo, and Mimelli and Sidelli. For 12-14: Sherman De Forrest and company head the bill.

WASHINGTON (O. R. Neu, mgr.)—Pictures and vaudeville. Bill 9-11: Viola Duval, Frank Rae and company, Brady and Mahoney, Stewart and Gold, and Eugene Trio.

NOTES.—Stanley De Wolfe, of the Olean Stock Co., was injured in the chest last week by the discharge of a revolver during the action of "Billy the Kid" but was able to finish the performance ......The License Committee of the City Council has raised the license for freak shows from $2.50 to $50.

Jersey City, N. J.—Majestic (F. E. Henderson, mgr.) "The Lure" week of Feb. 9. "Mutt and Jeff in Panama" follows.

ACADEMY (F. E. Henderson, mgr.)—Variety and the latest in photoplays.

BON TON (Ed. U. Cadugan, mgr.)—Photoplays and mid-week changes of variety and new song revue.

MONTICELLO (Robinson & Barns, mgrs.)—The new management here has made many changes, and contracts have been arranged for many high class feature photoplays.

ORPHEUM (Anthony Michel, mgr.)—Ten strong variety acts for week of 9, and daily change of moving pictures.

BROADWAY, HAYONNE.—The stock at this house present "The Time, the Place and the Girl."

Buffalo, N. Y.—Star (Dr. P. C. Cornell, mgr.) "Seven Keys to Baldpate" week of Feb. 9. "Mademoiselle" 16-21, and the photodrama, "Quo Vadis?" is the weekly Sunday offering.

TECK (Messrs. Shubert, mgrs.)—"The Chocolate Soldier" week of 9. Gaby Deslys 16-21.

MAJESTIC (J. Laughlin, mgr.)—For week of 9, "A Fool There Was." "The Shepherd of the Hills" week of 16. Kleine's "Antony and Cleopatra" is the current photoplay feature.

SHEA'S (M. Shea mgr.)—Bill week of 9: Joseph Jefferson and company, Dainty Marie, Bronson and Baldwin, Kirksmith Sisters, Elida Morris, Charles Weber, and pictures.

ACADEMY (M. B. Schlesinger, mgr.)—Bill week of 9: Dick Ferguson, Charles Loder and company, Kitty Flynn, O. E. Falls and company, Fox and Evans, Four Musical Misses, Bobby Burnett and Dippy Deers, assisted by Flo Bennett.

GAYETY (J. M. Ward, mgr.)—Bowery Burlesquers and Truly Shattuck week of 9, Watson Sisters' Show 16-21.

GARDEN (W. F. Graham, mgr.)—Milliant Maids week of 9, Mischief Makers week of 16.

Albany, N. Y.—Harmanus Bleecker Hall (Edward M. Hart, mgr.) Mischa Elman, violinist, in concert, Feb. 3, was a notable event of the week, and he was greeted by a crowded house. May Robson, in "A Clever Woman" comes 9. "A Girl of the Underworld" 10, Al. G. Field's Minstrels 11.

PROCTOR'S GRAND (Howard Graham, mgr.)—The bills for week of 9-1 include: Rolfe's Arcadians, Liana Carrera and company, Frank Manley, Chas. A. Loder and company, Carmelia, Sherman and Lewis, Sam Gilder, Faden-O'Brien Trio.

PROCTOR'S (Jos. P. Coyne, mgr.)—Vaudeville and moving pictures continue to satisfactory business.

PROCTOR'S COLONIAL (Oliver Stacy, mgr.)—Moving pictures and vaudeville.

MAJESTIC (Emil Delches, mr.)—High class vaudeville and moving pictures.

CLINTON SQUARE, STAR, PALACE, PROCTOR'S, ANNEX, ORPHEUM and WHITE WAY, moving pictures.

Greensburg, Pa.—St. Clair (A. G. Wible, mgr.) "Bought and Paid For" Feb. 9, Helen Grayce Co., 10 and week.

KEAGGY (H. R. Lightcap, mgr.)—Pictures and three acts of vaudeville every Saturday.

GRAND, CASINO, PRINCESS, LYRIC and STARLIGHT, pictures only.

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From letter just received from ANNA HELD "I will give 'BELLS' a trial without fail next week.—ANNA HELD.
From telegram received from AL. JOLSON—"Will try song called 'THE BELLS.'"—AL. JOLSON.
From telegram received from BELLE BAKER "Send orchestrations 'BELLS' immediately."—BELLE BAKER.
From letter received from WILLIE WESTON "Sorry did not buy 'THE BELLS' for my own use."—WILLIE WESTON.
From telegram received from SOPHIA TUCKER "Had 'THE BELLLS' on.—VERY BIG.—Will use it." SOPHIA TUCKER.
From letter received from BURKHARDT & WHITE "'THE BELLS'—Big sensation for us." BURKHARDT & WHITE.

The above are all Bona Fide Original Telegrams and Letters in our possession. "THE BELLS" means Success.
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OUT OF TOWN NEWS

WASHINGTON.

BELASCO (L. Stoddard Taylor, mgr.)—"Marrying Money," week of Feb. 2, was well received, and society was out in full force to give the play and company a warm reception. It is not out of place to state that this company is one of the best seen here in many a day. Gilbert Miller has shown wise judgment in the selection of this company, and also the mountings of the play. It is very evident that he is following his illustrious father, Henry Miller. Good business ruled. ("Oh, I Say") "The Wedding Night" week of 9.

COLUMBIA (Fred G. Berger, mgr.)—"Columbia," the musical spectacle historical pageant, with a cast of five hundred, opened the week of 2, with a packed house. This performance was a benefit for the "Noel House." Society out in full force, and everybody was delighted. The music and dancing were pleasing. Big business ruled. Ann Swinburne, in "The Madcap Duchess" week of 9. Julian Eltinge, in his new play, "The Crinoline Girl," next. Newman's travel talks continue to be of great interest to all.

NATIONAL (Wm. H. Rapley, mgr.)—Raymond Hitchcock and his new musical comedy, "The Beauty Shop," were well received, by large audiences, week of 2. "Stop Thief" week of 9. "Oh! Oh! Delphine" next.

POLI'S (James Thatcher, mgr.)—"The Two Orphans" is one of the largest stock productions seen in Washington, and fully tested the abilities of the Popular Players, and they were equal to the task set them, and much credit is due Director Edwin H. Curtis and able assistance of Manager Thatcher. The performance was enjoyed by large audience. Frances Neilson and Gertrude Forchill were excellent, and divided the honors. Louise Kent and Hazel May were good. Helen Tracy, an excellent actress, gave a grand performance of the most merciless and cruel old hag, Mme. Frochard, and her work and conception of that part will stand to her credit. Richard Buhler, Wm. D. Corbett, Stanley James, Dudley Hawley and Frank Shannon were all good, and the rest of the large cast gave excellent support. Good business ruled. "The Little Minister" week of 9. "Mary Jane's Pa" next.

CASINO (A. Julian Brylawski, mgr.)—Bill week of 9 named: May Duryea and company, Marino Sisters, Mlle. Paula, Murray's comedy dogs, Rawlton and La Tour, and pictures. Sunday concerts, well featured, do well.

COSMOS (A. Julian Brylawski, mgr.)—Bill week of 9 named: Menlo Moore's "Sorority Days," Grant Gardner, Gillie and Bert, Ellsworth, Linden Players, Daly and Keno, "Bounding" Johnson, and pictures. Sunday concerts, well featured, with music by That Orchestra, do capacity.

GAYETY (George Peck, mgr.)—Al Reeves' Big Beauty Show had big business week of 2. The Liberty Girls week of 9.

KEITH'S (Roland S. Robbins, mgr.)—Bill week of 9 named: Amelia Stone and Armand Kalisz, Wellington Cross and Lois Josephine, Walter Van Brunt, Volant, Francis McGinn and company, the Three Moris, Jim Hailey and Jess Noble, Ben Beyer and company, with new pictures. Sunday concerts, well featured, do capacity business.

NOTES.

S. Z. POLI has secured for his Washington playhouse a play that will eventually become a raging success in New York. The play is called "The Governor's Boss." It was written by Ex-Senator J. S. Barcus. It deals with instances concerning the impeachment of Ex-Governor Wm. Sulzer, of New York. After its Washington presentation it is likely to be taken up by some New York management for a metropolitan *premiere*. The revival of Kate Claxton's "Two Orphans" was a success in every sense of the word, and big crowds prevailed during the entire week, which proves that some of the old ones are not dead yet. This week his popular company is presenting "The Little Minister," to be followed by "Mary Jane's Pa."

Pittsburgh, Pa.—Mid-season reports on local theatrical shows the present season a prosperous one in various lines of amusement, local managers reporting good business at all times. The support given local theatres is practically capacity at all times, and it is a pleasing feature to note that as a general rule, plays of value are being presented. The Pittsburgh playgoers have always borne the reputation of being good supporters, and it is only in extreme cases that one hears a murmur of objection, and it is to be hoped that a continuance of this season's pleasantries will be apparent in the future.

NIXON (Thos. F. Kirk Jr., mgr.)—"The Poor Little Rich Girl" Feb. 9-14. Ethel Barrymore, in "Tante," 16-21. The ever popular Christie Macdonald was warmly greeted by local friends last week. Many theatre parties were in evidence.

ALVIN (John B. Reynolds, mgr.)—"The Passing Show of 1912," 9-14, with Laura Hamilton singing one of the leading parts. The Welsh Players, in "Change," 16-21. Elsa Ryan, in "Peg o' My Heart," renewed acquaintances and played to another capacity week's business ending 7.

DUQUESNE (Dennis A. Harris, mgr.)—An announcement was made last week that Edmund Breese, late star in "The Master Mind," had been engaged for a two week's engagement with the Dula Players, 9-14, during which time he will assume the leading roles in "The Master Mind," and "The Lion and the Mouse."

PITT (W. B. McVicker, mgr.)—Playing an unprecedented run of four weeks, "The Blindness of Virtue" will close Feb. 14, and be supplanted by "Herod." The Pitt Players give a clear and clever rendition of the theme intended in Cosmo Hamilton's great drama, and have played to capacity audiences at every performance. Mary Hall, the popular leading lady of the company, who has been enjoying a well-earned rest, returned 9.

LYCEUM (C. R. Wilson, mgr.)—"The Conspiracy," with a strong cast, 9-14. "McFadden's Flats," the old reliable jumble of mirth and music, played to capacity week of 2. "The Trail of the Lonesome Pine" 16-21.

GAYETY (Henry Kurtzman, mgr.)—A big hit in Al. Reeves' Big Beauty Show 9-14, is Helen Western, a local girl, appearing with the show. The Liberty Girls, with Matt Kennedy, 16-21.

VICTORIA (Geo. Schaefer, mgr.)—Advertised as one of the best on the wheel, the Stars of Burlesque are here 9-14. The Dandy Girls 16-21.

GRAND (J. P. Harris, mgr.)—The usual high class bill 9-14 includes: Valeska Surett and company, Ed. Wynn and company, Bird Millman and company, Josephine Dunfee, Moore and Young, Clark and Verdi, Herbert German Trio, and moving pictures.

HARRIS (C. R. Buchheit, mgr.)—Bill 9-14: William Bence and company, Frelle, the ventriloquist; Heuman Trio, Riverside Four, Prince and Deerie, Reed and Estelle, Musical Alvinos, Brown and Brown, and moving pictures.

AMERICAN (Harry Polak, mgr.)—Vaudeville and pictures, with big weekly change.

EMPIRE (A. A. McTighe, mgr.)—Vaudeville and pictures.

ROWLAND (J. P. Jones, mgr.)—Vaudeville and pictures.

LIBERTY.—High class photoplays.

NOTES.—Gladys Sears and her Tango Girls were entertained several days last week at the plant of H. J. Heinz, in this city, where they were shown through and given a luncheon. About forty were in the party, and all reported a very enjoyable excursion...."Handsome" Cecile Boyle, of the Harris, is kept busy these days entertaining out of town friends. Some popular boy, he. ......As usual, Jerry Collins is making many friends at the Sheridan Square, where he keeps things going in apple pie shape. Jerry says he has the "classiest crew in the city."......The ever popular Joe Weihrauch and Bernard Brannigan, of stock fame, are wearing smiles of contentment. Business has continued good for "The Blindness of Virtue," which has already run four weeks, and Joe says: "No new show, no new work."........Occasionally one finds a quiet moment back stage at the Victoria, where Fred Maderbach and the merriest crew in the city keep everybody in good spirits. "Dad" Diebold seconded Gladys Sears' statement that the whole bunch were peals, but "some crowd," with an always pleasant word for all. ......Martin Fox is still "doing the laundry" and, in spite of bad business, he claims he is the best "advertised" man in the business, having received word from 'Frisco from friends who saw a mention in THE OLD RELIABLE's columns...... G. R. O'Connor will again be with the Weider Amusement Company this season, having arranged for the exclusive candy wheel privilege. He is now preparing to have the greatest flash of its kind, and will leave here about the middle of April to open the season in Jackson, O., under the auspices of the Eagles......The National Stock Company is completing arrangements for the Summer season, and Charles Mutter, the busy manager, is kept on the jump. Advertising matter has been secured and it will not be long before they will issue a call for rehearsals. Four or five well known book plays will be given, including "Jesse James," "St. Elmo" and "East Lynne."

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Denver, Col.—Denham (Woodward & Homan, mgrs.) "The College Widow" Feb. 8 and week.

ORPHEUM (A. C. Carson, mgr.)—Bill 9 and week: French and Els, John Conroy and Models, Gallagher and Carlin, Nonette, Dolce Sisters, Nick Kargo, Mario Duo, and moving pictures.

TABOR (Peter McCourt, mgr.)—"Lavender and Old Lace" 8 and week.

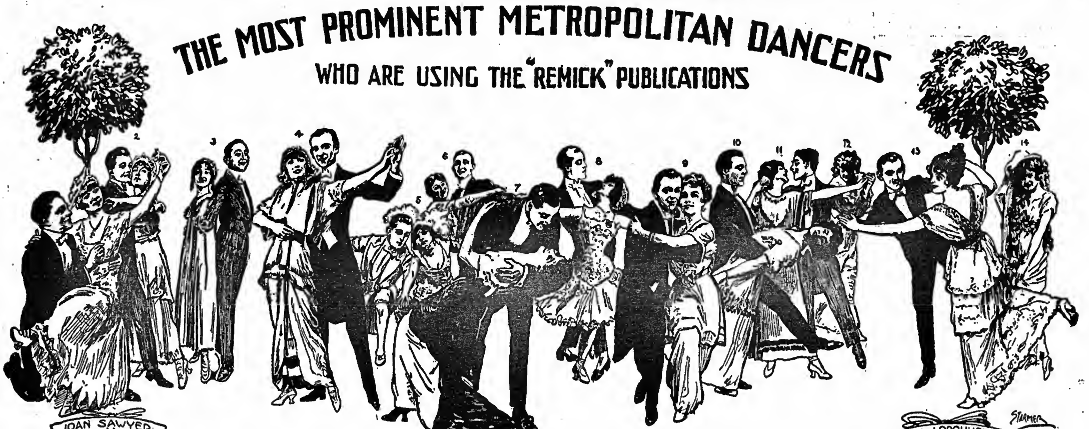
PANTAGES' (Nat Darling, mgr.)—Bill 9 and week: Powers' elephants, Link and Robinson, Otto Brothers, Dumitrescu Troupe, Benson and Bell, and moving pictures.

EMPRESS (George A. Bovyer, mgr.)—Bill 7 and week: "A Night at the Baths," Katie Sandwinn, D'Arcy and Williams, Lew Wells, Mond and Salle, Willisch, and moving pictures.

BAKER (Nettie Wilson Ward, mgr.)—Joe and Loraine Keough in burlesque, and moving pictures.

THE MOST PROMINENT METROPOLITAN DANCERS

WHO ARE USING THE "REMICK" PUBLICATIONS



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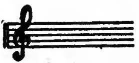
MUSIC

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VERY WELL, THEN

To get down to cases,—we have used this homely simile to illustrate to all those who make a profession of playing music for the public, the wisdom of considering the "little things," and one of the big "little things" is the care and discrimination used in the selection of your programme.

We are listing here fifteen carefully selected modern dance numbers, by the best composers. Every **ORCHESTRA LEADER, PROFESSIONAL DANCING ACT**, and **DUMB ACT** should have one or more of these numbers in their repertoire.

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Hesitation Waltz
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BUENOS AYRES
By Arthur N. Green

Waltz Intermezzo
JARDIN D'AMOUR
By Luella Lockwood Moore

Tango
PASS THE PICKLES
By Grace Le Boy

Valse Au Matin
SEPTEMBER MORN
By Henry Marshall

Tango
JAMAIS TROP
(NEVER TOO MUCH)
By Otto Frey

One Step
NOTORIETY
By Katherine Widmer

Rag
TICKLE THE IVORIES
By Wallie Herzer

March
THE WHIP
By Abe Holzmann

One Step
SOME BABY
By Julius Lenzberg

American Dance
HORSE TROT
By Uriel Davis

Rag
RAG, BABY MINE
By George Botsford

Tango Argentino
THE DREAM TANGO
By Uriel Davis

Rag
HUNGARIAN RAG
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CHICAGO NEWS

SPECIAL WIRES TO THE CLIPPER

CHICAGO, Ill., Feb. 9.—Neil Kenyon, Scotch comedian, made his first Chicago appearance at the American Music Hall last week, where he joined the Eva Tanguay road show. He closed his engagement at the Palace Music Hall, New York, last Sunday night, and was able to join the Tanguay Show for the opening performance.

CHICAGO, Ill., Feb. 9.—Kolb & Dill will have their own stock company, including Olga Steck, opening at the American Music Hall, here, March 8, for an indefinite engagement. "Peck o' Pickles" will be their first musical offering.

CHICAGO, Ill., Feb. 9.—Eva Tanguay had an operation performed on her nose one night last week, rushing to the office of Dr. J. F. Pitts, where she was operated upon. She would not hear the idea of going to a hospital.

CHICAGO, Ill., Feb. 9.—Will J. Davis, manager of the Illinois Theatre and known as dean of the theatrical managers of the West, announced at a banquet in honor of his seventieth birthday by the Forty Club, at the Auditorium Hotel, here, last week, that he would retire from the theatrical business at an early date.

CHICAGO, Ill., Feb. 9.—According to the plans of the American Theatrical Association, organized at a dinner in the Hotel Sherman last week, a hospital for persons in the theatrical profession will be erected in Chicago this coming Spring. It is said the cost of the building will be $100,000, and an equal sum will be expended in its equipment. The new officers elected were: President, Chas. E. Kohl, who was not present, having left for Miami, Fla.; vice president, Aaron Jones, of Jones, Linick & Schaefer; secretary, Charles Andress; governors, Adolph Marks, E. S. Boree, H. Warren and S. J. Andalman. Among the speakers were: Judges John P. McGoorty and Charles N. Goodnow, Adolph Marks, Aaron Jones and Dr. Max Thorek. S. J. Andalman presided.

CHICAGO, Ill., Feb. 9.—J. C. Matthews, Chicago representative for the Pantages circuit, is to lose the bookings of the Electric Theatres, in Kansas City, Kan., and Joplin, Mo., as these houses go over to the Western Vaudeville Managers' Association.

CHICAGO, Feb. 9.—George Kleine is expected in Chicago this week, following his return to this country from Rome, Italy.—Ed. Marsh and Harry L. Newton are framing up some great stunts for The Showmen's League ball.—Tom Nash, of the Selig Polyscope forces, has returned to Los Angeles.—Tom Quill is making a great showing with moving picture posters for the Goes Lithograph Company.—Edward P. Neumann Jr., president of the United States Tent and Awning Company, reports best Fall and Winter business ever experienced by his firm.

John G. Robinson was in conference with W. N. Selig in Chicago last week.—A burst of real Winter weather has tended to help the local theatrical business.—James W. Beattie is putting on his big illusion act in vaudeville, and will play in and around Chicago until the Rice Bros.' Circus season opens.—Lon B. Williams, general agent of one of the Gentry Bros.' shows, was a CLIPPER caller.—Managers of eleven State fairs will meet at the Auditorium Hotel, Chicago, Feb. 18 and 19, to confer with those having feature attractions to offer.—George Atkinson is making his headquarters at the Wellington.—John O. Talbott, president of the Hagenbeck-Wallace Shows, returning from the Winter quarters at Peru, Ind., was a CLIPPER caller, and reported that preparations for the opening of the season at the Coliseum, in St. Louis, were progressing splendidly.—Vernon C. Seaver has been in conference with several well known showmen, and announcement of the re-organization of the Young Buffalo Show is anticipated at an early date.—Rice & Dore Shows closed several desirable contracts last week. E. C. Talbott was a CLIPPER caller. He reported that Walter L. Main will put out the Fashion Plate Shows in 1915.

Ben Rafferty, former press agent for Anna Held, has joined the cast of "The Traffic," at Howard's Whitney Theatre.—George C. Tyler was in Chicago last week.—Frederick Donaghey is now Chicago Representative for Liebler & Company, at the Chicago Theatre.

McVicker's feature this week, "Mr. Green's Reception," presented by the Four Marx Bros., is a decided hit. The Harris Bros. are nifty dancers and in a class by themselves. Credit is due them for their [illegible]. Emma Bonm, B-r-r-r Trio present an entertaining musical novelty. Will T. Chatterton and company in "The Welcher," interested the audience. Tyler St. Clair Trio, Xylophone experts, proved a winner from start to finish. Gladiator and Nymph, a posing and dancing act, well received. Elsie Macon sings in two voices. Monroe and Pusey, comedians, received tremendous applause.

Great Northern Hippodrome.—A corking good bill is being presented this week. "Fujiyama," a miniature operetta, in two scenes, cannot be praised too highly. Boehm's Athletic Girls are hard workers, and credit should be given them for their acrobatic feats. The Victoria Four harmonize splendidly. Emmet's trained dogs are entertaining to both young and old. Jack Levey's Symphony Girls, with their instrumental playing, well received. Auker Brothers, European gymnasts, are hard workers. Port and De Lacy, entertainers, live up to their billing.

The Empress played to capacity attendance at the opening matinee Sunday. The Mermaid and the Man, featured. Very good. Louis Granat, a unique novelty. Zenaida presented upside down, a sensational offering. Bob Hall [illegible] the hit of the program. "The Punch" scored.

Cold weather afforded a large attendance to the Indiana Theatre for the final show Sunday night. Billy Kinkaid, novelty juggler, good opening attraction. John T. Doyle and company offered "The Police Inspector's Surprise." Fox and Witt, Fox formerly of Fox and Fox, presented a new act. It is positively one of the greatest two-man cabaret turns seen hereabouts. Wm. O'Clare and Shamrock Girls, in a miniature musical comedy, pleased. Burbank and Danforth, [illegible], scored instantly.

The Empress, Cottage Grove opens Feb. 12, under personal direction of George B. Levee. It will be handled on a percentage basis between Sullivan & Considine and George Levee. It will be re-named.

The Royal opening bill: Okabe Bros., Stanley and Lebach, Musical Dorns, Rayno Brooks and company, Fink's animals.

CHICAGO, Ill., Feb. 7.—W. H. Rice, associate proprietor of the Rice & Dore Shows, left Chicago, bag and baggage, for Houston, Tex., where he will make his headquarters at the Rice Hotel, until further notification. Rice has been a busy boy during these Winter months, and has affixed his signature to a number of juicy contracts for the coming season. Bill Rice is a pioneer in the carnival game, and may be depended upon to not overlook any bets when it comes to framing up choice spots for his attractions.

CHICAGO, Ill., Feb. 7.—Advices reaching the Western Bureau of THE NEW YORK CLIPPER from Kansas City convey the information that A. H. Barkley will be identified in an executive capacity in advance of the General Amusement Company's attractions this coming season. Barkley is a seasoned showman, who knows the tent show game from every angle, and will undoubtedly make more than good with this gigantic carnival combination.

CHICAGO, Ill., Feb. 7.—Information reaching the Western Bureau of THE NEW YORK CLIPPER indicates that extraordinary activity is being put forth at the C. W. Parker factories in Leavenworth, Kan., in making ready the paraphernalia for the Con T. Kennedy Shows, the S. W. Brundage shows, the Tom W. Allen Shows and the R. R. Parker Shows, for next season. These representative carnival aggregations are to operate under the banner of the General Amusement Company, and it is predicted that a lot of surprises are in store when the season is inaugurated next Spring. Vice President and General Agent Tom W. Allen is in Leavenworth, and, with R. R. Parker and S. W. Brundage, with the co-operation of Col. Charles W. Parker, is evolving ideas and putting into effect operations in the assembling of the carnival equipment. President Con T. Kennedy has been in the South for the past fortnight. The fact that Kennedy is at the helm to direct the general affairs of the General Amusement Company carries great weight, for Con has established an enviable record in the conduct of carnival organizations, and has amassed a large fortune. He may be depended upon to exercise wise judgment in the selection of attractions, and will put into effect a *modus operandi* which should result to the decided advantage of the Con T. Kennedy Shows and associate enterprises.

CHICAGO, Ill., Feb. 7.—The Showmen's League of America will hold a grand benefit ball at the Hotel Sherman, in this city, Wednesday evening, March 4. In the meantime, a committee composed of Tom W. Allen, chairman; John O. Talbot, John B. Warren, Walter F. Driver and First Vice President Charles Andress, appointed to look up a location for club rooms for the League, is active, and a definite announcement will soon be forthcoming. The attention of the members of the S. L. A. is called to the fact that the dues for 1914 are now payable. Several new members were added to the organization last week, and the League is experiencing a healthy growth, which means that the expectations of the founders and charter members will be fully realized. John B. Warren will have charge of the tickets for the benefit ball, and Vice President Charles Andress has the supervision of the official program. The next regular meeting of The Showmen's League of America will probably be held in the new club rooms, in Chicago.

MAJESTIC (Lyman B. Glover, mgr.)—Gertrude Hoffman is held over a second week, and is scoring very big. She was never a great favorite in Chicago until this time. She is drawing a big business and giving great satisfaction. Chip and Marble present their musical comedy skit, which goes over fine. Ismed pleased the audience very much. Madden and Fitzpatrick score nicely. Jessie Keller displays a beautiful form, and shows some splendid bicycle tricks. Morris and Allen, Jew comedians, entertain splendidly. Johnny Small and Sisters pleased.

PALACE MUSIC HALL (Harry Singer, mgr.)—Jesse Lasky's "Clownland" is the big feature this week. Morton and Glass offer the act seen at the Majestic some time ago. Arthur Sullivan and company are well liked. Genaro and Bailey register with their usual success. Three Collegians present one of the most artistic numbers seen here this season. William Galvin fills a spot on the bill, with ability. Lynch and Zeller offer a good number. The Veragraph attracted much attention.

COLONIAL (George Harrison, mgr.)—Charles C. Carter is the big feature, doing both a magic act and "The Lion's Bride." Herrick and Wells, a new act to Chicago, got by nicely. Stith and Garnier did some marvelous stunts. La Vee and McCabe made very good. "The Apple of Paris" proved a big feature. Snyder and Buckley were billed, but did not appear.

WARREN A. PATRICK.

MONDAY, Feb. 9.

This week in theatrical circles is one of activity, several changes having been made.

"The Pleasure Seekers" had its first performance at the Garrick Theatre, Sunday night, 8, with Max Rogers, Bobby North, Harry Cooper, Vera Michelena, Montgomery and Moore and many others in the cast. A New York cabaret, the Imperator at sea, Monte Carlo, the toboggan slide at St. Moritz, and other scenes are offered. There is much singing and dancing.

Victor Herbert's newest comic opera, "Sweethearts," will be sung at the Illinois Theatre to-night, by Christie MacDonald, Tom McNaughton, Lionel Walsh, Carl Gantvoort, Frank Belcher, Robert O'Connor, Ethel du Fre Housten, Eleanor Henry, Nellie McCoy, Gretchen Hartman and others.

Gilbert & Sullivan's "Iolanthe" will be revived at the Auditorium to-night by a company, headed by De Wolf Hopper, and including: Herbert Waterous, Arthur Aldridge, Arthur Cunningham, John C. Thomas and Alice Brady. This revival will be followed, week by week, by "The Mikado," "Pinafore" and "The Pirates of Penzance."

George Arliss will bring to the Blackstone, to-night, Louis Napoleon Parker's "Disraeli," which was first acted in this city just three years ago. Violet Heming, Florence Arliss, Charles Harbury, Margaret Dale, Leila Repton and Oscar Adye are in the cast.

Dwight Elmendorf's extra lecture, at Orchestra Hall, Sunday night, 8, dealt with Southern Italy, a scene of endless interest. His regular lecture on Wednesday and Friday nights, and Saturday afternoon, 11, 13 and 14, will deal with the picturesque islands of Japan.

American Music Hall will keep Eva Tanguay and her vaudeville company, including Neil Kenyon. Primrose & Dockstader will succeed Eva Tanguay, at the end of her engagement.

"Nearly Married," a frisky farce, with Bruce McRae, continues at the Grand.

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It is said that Saharet, the dancer, has married her dancing partner, Jose Florido Garcia. This is Saharet's third marriage within a year.

RUBE MARQUARD and his wife (Blossom Seeley) have brought suit against their agent, Louis Wesley, to recover $200, the amount of a check which was returned from the bank marked "N. G." In his defense Wesley said that the sum he owed to Mr. and Mrs. Marquard had been retained by him to secure himself against the forfeiture of a bail bond he had signed which, he said, had not yet been cancelled.

KATHERINE GANGLOFF, a vaudeville performer, was found unconscious from gas in the Brady House, in Newark, N. J., on Friday afternoon, Feb. 6. Whether it was accidental or a case of suicide the police have not determined.

MARIE LLOYD won her fight to be re-admitted to the United States from Canadian soil. She gave a bond for $4,000 to leave the States at the conclusion of her theatrical engagement.

WANTED, all round medi people that change for week, magician that changes for week and does straights, piano player, lady or gent, that can read and fake. Must join on wire. Address G. T. Wilson, Mgr., Ger. Med. Co. Montgomery Centre, Vt.

WANTED—For Harry & Berdie Lewis Co., sober, reliable Young Man Piano Player, do musical specialty (string preferred) and straights in acts. Long season to right people. Salary sure. All first letter. HARRY LEWIS, Winchester, Ind.

SOUVENIR ale steins will be presented at the one hundred and fiftieth performance of "The Little Cafe," at the New Amsterdam, Feb. 11.

MAY IRWIN, who was forced to cancel her bookings for week of Jan. 26 owing to illness, has resumed her tour.

MRS. NAT WILLS (La Belle Titcomb) has entered suit for divorce.

O. T. CRAWFORD

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BONNIE RICHARDS
MATTY MATHEWSON
SOPHIE DAVIS

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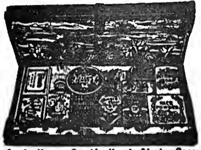

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SEASON 1914

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Call! Call! W. I. SWAIN SHOW Co. Inc. Twenty-first Annual Tour

All artists engaged for Number Two Show report Swain Building, New Orleans, 9 A. M., Monday, Feb Sixteenth. Those for Number One Show one week later, same place and hour. Unless we have a disappointment' shows are filled in all branches without the usual want ad. this does not indicate that we are in such bad repute with artists on account of the requirements to make good, yet some people will talk. We are ready for Nineteen Fourteen. How about you, Mr. Think-it-easy-money, or Mr. Never-close? If you consider the water good, come in. Notice! People that are or have slaved with organizations requiring them to put up or take down canvas, don't apply. We carry twelve working men with each show. Also real agents, ten days to two months in advance.

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AMAZING THE MULTITUDES IN CHICAGO

CORNER WABASH AVENUE AND WASHINGTON STREET

When in Town, Don't Fail to Call.

JOHN B. WARREN

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I am spending the winter in San Antonio, Tex., Season 1914, with "J. H. Johnson's Nomic Show." Will I make good? Not a doubt. Two years Talker with Frank C. Bostock, seven years with Thompson & Dundy, Luna Park, Coney Island. Booked for 1915, Pacific Panama Exposition. Still the man who whistles in "Beat the Band," and Some Electric Mechanical Wax Figures. Fooling the public. Yes?

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A DAINTY HALF DOZEN
Six Kirksmith Sisters
A MUSICAL ACT OF CLASS
Management of J. L. O'CONNOR.

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"BILLY" MATTHEWS
"The Big Little Manager" Proctor's 125th Street Theatre

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CARRIE LILIE
"The Personality Girl"
Singing and Eating Regularly

THE SUCCESS FAMILY
STROUD TRIO
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"BABY" VIOLET
"POP" AND "MOM" AND THE "KNOCK-OUT KIDDIE KOMEDIENNE"

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PRESENTING
Select Photo Plays and Illustrated Songs
WM. F. BECQUE, Mgr., Care NEW YORK CLIPPER

SELMA WALTERS AND CO.
IN A NEW LAUGH-A-SECOND PLAYLET
"Eve and a Man"

Well, Whaddye Mean?

Were you left *behind* by not getting "your copy" in in time? Guess we're rather "*lonesome*" again—eh?

With Williams and Rankin.

Ernest Williams and Katherine Rankin, "The Yankee Doodle Duo" of cornetists, are reported as having been eight weeks of "riot" at the Tivoli Theatre, Sydney, Australia, and after finishing there, Jan. 9, will continue on Rickards' circuit to Perth, and thence to Bombay, taking in Alexandria and Calcutta, where they are booked for six weeks. A visit to the Holy Land will follow, after which Ernest and Katherine will go to London, opening on the Moss time in May. Their tour so far has been a hum-dinger for fun and favor.

That Thanhouser Kid.

Little Marie Eline, popularly known in the picture world as "The Thanhouser Kid," will soon have another surprise for her friends and admirers in the form of a new and novel vaudeville offering, which James Madison is busy preparing. "Babe" was the first to claim herself the most photographed child in the world, and it seems it is still undisputed, even though her title is changed and she is now known as "The Mainspring of the Mutual Clock." The new trick will carry a special drop and will be introduced by a reel of pictures. It will open in or around New York City in another three or four weeks.

Eddie Is an Elk.

Eddie Jerome, formerly of the Hurtig & Seamon forces, was initiated into the Glens Falls Lodge of Elks on Feb. 5, and is having a new set of Elk molars laid in to replace the diamond row.

Selma's Eve Seen.

Selma Walters, besides showing her latest "Eve and a Man" sketch of fact and fancy at Proctor's One Hundred and Twenty-fifth Street Theatre, last half of last week, showed "two other strong reasons" for it all besides Walter Hawley and William Swayne, who assist her.

Poor Ryan and Lee.

Have a heart, all ye agents. The best Ben Ryan and Harlette Lee could do last week was to play both the Palace and Alhambra Theatre twice a day—and be the hit of both bills. And yet they say "four-a-day" is tuf tut—and it is, outside of the Palace and Alham.

Laura in Bad, Too.

Laura Hamilton, one of the prettiest of the girls with "The Passing Show of 1912," is receiving flattering press notices for her clever rendition of the numbers allotted her. Reports from Cleveland are to the effect that the applause for Laura was the sort "that refuses to be quieted." (Another weep for Laura while we're "crying for Ben and Harlette.")

The Same Jake.

Jake Lubin, who has been doin' things in great shape as manager of Loew's Seventh Avenue Theatre since Miner's Eighth Avenue blew burlesque, is hitting a million up in the Harlem Vaudeville League, and turning down Federal offers daily.

At the Alamo.

Were you up at the Alamo on One Hundred and Twenty-fifth Street, near Eighth Avenue, Tuesday night, Feb. 3? Yea boys, most every solitary soul of any account in Melody Lane was on hand to celebrate the return of dancing and the initiating of the "all night" license.

To begin with, Irving Dash, "the 'andsom blond piano feller," was fingering out every melody that was worth doing, while Jo Jo and Delaney were bubbling over with special numbers, oozed out in the best Jo Jo and Delaney style. "Blondy" Hattie Harlowe warbled "Bunch of Shamrocks," among a dozen others, in her own good way, and when she wasn't doing that warbling thing she was langoing out on that "ocean of dips" floor.

Lew Wolfe Gilbert was on hand, and after tipping off the mob to "imagine a wonderful pair of pipes," he soothed across with one of his newest, "She's Dancing Her Heart Away." Paul Cunningham came through, with Dave Rose at the baby grand, singing "I'm Crying Just for You" and "I Miss You Most of All," and it was repeated from Harry Von Tilzer's table by "some sweet voiced gal."

Burns and Kissen leaned in with their comic conversation to equal the way they rendered "I Don't Want to Be a Soldier Man," and Al. Wohlman came away from the "free" chicken salad long enough to sing Maurice Abrams' latest, "Push It Along," and after Murray Bloom accompanied a few numbers on the piano, Jo Jo and Delaney pranced up for "Camp Meetin' Band," with Irv. Dash showing his personality and ability at the key stuff some more. It was a real wonderful night of nights, and with a "regular" talent and the Alamo orchestra, the Tangoites will probably keep on swarming downstairs to trip on that pippin dance floor, which occupies half of the place. Souvenirs, presented to all ladies in attendance on the above night, were in the form of a "gold" jewelry case.

Harry Still Scouting.

Once overed Harry Shea,—"the agent dandy," Florrie Tempest's hubby, looking some good and otherwise turns over up Harlem way last week for possible use in his own books. As serious looking as ever, but just as ready to pull a laugh and hand you one in return.

Clever Henrietta and Estelle.

Dropped in on Rudolph Binder at Niemeyer's Cabaret the other night and found, besides Oscar Huttel's four piece orchestra, rendering the music, Henrietta Henson, that nifty little soprano, singing "What Would I Do Without You" (I couldn't tell her), and Estelle Mason another sweet voiced good looker, with a know how way manner about getting "all" out of her numbers. Two of the strongest attractions that have warbled the "pop" stuff here in a good while.

Lillian for Vaudeville.

Lillian Harrison, the popular little dancer, who is at present with Christie Macdonald, in "Sweethearts," will enter vaudeville next Summer.

NICK--HUFFORD and CHAIN--DELL
United Time—Direction Pat Casey

Jim--KENNEDY AND KRAMER--Maud
Direction James Plunket

BURT AND MALVENE
RAPID-FIRE VAUDEVILLE

Mr.
and
Mrs.
Fred
Thomas
in
"The
Dog
Thief"
Direction IRVING COOPER

College Inn Doings.

Romped in here last Friday night just in time to catch that court room comic number which Frank Corbett and Emmett Gilfoile are a feature in these days. Corbett does three characters in it as "the prisoners," while Gilfoile is a screech as the judge. A great slash of business for the "Beans, Beans, Beans" song, especially Frank Corbett's Ocean Spring "nance" bit.

By the by, Frank's wife blew "to hum" to Boston that morning. Probably that's why he put the "Beans" number over so "swell," and also purchased a bull purp—to care for him during wifey's absence.

Jack Sturgis finished his contract here Saturday night, and moved his trunk over to the next block into the Alamo.

Frank Campbell also ceased drawing his "shekels" here, same dark night, and is doing the full dress singing thing down at the Campus, at Columbus Avenue and One Hundred and Fourth Street.

Esther Ray, formerly of the Globe Theatre, in Boston, is a new face here, and the way Esther is being liked by the folk at the tables, why she won't get homesick for Boston soon.

Miss Marcelle, May Vincent and the trio, Corbett, Sheppard and Donovan, complete the "regulars," while Abe Frankie is just equal to any old ivory pusher at the piano.

A New Trio.

There's a new three-act going to pull up and cause some talk around this yere town in another fortnight or so. It will be composed of Mose Luckie, formerly of the Arlington Four; George Elliott, formerly of the Avon Comedy Four, and Harry Young, formerly of Lewis and Young. Raise your chin now and peek hard for their debut.

Billy Huehn and His Maids.

Billy Huehn and his Three Musical Maids, who are presenting a neat musical act with snappy comedy on the Proctor time now, were the hit of the bill at the Twenty-third Street last week.

Nora Is O. K.

Nora Hunter, the little Baltimore girlie who was injured on Dec. 28, in Pittsburgh, by being struck by a train, is rapidly recovering, and expects to rejoin the "Fujiyama" act in Chicago in another week. Miss Hunter has been confined to her bed in the Smoky City since the accident, the injuries of which centred in her spine and hips, but fortunately she escaped any scratches whatever about the face. During her stay in Pittsburgh she has been well cared for by friends, and takes this means of expressing her appreciation to them for the kindnesses shown her.

Musical Lassies Abroad.

Lewis Bornie and his Five Musical Lassies are filling a forty weeks' contract abroad. They are at present a feature of the program at the National Amphitheatre in Sydney, Australia, on the Fuller-Brennan circuit and, besides the "forty," have twenty weeks further at their option.

Art Klein Through.

After filling the managerial duties at the Union Square Theatre for a few weeks previous to its demise, Arthur Klein served for four days up in Proctor's new offices, and yelled "enuf" on Feb. 5.

A Faust Feature.

Soothe, Senna and Levey, "that trio of artistic songsters," are still the great big feature trick up at Faust's Cabaret, at Fifty-ninth Street and Columbus Circle. The boys are singing everything from every song shop, and easing each number out with Southe, Senna and Levey quality. Paul Southe is doing all the singing of numbers at this "Cabaret in the Circle"—nuf sed.

Those Three Whalens.

The Three Whalens are romping through their good comedy singing turn around town again and pulling educated speed business. A hit of the bill at an uptown house last half of last week.

May Is in Town.

May Owens, the "Just a Little Nifty Nonsense" singing comedienne, is due to be mingling amongst us this week, after a most successful tour up through the New England States, and finishing in Boston.

MR. and MRS. EVERETT BENNETT
IN THE COMEDY PLAYLET
"THE MASTER"
PLAYING U. B. O. TIME - - - DIRECTION LOU GOLDER

CLEVER CLASSY
FLORENCE MASCOTTE
CHARACTER COMEDIENNE

The Girl, the Shrimp and a Piano
THE SHELBYS
Not a Riot, but Always Working

A SENSATIONAL "HIT" IN MUSICAL COMEDY
HAL--KITER and PULLEN--LUELLA
Clowning "IN DUTCH" WITH Soubrette and Ingenue
BILLY ALLEN MUSICAL COMEDY CO.

THE MIRTHFUL COUPLE
CARL—McBRIDE and CAVANAUGH—EARL
Featured with
AL. VON TILZER'S "HONEY GIRLS."

The Dance Place of Uptown's Broadway
ALAMO
HARLEM'S CLASSY CABARET
Restaurant and Cafe
253-259 West 125th Street East of Eighth Avenue

THREE BOYDS
(2 LADIES—1 MAN)
IN A POTPOURRI OF
SINGING, DANCING AND MUSIC
FEATURING
IRISH BAGPIPES
FAMILY TIME U. B. O.

Pauline Saxton's "Kid."

Caught a clever country kid impersonator and eccentric dancer up at Proctor's One Hundred and Twenty-fifth Street house last week, in Pauline Saxton. A good looking blonde-like girl is Pauline, with a neat, straight opening number before she goes to the kid stuff with both hands. She was a big treat to the Harlemites, and if "the way she went" is good for anything she'l' have no trouble going further.

A PERFORMANCE of "Potash and Perlmutter" will be given for the benefit of the Temple Ohab Zedek, at Cohan's Theatre, on Sunday night, March 1.

E. F. ALBEE, representing B. F. Keith, signed contracts Feb. 6, for the immediate erection of a new vaudeville theatre at Bedford Avenue and Fulton Street, Brooklyn. The Prospect Theatre, another Brooklyn Keith house, on Ninth Street, just off Fifth Avenue, will be completed late in the Spring.

"THE MONEYMAKERS" is the title of the new play which Chas. Klein brought to this country from England, Feb. 6.

GUS HILL will shortly call rehearsals of "Bringing Up Father," and he has engaged Hedges Bros. and Jacobson for the leading roles. Martin Sampter will have an interest in the show and will travel with it as manager.

A. E. ANSON AND FRANK KEMBLE COOPER, two well known English actors, will appear in "Nobody's Daughter" for a tour of Canada.

THE Bijou Theatre, of Bay City, Mich., built and operated by J. D. Pilmore, of that city, for the last seven years, has been purchased by W. S. Butterfield, of Battle Creek. The circuit now embraces ten Michigan cities. Mr. Butterfield will have his new possession overhauled and several improvements made. G. A. Beatty will have the management of the above, as well as the Washington, another Butterfield theatre in Bay City.

"CHANCE" opened its road tour Feb. 9, at Montreal, Can.

AT THE special performance of "Grumpy," which will be given by child actors at Wallack's Theatre, New York this month, Thomas Benton Carnahan Jr., will play the title role. The part of Mr. Jarvis will be played by Richard Oubitt, Susan by Sibylla Bauhan, Mrs. Maclaren by Florence Ware. Gladys Annette Contenor will make her debut in the character of Virginia, and Paul Kelly will appear as Ernest Heron.

DOUGLAS J. WOOD will play the title role in a revival of Richard Mansfield's "Prince Karl," for the benefit of the City History Club, at the Playhouse, New York, on the afternoon of Feb. 24.

WILLIAM ELLIOTT is to give five special matinee performances of "Kitty MacKay," at the Comedy Theatre, New York. The first will take place Thursday afternoon, Feb. 19, and the others will follow on succeeding Thursdays.

VIRGINIA HARNED will appear at the Palace, New York, Feb. 16.

"BROADWAY JONES" opened in London, at the Prince of Wales Theatre, Feb. 2, with Seymour Hicks in the title role, and Ellaline Terriss was seen as Jessie.

LATEST advices from Sydney, Australia, announce the arrival, on Dec. 6, of a new offspring in the family of W. J. Deane, the head of the popular music publishing firm.

MRS. VESTA P. AHEARN was granted a separation from her husband, Charles A. Ahearn, Feb. 5.

THE competition at the Princess Theatre, New York, has been extended until March 2.

"AND FANNY DID IT," a comedy by Edith Ellis will be given at the Booth Theatre, New York, at a special matinee, Feb. 17. In the cast will be Edith Ellis Furness, Violette Dunn, Julia Taylor, Anna Wynne, Winifred Gray, Sidney Seaward, Ivan Simpson, George Trader, Frederick House and Alfred Latacha.

WHILE giving a performance in the Bermuda Aquarium, Hamilton, Bermuda, Feb. 6, Annette Kollerman suffered severe injuries owing to the bursting of a glass tank.

FORBES-ROBERTSON is seen in Providence, R. I., 9-11, in "Hamlet," "The Light That Failed" and "The Passing of the Third Floor Back," his farewell appearance in Providence.

SIX BROWN BROTHERS

SECOND SUCCESSFUL SEASON
PRIMROSE & DOCKSTADER'S MINSTRELS
AMERICA'S CONTRIBUTION TO THE AMUSEMENT LOVERS OF THE WORLD. FEATURING
TOM BROWN AND HIS SAXAPHONE SEXTETTE
NO OPEN TIME. TOM BROWN, Manager.

RAYMOND WYLIE

SECOND SEASON WITH PRIMROSE & DOCKSTADER'S MINSTRELS
FEATURED BALLADIST
I was born on the same DATE as Billy Carter, Carroll Johnson and Geo. Gorman; so I ought to be good

JACK McSHANE

TENOR PRIMROSE & DOCKSTADER'S MINSTRELS
SINGING SELECTIONS THAT SEEM TO SATISFY

HARRY F. SIEVERS

Second Successful Season
PRIMROSE AND DOCKSTADER'S MINSTRELS
INTERLOCUTOR and COMEDIAN
Ask Edw. LeRoy Rice

Geo. Primrose's "Dancing Johnnies"
JOHNNY FOLEY AND MURPHY JOHNNY

Second Season With
PRIMROSE AND DOCKSTADER'S MINSTRELS
We May Venture in Vaudeville

"HAPPY" JACK LAMBERT

COMEDIAN
Second Season
PRIMROSE AND DOCKSTADER'S MINSTRELS
"MAKING GOOD"

FREDERICK V. BOWERS

Though Working in White-face, is glad to be represented with the "Burnt-Corkers," in pleasant remembrance of his early associations among them.

WARD and CURRAN

Have just closed season of 15 weeks with
ANNA HELD'S ALL STAR COMPANY
ONE BIG HIT
PAT CASEY, Agent

MINGLING MIRTH AND MELODY
ARTHUR L. GUY & CO.

A UNIQUE MINSTREL OFFERING. IF YOU DON'T BELIEVE IT, LOOK US OVER

JOS. P. HARRIS

MANAGER and PRODUCER of
Vaudeville Acts
303 PALACE THEATRE BUILDING, NEW YORK CITY.

MAUD RONAIR & JOE WARD

DIRECTION IRVING COOPER
I was with Edward Leroy Rice's Minstrels
in December, 1896.

Herbert Ashley

AND
Al. Canfield

OUT OF TOWN NEWS

Portland, Me.—Jefferson (Julius Cahn, mgr.) Messrs Shubert and Wm. A. Brady present the comedy "When Bunty Pulls the Strings," for one performance, Feb. 9. The Jefferson Stock Co., supporting Robert Conness and Justina Wayne present, for the first times in stock, "The Case of Becky," 10-14. "Little Women" and "Oh! Oh! Delphine" are booked for early appearances here.

KEITH'S (I. M. Mosher, mgr.)—Vaudeville and motion pictures. Heading the vaudeville bill for week of 9, Jesse Lasky presents Alan Brooks, in "The Rest Cure;" Spencer and Williams, and a company of ten; Karl Green, Collins and Seymour, Majestic Musical Four, Lancton Lucier and company, and the pictures.

NEW PORTLAND (M. C. Blumenberg, mgr.)—Vaudeville and motion pictures. Bill week of 9: Bert McGarvey, El Mino Eddy, Bicknell and Gibney, and others, with the feature pictures.

GREELY'S (James W. Greely, mgr.)—Vaudeville and motion pictures.

CASCO (J. W. Greely, mgr.)—This cosy picture house is attracting excellent patronage. In addition to the picture program is the Bay State Ladies' Orchestra.

BIG NICKEL (Wm. E. Reeves, mgr.)—Motion pictures. Features appearing week of 9 include: Mary Pickford, in "Hearts Adrift," and early bookings are: "Paid in Full" 16, 17, "The Princess of Bagdad" 18, 19, and "An American Citizen" 20, 21.

EMPIRE (D. D. Leader, mgr.)—Motion pictures. Feature films for week of 9 are headed by Charles Klein's production, "The Lion and the Mouse."

PAVILION (Barron & O'Brien, mgr.)—Entertainment consists of the Arlington Novelty Orchestra, with song numbers and dancing.

NOTES.—A unique souvenir is being presented to lady patrons of the Jefferson, consisting of "photos on silk," of members of the company. A prize of $20 will be given the lady making the most handsome sofa pillow cover from same...... Preceded by a luncheon the quarterly meeting of the Maine State Branch of the Moving Picture Exhibitors' League of America convened at the Falmouth Hotel here, 8, with President Moxley C. Blumenberg in the chair. Matters pertaining to the moving picture interests throughout the State were considered......The Portland Automobile Show, with concerts by the Bostonia Ladies Orchestra, holds forth at New City Hall 9-14. ....The boys from the State school were guests of Neil O'Brien and his minstrels when they played at the Jefferson Theatre to capacity business, 2 and the Jefferson Theatre Orchestra, having a "night off" on the same date, gave a concert to the inmates of the City Home......The Boston Opera Co. will appear in concert at New City Hall 16, with Mme. Evelyn Scotney, M. Jose Mardones, Howard White and Mme. Marguerite Gallagher Boas, a native of this city, and others. ......Louis Albion, the popular stage director of the Jefferson Theatre Stock Co., was given a bouquet shower and several valuable presents by his friends upon the occasion of his birthday, 3. ......Members of the Maine State Motion Picture League were guests of Manager Blumenberg, at the New Portland Theatre, and of Hiram Abrams, at Keith's Theatre 8. Among the out-of-town film men present at the League meeting were: From Boston, J. A. Eslow, Universal; G. Appleby, Mutual, and Fred B. Murphy, World's Special......Holman F. Day's new play to be produced by Henry W. Savage, and which was given in initial week's tryout at the Jefferson Theatre recently, has been named "Along Came Ruth," and opened at Waterbury, Conn., 9. It will open in New York 23. A comedy drama sketch, by Mr. Day, entitled "The Circus Gent," is now in rehearsal by Maclyn Arbuckle for presentation in vaudeville shortly. Mr. Day and Mr. Arbuckle are working upon their four act play, "Al Wool Craig," for early completion.

Cleveland, O.—Opera House (A. F. Haris, mgr.) Ziegfeld's "Follies of 1913," Feb. 99-14.

COLONIAL (F. Ray Comstock, mgr.)—Alice Lloyd and company, including Frank Fogarty, 9-11. Gaby Deslys, in "The Little Parisienne," 12-14.

KEITH'S HIPPODROME (H. A. Daniels, mgr.)—Bill week of 9: Robt. L. Daily and company, Gus Edwards' "Matinee Girls," Henrietta De Serris and models, Avon Comedy Four, Thomas and Hall, Kramer and Morton, the Bohemians, Juggling De Lisle, and Pathe's Weekly.

PROSPECT (J. W. Lyons, mgr.)—"The Newlyweds and Their Baby" 9-14.

METROPOLITAN (Fred E. Johnson, mgr.)—For week of 9, Vaughn Glaser's Stock Co. gives its first stock productions of "Elevating a Husband."

DUCHESS (H. G. Buckley, mgr.)—The Percy Haswell Company, in "The Squaw Man," 9-14.

CLEVELAND (H. D. Zirker, mgr.)—For week of 9, the Holden Players present "By Right of Sword."

MILES (Frank Rayman, mgr.)—Bill week of 9: Leon Wadele, Lottie Mayer and her diving girls, and three special amateur diving contests 10, 12, 13, with prizes offered; McIntosh and Musical Maids, the Graham Moffett Players, Marie Fitzgibbons, Rex and Calvert, and pictures.

PRISCILLA (P. E. Shea, mgr.)—Usual strong bill of vaudeville.

STAR (Drew & Campbell, mgrs.)—The Rosey Posey Girls 9-14.

EMPIRE (Geo. Chenet, mgr.)—The Tango Girls 9-14.

GORDON SQUARE.—Bill 9-11: Menomee Aitken-Whitman Co., in "A Night on Crocodile Island," and five other acts. La Belle's Five Posing Models and others last half.

KNICKERBOCKER (E. N. Downs, mgr.) — For week of 9, Frohman's Famous Players films are being shown, with Spitalny's Orchestra as the added attraction.

ALHAMBRA (Fred Brant, mgr.)—Feature films and Alhambra Orchestra.

GLOBE and OLYMPIA. — Vaudeville and photoplays.

Los Angeles, Cal.—Hamburger's Majestic (Oliver Morosco, mgr.) Margaret Illington, in "Within the Law," Feb. 8-14.

MOROSCO (Oliver Morosco, mgr.)—"How D'Ye Do?" was the bill 1-7.

MOROSCO'S BURBANK (Oliver Morosco, mgr.)—Kitty Gordon, in "Pretty Mrs. Smith," 1-7.

AUDITORIUM (L. E. Behymer, mgr.)—John McCormack 11 (night), and 14 (matinee).

EMPRESS (Dean Worley, mgr.)—Bill 2 and week included: Six Diving Nymphs, Whyte, Pelzer and Whyte, James McDonald, George Hermans and Marion Shirley, Orville Reeder, the Three Yoscarys.

HIPPODROME (Lester Fountain, mgr.)—Bill 2 and week included: George Cooper and company, Huron Blyden, Light Opera Four, Lone Star Trio, Murphy, Rose Ivy Lee, and Apollo Trio.

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Matinees Monday, Wednesday and Saturday

PANTAGES' (Carl Walker, mgr.)—Bill 2 and week included: Charlie Reilly and company, Eight Original Madcaps, Alpha Sextette, Rena Arnold, La France and McNabb, and the Aerial Lafayettes.

REPUBLIC (Bob Cunningham, mgr.)—Bill 2 and week included: Enigma, Lalie Brooks, Berg and La France, the Musical Tolans, Lowe and De Marie, and Gordon. Herry.

CLUNE'S BROADWAY and TALLY'S BROADWAY, moving pictures only.

NOTE.—The Little Theatre has achieved instant popularity with local patrons of drama. "The Pigeon" has proved a big success, and will be continued for second week, 9, to follow Arthur Schnitzler's comedy, "Anatol."

Indianapolis, Ind.—Murat (W. E. Mick, mgr.) Gaby Deslys, in "The Little Parisienne," Feb. 9. "The Bird of Paradise" 10-14.

ENGLISH'S (Ad. F. Miller, mgr.)—"Stop Thief" 5-7, John Drew 13, 14.

LYCEUM (Anderson & Ziegler, mgrs.)—"Madame X" week of 9. "The Newlyweds and Their Baby" week of 16.

KEITH'S (Ned S. Hastings, mgr.)—Bill week of 9 includes: Cressy and Dayne, Lily Long, Sidney and Townley, Four Merkel Sisters, Merrill and Otto, Sabaret, Juggling Millers, and Ray Samuels.

LYRIC (Olsen & Barton, mgrs.) —Vaudeville and pictures.

FAMILY.—The Rapier Musical Stock Co. 9-14.

COLUMBIA (J. H. Southwell, mgr.)—Follies of the Day 9-14.

MAJESTIC (J. H. Sullivan, mgr.)—Broadway Belles 9-14.

Muskogee, Okla. — Broadway (D. Myers, mgr.) Del Adelphia and company of six magicians were a feature week of Feb. 2.

WIGWAM (P. F. Lieber, mgr.)—Vaudeville and motion pictures. "Adventures of Kathlyn" 4, 5.

GAIETY (H. I. Goddard, mgr.)—Great De Kalb and company 8, Martyn and Florence 12.

GRAND and YALE.—Motion pictures only.

NOTES.—The Horton Theatre was dark 4-11, "Ben-Hur" showing 2, 3, and one matinee, to big houses......Mme. Tetrazzini will sing at the Convention Hall 20. The demand for seats is heavy. ......"The Girl from Nuremburg" played the Broadway Theatre 1-4, to good business......On account of serious illness Richard Webber, cashier of the Broadway Theatre, has been confined to his home.

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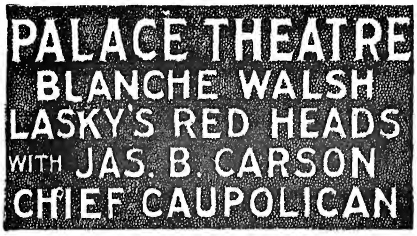
WILL LIVERNASH MUSIC CO., Kansas City, Mo.

PALACE THEATRE

NEW YORK

Week of February 2, 1914



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EMILE BARRANGON,
The Chieftain Caupolican.

ROUTE LIST

VAUDEVILLE

NOTICE.—When no date is given, the week of Feb. 9-14 is represented.

Abeles, Edw., & Co., Poli's, Springfield, Mass.
Abbott, Tilly, & Co., Orpheum, Kansas City, Mo.
Addison & Livingston, New Empress, Chattanooga, Tenn.
Adas Troupe, Empress, Portland, Ore.
Adelaide & Hughes, Hammerstein's, N. Y. C.
Adgie's, Mlle., Lions, Pantages', Winnipeg, Can.
Adams & Peters, Marvel, Cleveland, 12-14.
Adelman, Mr. & Mrs., Nixon, Phila.
Adams, Mabelle, & Co., Orpheum, Kansas City, Mo.
Ahearn Bros., Lyric, Danville, Ill.
Ahearn, Chas., & Co., Alhambra, N. Y. C.
Alexander Kids, Poli's, Scranton, Pa.
"Aladdin's Lamp," Crystal, Milwaukee.
Alexander, Bob, Ideal, Dorchester, Mass.
Allmon, Grant, "Tracked by a Tramp" Co.
Albert, Bob, Orpheum, Omaha; Orpheum, Winnipeg, Can., 16-21.
Alvin, Peter H., Colonial, Akron, O.; Hipp, Cleveland, 16-21.
Aldro & Mitchell, Empress, Salt Lake City, U., 11-14.
Alexander Bros., Forsythe, Atlanta, Ga.
Alex (3), Temple, Hamilton, Can.
Allen, Searl, & Co., American, N. Y. C., 12-14.
Albright, Bob, Pantages', San Fran., Cal.
Allegro, Pantages', Los Angeles, Cal.
Alpha Sextette, Savoy, San Diego, Cal.
American Comedy Four, Empress, Portland, Ore.
Amoros Sisters, Colonial, Erie, Pa.
American Dancers (6), Allegheny, Phila.
Anita, Hammerstein's, N. Y. C.
Anson, Capt., Keith's, Toledo.
Anderson & Goines, St. James, Boston, 12-14.
Anthony & Ross, Crystal, Milwaukee.
Apdale's Circus, Colonial, Norfolk, Va.
Apollo Trio, Scollay Sq., Boston.
"Arcadia," Orpheum, Bkln.
Ardath, Fred. J., & Co., Poli's, Hartford, Conn.
Arthurs (3), Poli's, Scranton, Pa.
Arnold, Rena, Savoy, San Diego, Cal.
Ante, Roving, Texas Show, Fayetteville, Tex.
Armstrong & Clark, Orpheum, Memphis, Tenn.
Ashley, Lillian, Keith's, Cincinnati.
Asahi Troupe, Poli's, New Haven, Conn.
Asaki, Orpheum, Minneapolis.
Ashlyn, Belle, & Co., Orpheum, Kansas City, Mo.
Attell, Abe, Orpheum, Memphis, Tenn.
Avon Comedy Four, Keith's, Cleveland.
Avery, Von & Carrie, Majestic, Dallas, Tex.
Asard, Paul, Troupe, Empress, Cincinnati.
Banjophiends (6), Empress, San Fran., Cal.
Bates, Blanche, & Co., Palace, N. Y. C.
Ball & West, Poli's, Hartford, Conn.
Barker, Ethel Mae, Poli's, Hartford, Conn.
Barry, Mr. & Mrs. Jimmy, Orpheum, Montreal, Can.
Barnard, Anger & Co., Orpheum, Salt Lake City, U.
Bario's (3), Grand, Syracuse, N. Y.
Bartholdi's Birds, Grand, Phila.
Barnes, Gertrude, Orpheum, San Fran., Cal.
Barbour, Nina, Orpheum, Vancouver, Can.
Barnes, Stuart, Orpheum, Des Moines.
Berg Bros., Favárosi Orpheum, Budapest, Hungary, 9-28; Apollo, Nuremburg, Germany, March 1-31.

EDGAR BERGER
PHENOMENAL HAND BALANCER
This Week, Dominion, Ottawa, Can.
Direction HARRY J. FITZGERALD.

Berry & Berry, Lyric, Indianapolis.
Bernard, Dick, & Co., Unique, Minneapolis.
Bennett, Murry, Empress, Spokane, Wash.
Berke & Korae, Empress, Seattle, Wash.
Bernard & Lloyd, Empress, Salt Lake City, U., 11-14.
"Beauty Is Only Skin Deep," Keith's, Boston.
Besson, Mme., & Co., Temple, Hamilton, Can.
Beaumont & Arnold, Keith's, Phila.
Betra, Mabel, Poli's, Springfield, Mass.
Beyer, Ben, & Bro., Keith's, Washington.
Bernard & Harrington, St. James, Boston, 12-14.
Bernard, Finnerty & Mitchell, Pantages', Edmonton, Can.
[illegible] (2), Savoy, San Diego, Cal.
Bell Family, Majestic, Houston, Tex.
Bennett, Ella, Academy, Buffalo.
Bergere, Valerie, & Co., Majestic, Milwaukee.
"Beaux Arts," Palace, Chicago.
Big City Four, Bronx, N. Y. C.; Bushwick, Bkln., 16-21.
"Big Jim," Empress, Sacramento, Cal.
Bicknell & Gibney, New Portland, Portland, Me.
Binns, Binns & Binns, Orpheum, Seattle, Wash.
Blank Family, Majestic, Milwaukee.
Bowsings, The, Orpheum, Winnipeg, Can.
Boises, Four, Lewisham, London; Ilford, London, 16-21; Hammersmith, London, March 2-7.
Bowers, Fred V., & Co., Keith's, Boston.
Brasilians (3), Keith's, Cleveland.
Bowman Bros., Poli's, New Haven, Conn.
Bogany Troupe, Hammerstein's, N. Y. C.
Bootblack Four, 7th Ave., N. Y. C., 12-14.
Bond, Wm., & Co., Allegheny, Phila.
Bowlen & Bowlen, Crystal, Milwaukee.
Boudini Bros., Orpheum, Salt Lake City, U.
Bragg & Bragg, Toronto, Can.
Brooks & Harris, Empress, Kansas City, Mo.
Bruce, Duffet, & Co., Empress, Kansas City, Mo.
Bonau & Hyler, Empress, Victoria, Can.
Breen, Harry, 5th Ave., N. Y. C.
Brooks & Bowen, 5th Ave., N. Y. C.
Bronson & Baldwin, Shea's, Buffalo.

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Bristow & King, Loew's Toronto, Can.
Brower, Walter, Loew's, Toronto, Can.
Brighton Quartette, Pantages', Tacoma, Wash.
Brunettes, Cycling, Majestic, San Antonio, Tex.
Brice & Gonne, Majestic, San Antonio, Tex.
Braxton, Wiley & Carter, Gordon's Olympia, Boston.
Brads, The, Orpheum, Kansas City, Mo.
Burke, John P., Folly, Detroit.
Burke & Harrison, Empress, San Fran., Cal.
Burke & McDonald, Empress, Tacoma, Wash.
Burley & Burley, Maryland Baltimore.
Burke, John & Mae, Colonial, Norfolk, Va.
Burton & Lerner, American, N. Y. C., 12-14.
Burke & Harris, Greeley Sq., N. Y. C., 12-14.
Burton, Hahn & Cantwell, Loew's, Paterson, N. J., 12-14.
Burns, Teddy, Howard, Boston.
Burnett, Bobby, Academy, Buffalo.
Buffalo Deers, Academy, Buffalo.
Burns, Kilmer & Grady, Orpheum, Winnipeg, Can.
Buckley's Animals, Orpheum, New Orleans.
Byal & Early, Orpheum, Memphis, Tenn.
Canfield & Carlton, Empress, St. Paul.
"Canoe Girls," Empress, Salt Lake City, U., 11-14.

M'LLE CARRIE in "Musical Bells"
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Caupolican, Chief, Alhambra, N. Y. C.
Cantwell & Walker, Keith's, Toledo.
Calts Bros., Loew's, Toronto, Can.
Caron & Herbert, Lincoln Sq., N. Y. C., 12-14.
Chaleilas, Riding, Pantages', Los Angeles, Cal.
"California," Colonial, Phila.
Canfield & Scott, Crystal, Milwaukee.
Carillo, Leo, Orpheum, Oakland, Cal.
Coplaind, Eldee, Orpheum, Seattle, Wash.
Carlyle & Romer, Orpheum, Vancouver, Can.
Catalane & Denny, Orpheum, Duluth.
Cecil, Eldred & Carr, Empress, Milwaukee.
"Celluloid Sara," Palace, N. Y. C.
Chunns (4), Touring Europe.
"Cheyenne Days," Orpheum, Harrisburg, Pa.
Chadwick Trio, & Co., Hammerstein's, N. Y. C.
Chandler, Anna, Hammerstein's, N. Y. C.
Chontreau & Gingla, Bijou, Boston.
Cheratto Bros., Orpheum, Portland, Me.
Chung Hwa Four, Orpheum, Minneapolis.
Chechert Troupe, Orpheum, Duluth.
Chip & Marble, Majestic, Chicago.
"Circus Days," Empress, Ft. Wayne, Ind.
Clarke & Owen, Melbourne, Australia.
Clark & Turner, Rose Sydell Co.
Clemo, Great, & Johnson, Barkoot's Show.
Clifford, Edith, Empress, Butte, Mont.
Clark & Ward, Empress, Spokane, Wash.
Clark & Bergman, Colonial, N. Y. C.

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Clark & Verdi, Grand O. H., Pittsburgh.
Clinton & Rogers, Empire, Calgary, Can.
Clark & Lewis, Pantages', Vancouver, Can.
Clifford, Marjorie, Bijou, Boston.
Clayton, Bessie, & Co., Orpheum, Portland, Me.
Cotton, Lolo, San Diego, Cal.
Colborn, Jennie, Billy "Swede" Hall Co.
Cook, Raymond H., & Edinger Sisters, San Carlos, Key West, Fla.; Dixie, Miami, Fla., 16-21.
Collins, Milt, Colonial, N. Y. C.
Censul & Betty, Orpheum, Bkln.
Cooper & Robinson, Bijou, Grand Rapids, Mich.
Cook, Joe, Colonial, Norfolk, Va.
Conlin, Ray, Keith's, Providence.
Cox, Ray, Keith's, Providence.
Cotter & Boulden, Poli's, Springfield, Mass.
Cole & Denahy, Wm. Penn, Phila.
Coombs Bros., Colonial, Phila.
Conway & Leland, Poli's, New Haven, Conn.
Connelly & Webb, Orpheum, Oakland, Cal.
Conchas, Paul, Orpheum, Oakland, Cal.
Collins & Hart, Orpheum, Vancouver, Can.
Corelli & Gillette, Orpheum, Salt Lake City, U.
Conroy & Models, Orpheum, Denver.
Collegians (3), Majestic, Chicago.
Cressy & Dayne, Keith's, Indianapolis; Keith's, Cincinnati, 16-21.
Cross & Josephine, Keith's, Washington.
Creighton Bros. & Belmont, Greeley Sq., N. Y. C., 12-14.
Creighton Sisters, Fulton, Bkln., 12-14.
"Criminal, The," Loew's, Paterson, N. J., 12-14.
Crouch & Welch, Orpheum, Sioux City, Ia.
"Cupid's Syndicate," Orpheum, N. Y. C., 12-14.
Cullen, Jas. H., Wm. Penn, Phila.
Cummings & Gladying, Orpheum, Stockton, Cal., 12-14.
Cutiys, Musical, Orpheum, Minneapolis.
D'Arcy & Williams, Empress, Denver.
D'Arville, Jeannette, Montreal, Can.
Darrow, Mr. & Mrs. Stuart, 5th Ave., N. Y. C.
Daily, Robt. L., & Co., Keith's, Cleveland.
"Darling of Paris," Colonial, Norfolk, Va.
Davis, Hal, & Co., Pantages', Tacoma, Wash.
Daly & Keno, Cosmos, Washington.
"Dance Reveries," Orpheum, Memphis, Tenn.
Desle, Mlle., Orpheum, Omaha.
De Groote & Langtry, Casino, Charlotte, N. C.
Demarest & Doll, Empress, Ft. Wayne, Ind.
De Loris, Dick, Nixon, Phila.; Allegheny, Phila., 16-21.
Dennis Bros., Empress, Spokane, Wash.
Dell 'Oro, Luigi, Empress, San Fran., Cal.
De Vole Trio, Orpheum, Bkln.
De Faris, Henrietta, & Models, Keith's, Cleveland.
De Lisle, Juggling, Keith's, Cleveland.
De Coe, Harry, Bronx, N. Y. C.
Deagon, Arthur, Grand, Syracuse, N. Y.
De Schelle, Dorothy, & Co., Shea's, Toronto, Can.
De Vora, Harvey, Trio, Keith's, Toledo.
Demacos Troupe, 7th Ave., N. Y. C., 12-14.
De Lesso Troupe, Shubert, Bkln., 12-14.
Deltorelli & Glissando, Loew's, Fall River, Mass., 12-14.
De Forrests, Pantages', Oakland, Cal.
De Leon & Davies, Majestic, Dallas, Tex.
De Loris, Dick, Nixon, Phila.
Demarest & Chabot, Orpheum, San Fran., Cal.
Diamond & Brennan, Proctor's, Newark, N. J.; 5th Ave., N. Y. C., 16-21.
Diving Nymphs, Empress, San Diego, Cal.
Dinehart & Heritage, Orpheum, Bkln.
Dixon, Musical, Delancey St., N. Y. C., 12-14.
Dippy Deers, Academy, Buffalo.
Dorsch & Russell, Majestic, Milwaukee.
Dooley, Jed & Ethel, Dominion, Ottawa, Can.
Donahue & Arnold, Orpheum, Birmingham, Ala.
Don Fulano, Majestic, Dallas, Tex.
Dooley & Sayles, Orpheum, Portland, Ore.
"Double Cross, The," Orpheum, Oakland, Cal.
Dolce Sisters, Orpheum, Denver.
Drew, Chas. C., & Co., Empress, Sacramento, Cal.
Drew, Lowell, & Esther, Poli's, Hartford, Conn.
Drapers, The, Shubert, Utica, N. Y.
Dreyer & Dreyer, Pantages', Portland, Ore.
Durand Musical Five, Rockland, Rockland, Me., 12-14; O. H., Bath, Me., 16-18.
Duncan, Dan H., Majestic, Tulsa, Okla.
Dupille, Ernest, Empress, Salt Lake City, U., 11-14.
Dupree, Minnie, & Co., Bushwick, Bkln.
Dupree & Dupree, Keith's, Cincinnati.
Dunfee, Josephine, Grand O. H., Pittsburgh.
Du For Boys, Poli's, Scranton, Pa.
Dupres, Fred, Shubert, Utica, N. Y.
Dunbar & Turner, Pantages', San Fran., Cal.
Duryea, May, & Co., Casino, Washington.
Earl's Seals, Orpheum, Harrisburg, Pa.
Edwards, Tom, Touring England.
Ednas, Ruth, Crystal, St. Jose, Mo., 12-14; Princess, Wichita, Kan., 16-18.
Elina, Harry, Stetson's "U. T. C." Eastern Co.
Elizabeth, Mary, Palace, N. Y. C.
Elliott & Mullen, Pantages', Seattle, Wash.
Ellsworth, Linden Players, Cosmos, Washington.
Eldon, Mr. & Mrs., Gordon's Olympia, Boston.
El Rey Sisters, Gordon's Olympia, Boston.
Empire Comedy Four, Grand, Phila.
Equilli Bros. (6), Proctor's, Newark, N. J.
Espe & Paul, Boulevard, N. Y. C., 12-14

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JUGGLER OF ARTILLERY AND COMEDIAN
TOURING LOEW TIME

Escardos (), Delancey, N. Y. C., 12-14.
Eugene, Carl, Troupe, Colonial, N. Y. C.
Evans, Billy & Clara, New Era Boat Show.
"Everybody's Doing It," Empress, Butte, Mont.
Fay & Miller, Majestic, La Crosse, Wis., 15-18.
"Fair Co-eds," Majestic, San Antonio, Tex.
Falls, O. C., & Co., Academy, Buffalo.
Farber Sisters, Orpheum, St. Louis.
Ferguson, Dave, Empress, Los Angeles, Cal.
Ferguson, Dick, Academy, Buffalo.
Fields & Hanson, Terrace, Belleville, N. J.
Fisher, Mr. & Mrs. Perkins, Hobbies, Los Angeles, Cal.; Empress, San Diego, Cal., 16-21.
Fisher, Sallie, Keith's, Phila.
Fisher, Elmore, American, N. Y. C., 12-14.
Fiddler & Shelton, National, N. Y. C., 12-14.
Fitzgibbon, Bert, Orpheum, Los Angeles, Cal.
"Fixing the Furnace," Orpheum, Omaha.
Florence Family, National, N. Y. C., 12-14.
Flynn, Kitty, Academy, Buffalo.
Fonda, Mabelle, Troupe, Star, Sault Ste. Marie, Mich., 16-18.
Forrest, Kelly B., Boulevard, N. Y. C., 12-14.
Forbes, Gertrude Dean, & Co., Pantages', Oakland, Cal.
Fox, Will H., Majestic, San Antonio, Tex.
Fox & Evans, Academy, Buffalo.
Foster & Lovett, Orpheum, Seattle, Wash.
Fox & Dolly, Orpheum, Sioux City, Ia.
Foy, Eddie, & Family, Orpheum, St. Louis.

THE TWO FRANKS
EQUILIBRISTS. IN VAUDEVILLE

Freeman, Maurice, & Co., Empress, Sacramento, Cal.
Frescotts, The, Academy, Norfolk, Va.
Frostick, Hume & Thomas, Empress, Sacramento, Cal.
Friganza, Trixie, Bushwick, Bkln.
Frawley & Hunt, Shea's, Toronto, Can.

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Frosini, Orpheum, New Orleans.
Frana, Sig., Troupe, Greeley Sq., N. Y. C., 12-14.

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THE GERMAN SOUSE
Now touring with big success over the Loew Circuit

Gardner, Jack, Maryland, Baltimore.
Gardner, Grant, Cosmos, Washington.
Gardner Trio, Poli's, New Haven, Conn.
Gannon, Helen, Orpheum, Portland, Ore.
Gallagher & Carlin, Orpheum, Denver.
Gabriel, Master, & Co., Orpheum, Winnipeg, Can.
George, Edwin, Proctor's, Newark, N. J.
Geiger, John, Dominion, Ottawa, Can.
Germaine, Herbert, Trio, Grand O. H., Pittsburgh.
Georgette, Keith's, Phila.
Georges (2), Loew's, Toronto, Can.
Genaro & Bailey, Palace, Chicago.
Gillen, Ed., Panama Canal Show, White City, Chicago.
Girdeller, Earl, & Dogs, Empress, Tacoma, Wash.
Gillingwater, Claude, & Co., Alhambra, N. Y. C.
Gilmore, Barney, Keith's, Phila.
"Girl from Milwaukee," Keith's, Toledo.
"Girl from Abroad, The," Majestic, Dallas, Tex.
Grace & Burt, Cosmos, Washington.
Gilmore & Castle, Howard, Boston.
Gill, Wm. S., & Co., Colonial, Phila.
Gifoll, Harry, Orpheum, Minneapolis.
Gossans, Bobby, Majestic, El Paso, Tex.
Goodall, Archie, Empress, Los Angeles, Cal.
Gordon, John R., & Co., Empress, Portland, Ore.
Gordons, Bounding, Orpheum, Vancouver, Can.
Gordon & Rica, Bronx, N. Y. C.
Gosler, Irving, Orpheum, N. Y. C., 12-14.
Gordon & Murphy, Bijou, Bkln., 12-14.
Golden & West, Loew's, Fall River, Mass., 12-14.
"Golden Dream," Pantages', San Fran., Cal.

SINGLE SINGLE
GORDON & MURPHY
EATING REGULAR
Signed with Burlesque next Season.

Goldings, Spanish, Pantages', Spokane, Wash.
Goldsmith & Hoppe, Wm. Penn, Phila.
Goleman's Animals, Orpheum, San Fran., Cal.
Golden, Horace, & Co., Orpheum, Oakland, Cal.
Green, McHenry & Deane, Empress, Cincinnati.
Granat, Louis, Empress, Chicago.
Grapewin, Chas., & Co., Keith's, Toledo.
Gregoire & Elmina, Pantages', Edmonton, Can.
Granville & Mack, Empire, Calgary, Can.
Granville, Pierpont, & Co., Orpheum, Lincoln, Neb.
Harrison, West Trio, Trent, Lynchburg, Va.
Hart, Annie, "McFadden's Flats" Co.
Hall, Bob, Empress, Chicago.
"Happiness," Empress, Kansas City, Mo.
Haines, Robt. T., & Co., Colonial, N. Y. C.
Hayes, Edmund, & Co., 5th Ave., N. Y. C.
Hanlon & Clifton, Keith's, Louisville.
Harveys (4), Keith's, Providence.
Harris, Boland & Holt, Grand, Syracuse, N. Y.
Hailey & Noble, Keith's, Washington.
Hall, Billy "Swede," & Co., American, N. Y. C., 12-14.

EFFIE AND BILLY HALL
With Yale Stock Co. Waltham, Mass., indefinite.

Hall, Geo., National, N. Y. C., 12-14.
Harcourt, Daisy, Lincoln Sq., N. Y. C., 12-14.
Hayes & Alpoint, Loew's, Fall River, Mass., 12-14.
Hallen & Fuller, Loew's, Newburgh, N. Y., 12-14.
Hayden, Breen & Phelps, Bijou, Boston.
Harlen & Hart, Scollay Sq., Boston.
Hamilton & Barnes, Grand, Phila.
Hanlon & Hanlon, Orpheum, Omaha.
Hal & Francis, Orpheum, New Orleans.
Hayward, Jack, Orpheum, Kansas City, Mo.
Hodge, John, Sidney, Australia.
Heuman Trio, Grand, Pittsburgh.
Herman, Al., Princess, St. Louis.
Herman & Shirley, Empress, San Diego, Cal.
Hennings, John & Winnie, Forsythe, Atlanta, Ga.
Heath & Millership, Bushwick, Bkln.
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Helen, Baby, Dominion, Ottawa, Can.; Orpheum, Montreal, Can., 16-21.
Heron, Eddie, & Co., Bijou, Bkln., 12-14.
Herbert & Dennis, Gordon's Olympia, Boston.
Herman, Dr., Orpheum, San Fran., Cal.
Hill & Ackerman, Moss Tour, England.
Hines & Fox, Orpheum, Montreal, Can.
Hickey Bros. (3), Hammerstein's, N. Y. C.
Hibbert & Kennedy, Shubert, Bkln., 12-14.
Hill, Murray K., Pantages', Tacoma, Wash.
Hogan, Gus, Ernie Marks Co.
Howard Bros., Touring England.
"Honor Among Thieves," Empress, Cincinnati.
Hong Fong, Empress, Winnipeg, Can.
Howard, Great, Orpheum, Montreal, Can.
Howard, Ratcliff & Co., Poli's, New Haven, Conn.
Hopkins, Axtell Co., Hammerstein's, N. Y. C.
"Honey Girls," Shubert, Utica, N. Y.; Wm. Penn, Phila., 16-21.
Hoyt's Minstrels, American, N. Y. C., 12-14.
Howard Trio, Pantages', Winnipeg, Can.
Hoffman, Lillian, Nixon, Phila.
Hockney, & Co., Orpheum, Seattle, Wash.
Hoffman, Gertrude, & Co., Majestic, Chicago.
Hunting & Francis, Alhambra, N. Y. C.
Hughes, Mrs. Gene, & Co., Dominion, Ottawa, Can.
Hussey & Lee, Dominion, Ottawa, Can.
Hunter & Ross, Crown, Chicago; Colonial, Chicago, 16-21.
Hughes Musical Trio, Pantages', Vancouver, Can.
Hufford & Chain, Nixon, Phila.
Hurley, Frank J., Victoria, Baltimore, Md.
Hyatt & Le Nore, Clarksburg, W. Va.
"I Died," Loew's, New Rochelle, N. Y., 12-14.
Icelandic Troupe, Orpheum, Montreal, Can.
Ilea, Margaret, & Co., Orpheum, Salt Lake City, U.
Imperial Pekinese Troupe, Empress, St. Paul.
Imperial Opera Co., Poli's, New Haven, Conn.
Imhoff, Conn & Coreene, Proctor's, Newark, N. J.
"In Old New York," Empress, Milwaukee.
Inglis & Redding, Orpheum, Boston, 12-14.
"In Laughland," Pantages', Seattle, Wash.
Ingo, Clara, & Co., Orpheum, Minneapolis.
James, Jack, Maryland, Baltimore.
Jackson, Thos., & Co., Poli's, Hartford, Conn.
Jack's, Capt., Bears, Pantages', Edmonton, Can.
Jessica Troupe, Empress, Victoria, Can.
Jefferson, Jos., & Co., Shea's, Buffalo.
Johnstons, Musical, Empire, Newcastle, England; Palace, Leicester, 16-21; Middlesex, London, 23-28; Empire, Leeds, March 2-7.
Johnson, Great, Empress, Ft. Wayne, Ind.
Jolson, Harry, Delancey, N. Y. C., 12-14.
Jones & Johnson, Salem, Salem, Mass., 12-14.
Johnson, Lawrence, Pantages', Edmonton, Can.
Johnsons, "Bounding," Cosmos, Washington.
Johnson, Martin, Orpheum, Los Angeles, Cal.
Jungman Family, Temple, Detroit.
Juvenile Folks, Gordon's, Olympia, Boston.
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Keno & Green, Poli's, Scranton, Pa.
Kemps, The, Loew's, Hoboken, N. J., 12-14.
Keeley Bros., Loew's, Paterson, N. J., 12-14.
Keough, Edwin, & Co., Pantages', Vancouver, Can.
Keefe, Zena, & Tell, Pantages', Vancouver, Can.
Keras (2), Majestic, Houston, Tex.
Kennedy, Nobody & Platt, Majestic, Houston, Tex.
Kelly Duo, Majestic, Milwaukee.
Keenan, Frank, & Co., Orpheum, Stockton, Cal., 12-14.
Kelly & Pollock, Orpheum Vancouver, Can.
Keno, Walsh & Melrose, Orpheum, Sioux City, Ia.
Kent, S. Miller, & Co., Orpheum, St. Paul.
Kennedy & Rooney, Orpheum, St. Paul.
Kennedy, Jack, & Co., Orpheum, New Orleans.
Kelaro Troupe, Orpheum, St. Louis.
Keller & Wier, Palace, Chicago.
Kiernan, Walters & Kiernan, Empress, Seattle, Wash.
Kirksmith Sisters, Shea's, Buffalo.
Klein, Abe & Nicholson, Keith's, Cincinnati.
Klein Bros., Orpheum, N. Y. C., 12-14.
Kleist, Paul, & Co., Majestic, Fort Worth, Tex.
Kluting's Animals, Orpheum, Memphis, Tenn.

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Kornan, Fred, Orpheum, Memphis, Tenn.
Kramer & Morton, Keith's, Cleveland.
Kresko & Fox, Pantages', Oakland, Cal.
Kuma Japs, Grand, Phila.
La Booth, Louise, Princess, Wichita, Kan., 12-14; Crystal, St. Joe, Mo., 15-18.
La Roy, H., New Philadelphia, O.
La Toy Bros., Orpheum, Des Moines; Orpheum, St. Paul, 16-21.
[illegible], Empress, Portland, Ore.
Lawlor, Chas., & Daughters, Empress, Tacoma, Wash.
Lee Mon Kim, Keith's, Columbus.
Latham, Ada, & Co., Keith's, Columbus.
Le Vier, Bijou, Grand Rapids, Mich.
"Lawn Party, The," Keith's, Louisville.
La Crandall, Alhambra, N. Y. C.
Lasky's "Red Heads," Bronx, N. Y. C.
La Bergere, Elsie, & Co., St. James, Boston, 12-14.
La Toska, Phil, Pantages', Winnipeg, Can.
La France & McNabb, Savoy, San Diego, Cal.
La Fayettes, Aerial, Savoy, San Diego, Cal.
Lane & O'Donnell, Keith's, Boston.
Lanigan, Joe, Colonial, Phila.
Lawrence & Cameron, Orpheum, Oakland, Cal.
Lambert & Ball, Orpheum, St. Louis.
La Fleur, Joe, & Dogs, Garrick, Wilmington, Del.
Lester, Harry B., Bronx, N. Y. C.
Leonard & Russell, Orpheum, San Fran., Cal.
Les Frimini, Seattle, Wash., indefinite.
Leonard & Louie, Empress, San Fran., Cal.
Leslie, Bert & Co., Empress, Tacoma, Wash.; Empress, Portland, Ore., 16-21.
Leon, Great, Maryland, Baltimore.
Leitzel & Jeanette, Keith's, Columbus.
Lewis, Henry, Poli's, New Haven, Conn.
Leipzig, Poli's, Springfield, Mass.
Ledegar, Chas., Greeley Sq., N. Y. C., 12-14.
Les Arados, Orpheum, Boston, 12-14.
Lenel Trio, Loew's, Newburgh, N. Y., 12-14.
Lee Tong Foo, Orpheum, Milwaukee
Lennett & Wilson, Orpheum, Des Moines.
Lewis & McCarthy, Orpheum, Sioux City, Ia.
Levy, Bert, Orpheum, Lincoln, Neb.
Leon, Daisy, Orpheum, Lincoln, Neb.
Lille, Carrie, O. H., York, Pa., 12-14; Keystone, Phila., 16-21.

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[illegible], Keith's, Louisville.
Lichter, Baron, Majestic, Fort Worth, Tex.
Livingston, Cora, Howard, Boston.
Lindsay, Fred, & Co., Orpheum, Los Angeles, Cal.
Long, Chapron & Green, Elks' Carnival, Gloversville, N. Y.
Lorraine & Burks, Shubert, Utica, N. Y.
Lockett & Waldron, Palace, N. Y. C.
Lo, Maria, & Co., Keith's, Cincinnati.
Loughlin's Dogs, Poli's, Hartford, Conn.
Long, Lily, Keith's, Indianapolis.
Longworths, The, Dominion, Ottawa, Can.
Lora & Co., Pantages', Seattle, Wash.
Loder, Chas., & Co., Academy, Buffalo.
Loyal, Sylvia, & Partner, Orpheum, Portland, Ore.
Lucados, The, Bowdoin Sq., Boston.
Lyons & Cullum, Pantages', Los Angeles, Cal.
Lloyd, Marie, Orpheum, Seattle, Wash.
Lynch & Zeller, Majestic, Chicago.
Marco Twins, Ronacher's, Vienna, Austria, 9-28.
Manley, Bert & Ida, Savoy, New Bedford, Mass.; Academy of Music, Fall River, Mass., 16-21.
Mack & Atkinson, Empress, Butte, Mont.
Mayo & Allman, Empress, Kansas City, Mo.
Marshall, Edward, Empress, St. Paul.
Maye & Addis, Empress, St. Paul
Maxwell's Dancing Girls, Empress, Seattle, Wash.
Marie, Dainty, Shea's, Buffalo
Mann, Sam, & Co., Bushwick, Bkln.
"Matinee Girls," Keith's, Cleveland.
Marcena & Delton Bros., Keith's, Cincinnati.
Martin & Fabrini, Orpheum, Harrisburg, Pa.
Mazzottis (5), Alhambra, N. Y. C.
Martins, Flying, Alhambra, N. Y. C.
"Maid of Nicobar," Loew's, Toronto, Can.
Magleys, The, Orpheum, N. Y. C., 12-14.
Martinettis (5), Columbia, Bkln., 12-14.
Marnello, Lincoln Sq., N. Y. C., 12-14.
Magnani Family, Empire, Calgary, Can.
Manne & Belle, Pantages', Vancouver, Can.
Marino Sisters, Casino, Washington.
Martin & Perkins, Bijou, Boston.
Max's Circus, Gordon's Olympia, Boston.
Martin & Elliott, Bowdoin Sq., Boston.
Martha, Mlle., & Sisters, Howard, Boston.
Malvern Acrobats, Nixon, Phila.
Mack & Orth, Majestic, Milwaukee.
Martinetti & Sylvester, Orpheum, Portland, Ore.
Maxine & Bobby, Orpheum, San Fran., Cal.
Mario Duo, Orpheum, Denver.
Macauley, Inez, & Co., Delancey St., N. Y. C., 12-14.
Martin, H. B., Orpheum, St. Louis.
McRae & Clegg, Temple, Detroit; Temple, Rochester, N. Y., 16-21.
McAvoy, Dan F., Hagenbeck & Wallace Circus.
McDonald, James, Empress, San Diego, Cal.
McMahon & Chapelle, Orpheum, Vancouver, Can.
McConnell & Simpson, Temple, Detroit.
McGiveney, Owen, Keith's, Providence.
McKay & Ardine, Shubert, Utica, N. Y.
McGinn, Francis, & Co., Keith's, Washington.
McBride & Cavanaugh, Shubert, Utica, N. Y.; Wm. Penn, Phila., 16-21.
McKissick & Shadney, Howard, Boston.
McPherson, "Jock," Grand, Phila.
McCormack & Irwin, Orpheum, Stockton, Cal., 12-14.
McFarland, Marie & Mary, Orpheum, Des Moines.
McDevitt, Kelly & Lucy, Orpheum, Des Moines.
"Mermaid and the Man, The," Empress, Chicago.
"Mein Leibchen," Princess, St. Louis.
Merian's Dogs, Empress, Salt Lake City, U., 11-14.
Merrill, Sebastian, & Co., Empress, Victoria, Can.
Mercedes, Temple, Detroit.
Melody Boys (5), Orpheum, Harrisburg, Pa.
Merkel Sisters (4), Keith's, Indianapolis.
Merrill & Otto, Keith's, Indianapolis.
Meredith Sisters, Proctor's, Newark, N. J.
Melville & Higgins, Keith's, Providence.
Merlin, Loew's, Toronto, Can.
Melnotte, La Nole Troupe, Pantages', Tacoma, Wash.
Meyako Sisters, Majestic, Ft. Worth, Tex.
Meyer, Hyman, Orpheum, Omaha.
Miles, Homer, & Co., Orpheum, Harrisburg, Pa.

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Milton & De Long Sisters, Orpheum, St. Louis.
Morris, Mike, Nicace, Connellsville, Pa., 12-14.
Mond & Salle, Empress, Denver.
Morrissey & Hackett, Lyric, Indianapolis.
Morris, Will, Unique, Minneapolis.
Morrell's, Beatrice, "Harmony Girls," Princess, St. Louis.
Moffet, Clare, Trio, Empress, Winnipeg, Can.
Morris, Elida, Shea's, Buffalo.
Morton, Sam & Kitty, Bijou, Grand Rapids, Mich.
Moore, Victor, & Co., Alhambra, N. Y. C.
Moore & Young, Grand O. H., Pittsburgh.
Morton, Ed., Shea's, Toronto, Can.
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JESSIE MORRIS & BEASLEY JACK
IN VAUDEVILLE

Montgomery & Healey Sisters, Loew's, Newburgh, N. Y., 12-14.
Morette Sister, Pantages', Edmonton, Can.
Monahan, Pantages', Portland, Ore.
Moore, E. J., & Co., Pantages', Spokane, Wash.
Moore, Nell, Bijou, Boston.
Moore & Marion, Bijou, Boston.
Mosher, Hayes & Mosher, Orpheum, Winnipeg, Can.
Morris & Allen, Majestic, Chicago.
Morton, Clara, Palace, Chicago.
Morton & Glass, Palace, Chicago.
Musketeers, Three, Empress, Los Angeles, Cal.
Mullane, Frank, Empress, St. Paul.
Murphy, Mr. & Mrs. Mark, Forsythe, Atlanta, Ga.
Murray's Dogs, Casino, Washington.
Musical Misses, Academy, Buffalo.
Murphy & Nichols, Orpheum San Fran., Cal.
Muriel & Frances, Orpheum, Sioux City, Ia.
Nana, Orpheum, Boston, 12-14.

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"Naked Man, The," Orpheum, Winnipeg, Can.
Nester & Dellberg, Empress, Portland, Ore.
"Neptune's Garden," Shea's, Toronto, Can.
Nelson, Juggling, Shubert, Bkln., 12-14.
Newsboy's Sextette, Pantages', Los Angeles, Cal.
Nelson & Nelson, Orpheum, Stockton, Cal., 12-14.
Nichols, Don, Bijou, Greenville, S. C.
"Night at the Baths, A," Empress, Denver.
"Night in an English Music Hall," Hammerstein's, N. Y. C.
Nichol Sisters, Hammerstein's, N. Y. C.
Nick's Skating Girls, Keith's, Toledo.
Nible's Birds, 7th Ave., N. Y. C., 12-14.
"Night in Chinatown, A," Pantages', Portland, Ore.
Nichols, Nellie, Orpheum, Memphis, Tenn.
Nobles, Milton & Dolly, Pantages', Winnipeg, Can.
Nonette, Orpheum, Denver.
Nugent, J. C., & Co., Majestic, Houston, Tex.
Oakland, Will, & Co., Keith's, Providence.
O'Brien, Dennett & O'Brien, Boulevard, N. Y. C., 12-14.
O'Donnell, C. H., & Co., Forsythe, Atlanta, Ga.
O'Dell, Maude, & Co., Orpheum, Memphis, Tenn.
Odiva, Majestic, Milwaukee.
O'Farrells, The, Ringling Bros.' Circus.
"Oh, Effie," Shubert, Bkln., 12-14.
Olivette Troubadours, Empress, Winnipeg, Can.
Oliver, Armando Troupe, St. James, Boston 12-14.
O'Mearas, Gliding, Keith's, Providence.
O'Neal & Walmsley, Orpheum, Harrisburg, Pa.
Onaip, Loew's, Toronto, Can.
O'Neil, Nance, & Co., Orpheum, Los Angeles, Cal.
Orel, Archie, Orpheum, New Orleans.
Orford's Elephants, Poli's, Scranton, Pa.
Orton Troupe, Loew's, Hoboken, N. J., 12-14.
Ott, Sadie, Columbia, Bkln., 12-14.
Patrick, Francisco & Warren, Empress, Seattle, Wash.
Pardleys, The, Poli's, Springfield, Mass.
"Pardon, The," Loew's, Toronto, Can.
Paola, Mlle., Casino, Washington.
Page & Daly, Scollay Sq., Boston.

Patricks, The, Scollay Sq., Boston.
Paritio & Frabito, Orpheum, Winnipeg, Can.
Pepper, H. L., Majestic, Tulsa, Okla.
Petrova, Olga, Colonial, N. Y. C.
Peers, The, 5th Ave., N. Y. C.
"Peep at the Future," Fulton, Bkln., 12-14.
Pealson & Goldie, Keith's, Boston.
Perry's Female Minstrels, Grand, Phila.
Perez (4), Orpheum, Oakland, Cal.
Phasma, Empress, Salt Lake City, U., 11-14.
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"Priestess of Kama," Pantages', Spokane, Wash.
Primrose (4), Majestic, Ft. Worth, Tex.
Prim, Polly, Shubert, Bkln., 12-14.
Prevost & Brown, Wm. Penn, Phila.
Pruitt, Bill, Orpheum, St. Paul.
"Punch, The," Empress, Chicago.
"Purple Lady, The," Maryland, Baltimore.
Queer & Quaint, Happy Hour, Erie, Pa.
Quaint Q's (4), Unique, Minneapolis.
Quinlan & Richards, Bijou, Bkln., 12-14.
Raymond, Lizzie B., Temple, Malden, Mass.; Temple, Lowell, Mass., 16-21.
Rayno's Dogs, Bushwick, Bkln.
Randalls, The, Orpheum, Bkln.; Colonial, N. Y. C., 16-21.
Rawls & Von Kaufman, Orpheum, Montreal, Can.; Dominion, Ottawa, Can., 16-21.
Raymond & Bain, Poli's, Scranton, Pa.
Reaf, Claude, Liberty, Winston-Salem, N. C., 12-14; Roanoke, Roanoke, Va., 16-18.
Ragtime Trio, Scenic, Edgerton, Wis., 12-14; O. H., Cambridge, Wis., 15-18.

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Reeder, Orville, Empress, San Diego, Cal.
Reed Bros., Poli's, Springfield, Mass.,
Reisner & Gores, Grand, Syracuse, N. Y.
Redmond, Julia, & Co., Pantages', San Fran., Cal.
Reed's Bulldogs, Pantages', San Fran., Cal.
Redford & Winchester, Majestic, Ft. Worth, Tex.
Reno, Geo. B., & Co., Allegheny, Phila.
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Rich & Lenore, Empress, Tacoma, Wash.
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Richards & Kyle, Orpheum, Harrisburg, Pa.
Ritchie, Adele, Alhambra, N. Y. C.
Rialdo, Hammerstein's, N. Y. C.
Richmond, Dorothy, & Co., Greeley Sq., N. Y. C., 12-14.
Richards & Montrose, Pantages', Winnipeg, Can.
Rigby, Arthur, Pantages', Winnipeg, Can.
Rio & Norman, Allegheny, Phila.
Romalnes, The, Temple, Hamilton, Can.; Dominion, Ottawa, Can., 16-21.
Ross, Clark, Empress, Milwaukee; Unique, Minneapolis, 16-21.
Royal's, Rhoda, Circus, Princess, Canton, Ill., 12-14; Empress, St. Louis, 15-18.
Rowe & Clinton, Garrick, Ottumwa, Ia., 12-14; Kings, St. Louis, 16-21.
Rose, Julia, Empress, Cincinnati.
Rose, Harry, Empress, Milwaukee.
Rossow Midgets, Empress, Spokane, Wash.
Rogers, Will, Keith's, Phila.
Rooney & Bent, Keith's, Phila.
Robin, National, N. Y. C., 12-14.
Rollini & Cotwell, Salem, Salem, Mass., 12-14.
Royal, Rhoda, & Horses, Pantages', Tacoma, Wash.
Roche & Crawford, Pantages', Oakland, Cal.
Rogee, Leon, Pantages', Seattle, Wash.
Roy & Edwards, Howard, Boston.
Rose Bros., Orpheum, Milwaukee.

Roberts, Hans, & Co., Orpheum, Portland, Ore.
Roberta & Verera, Orpheum, Salt Lake City, U.
Roy, Ruth, Orpheum, Omaha.
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Ryan & Lee, Bronx, N. Y. C.
Ryan & Richfield, Boulevard, N. Y. C.
Santell, Great, Touring England.
Sandwina, Katie, & Co., Empress, Denver.
Savoy, James, Majestic, Ann Arbor, Mich., 15-18.
"Salvation Sue," Lyric, Indianapolis.
Saharet, Keith's, Indianapolis.
Samuels, Ray, Keith's, Indianapolis.
Sampson & Douglass, Shubert, Bkln., 12-14.
Samuels, Maurice, & Co., Orpheum, Boston, 12-14.
Sarett & Duvall, Pantages', Edmonton, Can.
Sauber, Harry, Allegheny, Phila.
Samarins (6), Orpheum, Lincoln, Neb.
Schooler & Dickinson, Colonial, N. Y. C.
"School Playgrounds, The," Poli's, Springfield, Mass.
Schrode & Mulvey, Pantages', Vancouver, Can.
Scott & Keane, Majestic, Milwaukee.
Scheff, Fritzie, Orpheum, Denver.
Scott, Marie King, Bijou, Jackson, Mich., 12-14.
Shawa, Aerial, Keith's, Boston.
Shirley, Eva, Temple, Hamilton, Can.
Sheridan, Frank, & Co., Hammerstein's, N. Y. C.
Shone, Hermine, & Co., Poli's, Scranton, Pa.
Sherman, Mabel, Keith's, Boston.
Shattuck Quartette, Orpheum, Milwaukee.
Showalter, Edna, Orpheum, Stockton, Cal., 12-14.
Sharp & Turek, Orpheum, Los Angeles, Cal.
Sidney & Townley, Keith's, Indianapolis.
Simpson & Deane, Liberty, Bkln., 12-14.
Simpson, Cora, Crystal, Milwaukee.
Skelly, James, Bijou, Lansing, Mich., 12-14; Jeffers, Saginaw, Mich., 15-18.
Slemons, Frederika, & Co., Maryland, Baltimore.
Slisers, Majestic, Houston, Tex.
Smith's Aerial, Touring Europe.
Smith, Rose, Liberty, Bkln., 12-14.
Smith, "Gunboat," Empire, Calgary, Can.
Smith, Frank, Pantages', Seattle, Wash.
Smith & Farmer, Allegheny, Phila.
Smith, Cooke & Brandon, Orpheum, Stockton, Cal., 12-14.
Small, Johnny, & Sisters, Majestic, Chicago.
Snow, Ray, Fulton, Bkln., 12-14.
"Sorority Days," Cosmos, Washington.
Spissel Bros. & Mack, Orpheum, Vancouver, Can.
Sperner & Swain, Bijou, Jackson, Mich., 12-14.
Starrett, Howard S., Jr., Ziegfeld Follies Co.
Staine's Circus, Empress, Butte, Mont.
Stamm, Orville, Unique, Minneapolis.
"Stick-Up Man, The," Empress, Spokane, Wash.
Stanley, Stan, Trio, Poli's, New Haven, Conn.
Stuart & Keeley, Bronx, N. Y. C.
St. James, W. H., & Co., Grand O. H., Pittsburgh.
Stevens, Edwin, & Co., Keith's, Phila.
Stone & Kalisz, Keith's, Washington.
Stevens & Dean, Bell, Gadsden, Ala.; Princess, Mt. Airy, N. C., 16-21.
Standard Bros., Majestic, Dallas, Tex.
Sutton, Larry, Lyndon's Big Show.
Sutton & Caprice, "Liberty Girls" Co.
Sullivan, James F., & Co., Empress, Winnipeg, Can.
Sutton, McIntyre & Sutton, Keith's, Columbus.
Suratt, Valeska, & Co., Grand O. H., Pittsburgh.
Sullivan, Arthur, & Co., Majestic, Chicago.
Swor & Mack, Orpheum, St. Louis; Orpheum, New Orleans, 16-21.
Sweatman, Wilbur, Poli's, Scranton, Pa.
Tambo & Tambo, Touring England.

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Tannen, Julius, Keith's, Cincinnati.
Tate's "Motoring," Bowdoin Sq., Boston.
Taylor & Howard, Family, Williamsport, Pa., 12-14.
Taylor, Eva, & Co., Orpheum, Seattle, Wash.
"Telephone Tangle," Keith's, Boston.
Terri, Walter, & Fiji Girls, Pantages', Los Angeles, Cal.
Temple & Huff, Howard, Boston.
Terry, Arthur & Grace, Wm. Penn, Phila.
Thornton & Corlew, Unique, Minneapolis.
Thomas & Hall, Keith's, Cleveland.
"Thro' the Skylight," National, N. Y. C., 12-14.
Thornton, James, Orpheum, Vancouver, Can.

Tiffany, Rose, & Co., Orpheum, Vancouver, Can.
Tina, Mine, Keith's, Louisville.
Timberg, Herman, Orpheum, Winnipeg, Can.
Top o' The World Dancers, Empress, Winnipeg, Can.

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Truehaart & Burke, Folly, Detroit.
"Trained Nurses," Colonial, N. Y. C.
Trovato, Temple, Hamilton, Can.
Trans-Atlantic Trio, Keith's, Toledo.
Tucker, Sophie, Keith's, Louisville.
Tyler & Crolius, Bowdoin Sq., Boston.
Tyron's Dogs, Orpheum, St. Paul.
Unada & Irwin, Gordon's Olympia, Boston.
Upton & Ingraham, Weintz, Fisher & Levey Circuits.
Usher Trio, Empress, Milwaukee.
Usher, Claude & Fannie, Orpheum, Oakland, Cal.
Uyeno Japs, Pantages', Portland, Ore.
Vardaman, Sydney, Australia.
Vallecita's Leopards, Tivoli, Sydney, Australia.
Van & Schenck, Keith's, Phila.
Van, Chas. & Fannie, Shea's, Toronto, Can.
Van Brunt, Walter, Keith's, Washington.
Vance, Gladys, St. James', Boston, 12-14.
Valmont & Hayden, Orpheum, Oakland, Cal.
Van, Billy B., & Co., Orpheum, Salt Lake City, U.
Versatile Trio, 5th Ave., N. Y. C., Proctor's, Newark, N. J., 16-21.
Vivian & Alton, Rickard's Circuit.
Violinsky, Colonial, N. Y. C.
"Villain Still Pursued Her, The," 7th Ave., N. Y. C., 12-14.
Vinton, Ed., & "Buster," Hammerstein's, N. Y. C.
Vincent & Raymond, Majestic, Ft. Worth, Tex.
Vox, Valentine, Temple, Detroit.
Volant, Keith's, Washington.
Von Tilzer, Albert, Orpheum, Los Angeles, Cal.
Vogt, Ed., Victoria, Greenfield, Mass.
Washer Bros., Touring England.
Waite, Kenneth R., Gus Sun Circuit.
Ward, Marty, "Taxi Girls" Co.
Warren & Blanchard, Empress, Seattle, Wash.
Walsh, Lynch & Co., Empress, San Fran., Cal.
Ward & Cullen, Temple, Hamilton, Can.
Watson & Santos, Keith's, Louisville.
Ward & West, Columbia, Bkln., 12-14.

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Watson, Lillian, Pantages', Portland, Ore.
Walker's "Happy Girls," Empire, Calgary, Can.
Walters, Flo & Ollie, Orpheum, Milwaukee.
Wakefield, Willa Holt, Orpheum, San Fran, Cal.
Ward & Weber, Orpheum, Omaha.
Wells, Billy & Nellie, Iris, Joplin, Mo., 12-14.
Wells, Lew, Empress, Denver.
Weber, Chas., Shea's, Buffalo.
West, Wm., & Co., Keith's, Columbus.
Webb & Burns, Poli's, New Haven, Conn.
Welse Troupe, Dominion, Ottawa, Can.
Weston & Leon, Pantages', Spokane, Wash.
West, Mae, Majestic, Milwaukee.
Welcome & Welcome, Orpheum, Vancouver, Can.
Webb, Austin, & Co., Orpheum, Sioux City, Ia.
Welch, Joe, Orpheum, St. Paul.
White, Porter J., & Co., Empress, Ft. Wayne, Ind.
Whittier's "Barefoot Boy," Lyric, Indianapolis.
Whyte, Pelzer & Whyte, Empress, San Diego, Cal.
Wheeler, Bert, & Co., Orpheum, Montreal, Can.
Wheeler & Wilson, Alhambra, N. Y. C.
"Who Was He?" Lincoln Sq., N. Y. C., 12-14.
White's Animals, Fulton, Bkln., 12-14.
Whirlwinds (7), Scollay Sq., Boston.
White, Ollie, Bowdoin Sq., Boston.
Whitefield & Ireland, Orpheum, Duluth.
Willisch, Empress, Denver.
Williams & Segal, Princess, St. Louis.
Williams & Warner, Empress Sacramento, Cal.

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Wilber, Gladys, Orpheum, Vancouver, Can.
Wilson, Jack, Trio, Palace, N. Y. C.
Williams, Bert, Orpheum, Bkln.
Wilson & Aubrey, Keith's, Providence; 5th Ave., N. Y. C., 16-21.
Wilson, Doris, & Co., Grand, Syracuse, N. Y.
Williams & Wolfus, Shea's, Toronto, Can.
Winslow & Duffy, Majestic, Houston, Tex.
Williams, Thompson & Copeland, Majestic, San Antonio, Tex.
"Woman Proposes," 5th Ave., N. Y. C.
Woodford's Animals, Liberty, Bkln., 12-14.
Wormwood's Animals, Orpheum, Boston, 12-14.
Woodruff, Henry, & Co., Orpheum, Vancouver, Can.
Wright & Dietrich, Orpheum, Kansas City, Mo.
Wynn, Bessie, Palace, Chicago.
Yaw, Ellen Beach, Orpheum, New Orleans.
Yescarys (3), Empress, San Diego, Cal.
Youngers, The, Greeley Sq., N. Y. C., 12-14.
Youlin, Alma, Orpheum, St. Paul.
Zazall, H. M., & Co., Orpheum, St. Paul; Orpheum, Winnipeg, Can.
"Zara in Jungleland," Salem, Salem, Mass., 12-14.
Zeraldas, The, Empress, Chicago.
Zick, Tillie, Majestic, San Antonio, Tex.

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CARNIVAL CONVERSATION

By WILLIAM JUDKINS HEWITT,
("Red Onion.")

The New York Clipper is sixty-one years old to-day. Look it over from cover to cover and tell us what you think of it.

To all in the carnival business.—Answer the *call* promptly.

There will probably be a greater gathering of carnival managers and general agents at the Auditorium Hotel, Chicago, Feb 18 and 19, to attend the fair managers meeting than there was at the Sherman House, in the same city, last December. There are very few open dates, so why the excitement?

A "chump" is sometimes the man that everybody talks about.

The Lachman Carnival spent Sunday and Monday, Feb. 1 and 2, in San Antonio, *en route* from Boerne to Pearsal, Tex.

Jay W. Coghlan will have an autodrome with the C. A. Wortham Carnival this season, opening in Danville, Ill.

ALICE MELVILLE
(Mrs. Earl D. Strout),
In the role of Pharoah's Daughter.

George C. Johnson.—Manning B. Plets says that you evidently have the writeitis in your left hand, and he is sorry to hear it. George C., of those letters you were going to write.

Oscar C. Noble.—Are you going to be with a circus this season? Oscar C., Johnny J. Jones wants to hear from you.

Next week all of the carnivals on tour will begin to travel in the direction of the North Star. Watch them.

Johnny J. Jones says that his carnival played Key West, Fla., to the biggest gross business ever done by any similar organization in that city, and that's some record. Johnny J., they are all watching you.

W. A. Partridge is a "tattooed" man who is known as the human art gallery. W. A., who with this season.

Seen in San Antonio recently: Joe Badaracco, Mrs. Dan J. Lund, Joe Rogers, Harry Howard, L. C. Beckwith, James T. Brady, M. B. Pressey, John Oyler, Mrs. John Oyler, John S. Hubbard, C. G. Seagle, Larry Judge, Jean Gibson, Jay O. Turner, Mrs. Jay O. Turner, Felix Werhle, H. B. Danville, J. Fred Pletz, W. F. Palmer, Jule Kasper, Robert C. La Burno, William Epsteine, Harry La Braque, Herbert A Kline, Mrs. Herbert A. Kline, Doc Stewart, W. B. Wedge, Walter K. Sibley, Mrs. Walter K. Sibley, Felece Bernardi, Mrs. Felece Bernardi, W. C. Huggins, David Lachman, Mrs. David Lachman, Charles M. Nigro, Mrs. Charles M. Nigro, W. L. Wright, Jake Glass, Paul Hunter, Mrs. Paul Hunter, Mrs. Blanche Martin, Tony Spring, Mrs. John Esmond, John Esmond, I. L. Peyser, Mrs. I. L. Peyser, Manning B. Pletz, Geo. W. Fairley, C. E. Meyers, A. F. Goldberg, Eugene P. McKenna, Mrs. Eugene P. McKenna, Charles Bickell and Frank Coplan.

David Lachman has a few irons in the fire, and they all seem to be well heated. David, the George Washington birthday celebration at Laredo, Tex., and the battle of flowers at San Antonio ought to make them notice you.

Who is going to have a diving girl show, all in "pits," this season?

MANNING B. PLETZ,
"Midway Bert."

San Antonio is spending half a million dollars on street improvements, and the work is going on right now. That should help the San Jacinto celebration wonderfully. Local conditions have a lot to do with the success of celebrations.

The secret is out. Irene White, the diving girl, is Hazel "Nuts." She rather likes it. Irene has been in San Antonio for some weeks playing musical comedy. Minnie is the wife of a band musician that plays an instrument in the shape of a cornet. Crystal is in Houston, Tex., watching her husband ride a motor-cycle. Good-bye, Hazel "Nuts," Minnie and Crystal. You know, now are you satisfied?

Charles McDonald.—Where were you when the picture was taken? How is everything going with the Mozelle Carnival? Regards to all the St. Louis "bunch."

Managers.—Be sure and have everything ready in time for your opening date. Of course it was never any different.

W. B. Wedge has one of those watches like you get at "carnival stores." W. B. broke the crystal on it the other day and took it to a jeweler, and the jeweler said I can't fix it, you will have to take it to a glazier.

H. Wilen is the general agent for the Tropical Amusement Company. If you don't believe he is a general agent just look over that route of his. H. Wilen, we think, is going to be in advance of the K. G. Barkoot World's Greatest Carnival this season.

F. H. Scott says that a good general agent and a manager that knows his business can operate a carnival successfully. F. H. modestly admits that he is a manager. F. H., that "bunch" is a warm one, all right, but we think that the others can take care of themselves all right.

General agents.—Don't overlook the Humane Societies as auspices.

Joe Badaracco, who has been in Austin, Tex., for the past four weeks, at his home, was in San Antonio last week.

Billy Bozell.—It looks like that show you are going to have with C. A. Wortham is going to be one of those stupendous productions we hear so much about.

Harry Trimble says Jolly Dixie, the fat girl, weighs 448 pounds. Harry, that statement carries considerable weight.

George W. Fairley was in San Diego, Cal., last week. George W. said he saw Joe Conley, J. L. Brown, James M. Hathaway, Sam C. Haller, Foley and Burke and a few others in San Francisco, while on his way back from Seattle.

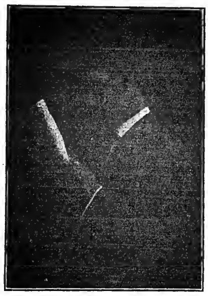
To all carnival followers.—This is season 1914. Try and do better than you did last season in every particular.

W. David Cohn says: "Mr. General Agent, if you don't like your position, don't worry. Some one will soon have it."

R. L. Carroll says that it is far better at times to sell than to buy. Especially a Winter carnival.

Sidney Wire.—The carnival world wants to know if you are coming back this season as press agent or manager of your own carnival. Sidney, come back any way you like. Pleased to have you on the dear old Midway.

G. A. Lyons will have his La Zoria musical comedy with the Tom W. Allen All Star Fashion Plate Carnival this season. He will carry four principals and ten chorus girls.



E. D. COREY.

G. A., when you have time send us the complete roster of your company, giving the full names of your artists. G. A. says Kansas City is a live place now.

What is the "squawk?" Ain't no "squawk." That's the band rehearsing.

B. H. McIntyre has closed his store room show, in Portland, Ore. B. H., what was the hurry?

Frank Remke.—How is the store room show in Portland, Ore? Frank, it ought to be all right with Jolly Dixie and Major Littlefinger, as two of the leading attractions.

John T. Bachman has had the press agent working again. The Texarkana papers have been printing some special articles on animals, incidentally mentioning John T.'s name. John T. is getting up a scrapbook of letterheads. Kindly send him yours. That will be some funny scrapbook ten years from now.

Leon M. Hewitt says North Carolina is full of general agents at present. That's no way to behave.

General Agents.—Don't overlook the Police Relief Associations as auspices. The Moose lodges throughout the country are going to have more celebrations this season than ever before.

E. D. Corey wants to know if a special train of cars, two fifteen piece bands and a lot of long jumps signify that that carnival is the best organization on the road? E. D. says mushrooms have been known to grow through a three inch concrete sidewalk, likewise have some carnival managers overcome greater obstacles. E. D. was in Navasota, Tex., when he was in this mental attitude.

Adolph Seaman has many good ideas for show frameups. Adolph is now in a good place in which to develop them. We are watching him.

F. L. Flack.—Red Onion wishes to thank you for the many kind things said in connection with this column. Your letter of recent date greatly appreciated.

George Stanley is dead. W. K. Havis writes under date of Jan. 25, from Los Angeles, Cal., that George Stanley, a singer and musician, died at his home in Los Angeles, Cal., Friday, Jan. 23. George's last carnival engagement was with Essie Fay's Horse Show, with Herbert A. Kline, the past season.

Have you ever heard the story of the "lost carnival?" Quite a few of them will be lost before the season is four weeks old.

W. K. Havis expects to remain in Los Angeles, Cal., for an indefinite period. It's the climate, my boy.

Shungopavi is dead. Shungopavi, known as the Indian medicine man, died at his home in Jersey City, N. J., Monday, Jan. 12, aged fifty-three. He was known at all of the expositions as a bally-hoo and stage magician, and at that time worked under the name of Romando. In recent years he has been a lyceum and chautauqua entertainer, working under the name of Shungopavi. He was an extraordinary person in many ways, and was well liked by all who knew him.

Harry A. Moore is operating T. C. Work's Ferris wheel, with the Tropical Amusement Company. Harry A. says that The New York Clipper receives the same welcome as "salary day" does over where he is, and that's some welcome.

Managers.—Hadn't you better get something else to feature besides a trained wild animal circus? Of course, they are all right, but you might find something else.

C. A. Wortham has purchased Steve A. Woods' buffet car, the "Golden Chafing Dish," which will be under the management of J. C. McCaffrey all season long, with the C. A. Wortham carnival. Just by way of remarking, there are few men better qualified to handle such a proposition than J. C. McCaffrey.

Steve A. Woods.—Do you remember what Red Onion told you last June about sticking with the "little giant?" Who's right, Steve A. or Red Onion? Steve A., we will forgive you for everything but Tulsa, Okla. Weather or not, that goes.

R. E. Elgin—Give us something new in the way of contests.

C. A. Wortham—This "bunch" ought to keep you busy: Steve A. Woods, Ned Stoughton, Barney S. Gerety, John A. Pollitt, R. E. Elgin, J. C. McCaffrey, Billy Bozell, Charles Jameson, D. M. Atwood, James McKinney, Horatio Dempsey, H. M. Waugh, C. B. Kidder and James Berry.

Managers—Why have a mounted band when it is hard for some musicians to stay on the level ground, to say nothing of riding a horse?

Deacon Delmore, the talker—Who are you going to be the general announcer for? Manning B. Pletz, would like to hear you say it once again, "Should you live a thousand years you never can forget them." "A girl gets married every twenty minutes in the Streets of Cairo." Deacon—What is the worst show that you ever saw?

S. SOLOMON,
General Agent Solomon & Dorman Liberty Shows.

D. C. Whitaker's Motordrome is doing a nice business with the Great White Way Carnival. D. C. thinks that he will paint it white enamel, and put a big electric sign over the entrance. That ain't so bad.

How many carnivals will carry miniature railroads this season? All rides get good money with carnivals. Dont get it?

John P. Martin has a sense of humor unconfined. He is a keen observer, and a very acute critic. He furnishes a laugh in the following! He says a restaurant in Kansas City has "the most versatile cabaret in town." Presuming that they double in dishes as well as on the stage. John P. observes: "That it is no longer good form to carry tooth brushes in the upper left hand pocket of ones vest." "That new styles in Winter doughnuts are on exhibition throughout the country, and are proving to be very popular, especially with coffee." "That trousers are muchly worn unpressed." "That monogram toothpicks are not

GEO. F. DORMAN.

stylish." "That beans can be eaten with impunity, and considerable relish—tomato catsup being the relish." "That abdomen wrinkles are very much in evidence around some Winter quarters." "That it is not considered good form to eat more than one meal a day in a billiard room." "That the habit of rolling ones own cigarettes is on the increase; the little white pills are taking the place of perfectos to a great extent." "That invitations to dinners, at private houses, are eagerly accepted during the Winter months." "That all 'nuts' are not of the cocoanut variety." "That the Empress Theatre, Kansas City, is using a twenty-four sheet stand, proclaiming the fact that Sullivan & Considine are the Ringling Brothers of the vaudeville world, and suggest that when the Ringling Bros. play the East, next season, that they bill themselves as the B. F. Keiths of the circus world." "Snuff, snuff," he said.

W. M. McQuigg, Noble C. Fairley, M. Samayoa, Will A. Dickey, J. H. Roberts, Lynn Kirby, Sherman Kirby, A. H. Barkley, O. N. Fairly, William Allman, J. Clint Wiseman, H. Honda and George Clark, the "bunch" want to hear something from you.

Managers.—Don't try to bill a town with a post card. Use at least a six by nine dodger.

Ed. Evans is getting a nice carnival together, and his general agent, W. M. Quigg, is doing some good work in advance.

Jay W. Coghlan—What about that autodrome? Jay W., they tell us that they build them one hundred feet in diameter now.

Harry Devey writes that the Lewis & Dyer Combined Shows have a nice line-up of shows and concessions, as follows: James Dyer's Trained Wild Animal Circus, James Dyer's Jungleland Pit Show, James Dyer's Platform Show, Harry J. Lewis' Plantation Minstrels, G. Baldassarre's Little Horse Platform Show, and Ricks Brothers' Parker Carry-us-all, and W. R. Robson's Concert Band, of eight pieces, and among the concessionaires are: Willie Levene, with knife rack, three cat racks, high striker, novelties, and ten-pin alley; C. F. Albright, with ruby glass teddy bear and pillow-top, wheels; Mrs. Elmer Collins, spot the spot, Ned Trent jewelry case, the Christoppel's cook-house, and G. Baldassarre's shooting gallery. James Dyer is general manager, and Harry Lewis is general agent of the Lewis & Dyer Combined Shows. They are now touring Texas to a satisfactory business.

W. J. Kanna has the Girl in the Moon Show, with the American Carnival.

Managers—What color are you going to paint your train? Try and make it flashy anyhow.

Harry Devey says, when the regular season opens that he expects to go back in the tank again. Being a human fish he does not like to be out of water. Harry quit the hotel because the elevators made him seasick. Harry.—Many thanks for the good things said about The New York Clipper.

Harry Hunter, the electrician is making Slater, Mo., his Winter quarters, where he is plying his trade.

William A. Spencer.—We are very sorry, indeed, to learn of your accident, which caused you to lose a number of your teeth. William A.—Who are you going to be with this season? How about the new show? Where are you building it?

Wilbur S. Cherry will be the general agent, this season, of the Smith Greater Shows. Wilbur S. has been general agent for the Smith Greater for seven seasons. He certainly must have made good.

According to expert mathematicians the percentage against knockers is twenty to one in favor of boosters. Wonder where he got this from?

Charles R. Kirby organized a carnival in Riveria, Tex., last week, under his own management, with L. C. Beckwith as general agent.

Bartlesville, Okla., is a good carnival town.

Don't miss next week's issue of The New York Clipper, dated Feb. 21.

John P. Martin says that he can always tell when he wakes up in the morning if there was a frost the night before, as he can feel the "nuts" falling thickly about his head, and he does declare that Kansas City, Mo., is one of the best towns to gather "nuts" in that he has ever been in. John P., have you seen any Immaculate Costume Singers, lately?

Little Leno Hosmer played a vaudeville house in Kansas City some time ago, and was billed "The Greatest and Smallest Act in Vaudeville." That being the case, Happy Harry, the fat man, must be the biggest and largest act in the carnival world. Shake that tree again. What are you doing to-day, George? "Nutting."

W. A. (Snake) King says, "Watch me grow, not in stature, but in business." Well, he's growing all right. W. A. is his own press agent, and he certainly does pull off some good "stunts."

E. D. Corey has purchased a seventy-five foot baggage car, and will place it in service May 4, with Corey Brothers' Combined Shows.

W. A. Hanman is the general agent for J. W. Hampton's Greater Empire Shows this season. J. W., we figure that you are going to open in Wheeling, W. Va., again this season.

Every carnival in America has its own special train—on the letter-head?

West Virginia goes dry, July 1. How is that going to affect the carnival business?

Harry S. Shields.—Where did you go when you left Bennie Krause? Harry.—We would like to keep up with your movements. Are you coming West soon?

MILT S. MOONEY,
Owner Mooney's Famous Triple Electrical Tandom.

George F. Dorman spent last week in Fowlerton, Tex., hunting and resting up. George F. has a very large season ahead of him. He and his partner, S. Solomon, are going to make the carnival world notice them this season.

Charles H. Tompkins was at one time in the carnival business, with a real Wild West. Chas. H. has a right to be in the Wild West business. He was born at Round Rock, Tex., sixty miles from San Antonio. Charles H. began riding bucking horses at a very early age, and has been doing it ever since, and during his lifetime has won a number of prizes in cattle roping contests, throughout America. Charles H. says, Wild Spot, the bucking horse, has made him a lot of money.

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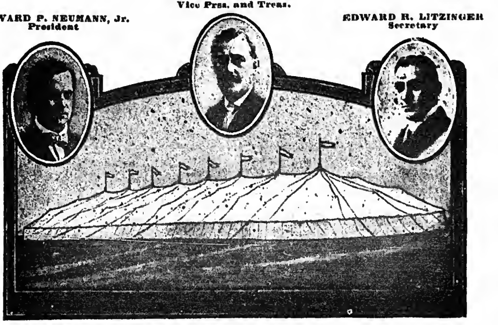

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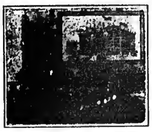

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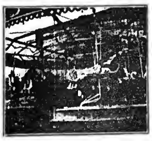

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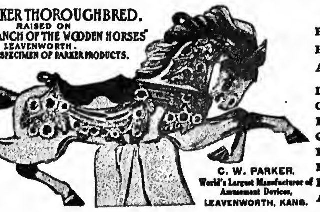
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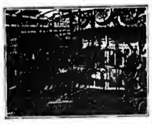

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For season covering the best Fairs in Texas and Oklahoma. New and Novel Shows and Attractions of every description. clean and attractive Concessions. Positively no graft tolerated. Address all communications

D. LACHMAN, Gunter Hotel, San Antonio, Tex.

These Shows will all exhibit in connection with the celebration at Laredo Tex., Feb. 14 to 22, and San Antonio Flower Carnival, April 20 to 25.

CHARLES H.—We wish to thank you for the many kind things said about THE NEW YORK CLIPPER.

A PRODUCE market report.—"Onions" will be plentiful this season.

FRANK LEONARD writes from Chicago, under recent date, that he had a billiard hall in Chicago this Winter, and that he had a lot of customers, but didn't make much money. Frank says that the Chicago "Cue" Chalkers Union is increasing in membership daily.

WARREN H. RICE JR. now has a little baby sister. Born to Mr. and Mrs. W. H. Rice, in Chicago, Jan. 27, a girl.

BOBBY KANE, W. M. Mosley, Homer V. Jones, C. A. Wortham, J. B. Warren, J. C. McCaffery, Con T. Kennedy, Tom W. Allen, E. C. Talbott, W. H. Rice, Barney R. Parker, Doc Allman, Ed. Evans, S. W. Brundage and Sidney Wire, people are talking about you.

P. J. SNELL (Texas Bud) closed with the J. G. Miller Carnival, at Harlingen, Tex., Saturday, Jan. 31. All of the Wild West equipment and stock will spend the rest of the Winter, prior to the opening of the regular season, at McAllen, Tex. P. J. passed through San Antonio Thursday, Jan. 29, *en route* to Fort Worth, Tex., in the interest of some big deals in cattle. We expect to hear of him being in Mexico shortly. Whoever his Wild West goes with this season will be announced in this column, at an early date.

MRS. ELANORE MARVIN is gradually recovering from her recent illness, which confined her to a hospital in San Antonio.

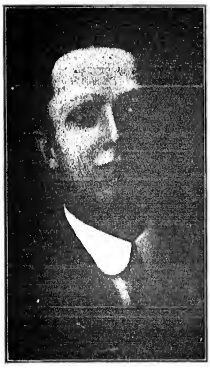
TONY SRAINO will leave San Antonio shortly for Brownsville, Tex. Tony has recovered from an operation which necessitated the removal of his left eye.

MANNING B. PLETZ and L. O. Beckwith are planning a society circus, to be located on the Coliseum Ground, San Antonio, Tex., under the auspices of Daughters of the Republic, or Shriners, at an early date.

SAW a headline in a newspaper the other day which read: "Battle between life and death." Red Onion sat up all night trying to figure out what there is between life and death. Help, help, help.

W. DAVID COHN passed through Kansas City last week. The resort on his room at the hotel was B. N. U. Ask him, yourself.

HERBERT A. KLINE tells us that in the early days of his career as a carnival manager that he leased a number of cars from the Arms Palace Horse Car Company, on the side of which the were letters A. P. H. C. Co., and one morning at a town in Canada, he was awakened by some small boys, who were having an argument as to what the letters A. P. H. C. Co. meant. Finally one of the boys, who appeared to be determined to win his argument, decided that the letters stood for, and meant, A Poor Hungry Carnival Company. Herbert A. said, I gave that boy a week's pass to everything.



PAUL HUNTER,
Known as the Concession King of Texas.

FELIX WENDLE has been spending the Winter in San Antonio.

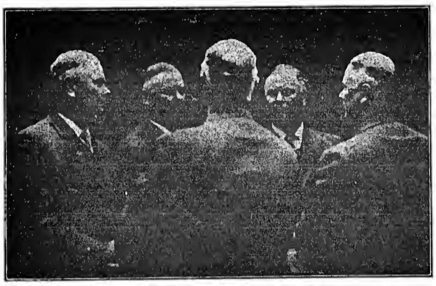
J. B. RHODES is still in the carnival game.

No sir, this is not a Sears Roebuck carnival.

R. L. CARROLL sold out his interest in his carnival, which played Gilmer, Tex., recently. R. L. is now making Quincy, Ill., his Winter quarters, from which point he will probably organize for the coming season.

J. Cannon, Steve A. Woods, Frank J. Noethen, O. H. Johns, James J. Haggerty, George D. N. Hennessey, Sanford Billings, O. C. Montgomery, Ester Donahue, Lillian Cooley, Chubby Whitney, George H. Hamilton, Walter C. Van Horn, Chas. G. Kilpatrick, George Harmon and S. N. Holman.

EUGENE P. MCKENNA says he wasn't that way at all. The tally-hoo stage was too small is the reason that he fell off of it.



COL. CHARLES W. PARKER, The Carnival King,
Watching his five big attractions.

MILT S. MOONEY can get out as fine a program for a celebration as you ever saw. The one that he got out for the San Jacinto Celebration, "Battle of Flowers," several seasons ago, was a work of art.

THE Callips used to be a regular organization that put on annual celebrations, several years ago, in Dallas, Tex., something after the style of the New Orleans Mardi Gras. The Callips became defunct in 1907 we are told. Wonder if they will revive it soon?

JULE KASPER has a wine cellar in Iowa City, Ia. He has the key in his pocket. Jule is in San Antonio, so you agents don't need to bother about going to Iowa City with the expectation of breaking any of his wine bottles.

BUILDERS OF INDEPENDENT SHOWS—Do you know that the name of your attraction has much to do with the success. Get a name that the public can remember, and one that's easy for the talker to pronounce. Almee, Nomla, Amasa, Caddie, Aurora, Miracle, Zora, names like these. Get down off that ladder.

FRANK M. NICHOLS is the man to see when you go to Peoria, Ill.

DAVID LACHMAN says: "A round hat is not on the square. Joke. Please laugh.

WILLIAM DYER, the animal show man, you are hereby notified to speak for publication. Regards to Ernestene La Rose.

O. M. HUNT, the talker, says that he has not decided just exactly where he will land at the opening of the season.

F. G. WALLACK, the bandmaster, who is now with Moredock & Watson's Minstrels, spent Sunday, Feb. 1, in San Antonio.

MUCH Winter, early Spring, long season ahead, thirty weeks at least. All hail season 1914. Let's get ready. Let us know where you open, and send in your route each week.

JULE CASPER AND W. F. PALMER are framing up a big show to go with one of the big carnivals, but they won't tell us what it is. We'll find out soon.

WALTER K. SIBLEY promises us the most novel water circus ever seen in America. You know who he is with and how he does things.

MRS. JOHN ESMOND has recovered from her recent illness. Elsie is herself again.

O. H. JOHNS.—Where are you in Winter quarters with your Glass Show?

CONSISTENCY of some talkers.—Come in out of the rain, it is snowing.

FRANK J. NOETHEN.—Why so quiet? We haven't seen your name in print for ever so long.

GEORGE W. FAIRLEY arrived in San Antonio, Sunday, Feb. 1, from his Pacific Coast trip, via Los Angeles and El Paso. George W. says that he saw the following "bunch" in Los Angeles: W. W. Kirby, Sky Clark, Herbert Snow, W. K. Hevis, Essie Fay, "Big" Otto and Jos. Edwards, They are all talking millions.

RED ONION wants to hear from J. C. Snyder, T.

MANAGERS—Again we ask you why the cook tent right up against the main entrance to the grounds? The odor of frying Hamburgers and such is very obnoxious to a refined sense of smell. You just stand in the entrance some day, in any town, and hear the objectional remarks about the cook tent being in the entrance. Screen it off if you can't do anything else. Follow the public's opinion, and you will find out what is required in a great many instances.

DANA THOMPSON.

NINA SMITH—What musical comedy are you going to star with this season? Nina is a very great help around any show, as she has never been known to run away from work. She has been known to help the canvas men to hold the top up during a storm. She can, can she? Well, we'll see that she does. Not if Nina knows it, you went.

T. J. CANNON—What are your plans for the season? General agent or the Big Thing? Sly old fox, you say something.

MANAGERS—What do you want to rave so much about Northwestern Canada for? Financial conditions up there are not so good just now.

RED ONION wishes to thank everyone, individually and collectively, in the carnival world, for their loyalty and support, and for the promptness with which they reply to all requests. Be sure and get next week's issue of THE NEW YORK CLIPPER, dated Feb. 21. Big doings. You have done your part. A prosperous season, health and happiness is the wish of Red Onion.

ALL mail and telegrams for William Judkins Hewitt (Red Onion) address care NEW YORK CLIPPER, 47 West Twenty-eighth Street, New York City, until further notice.

FOR SALE FOR PARADES, Giants, 9 feet high, viz.: Drum Majors, Maggie Murphy, Uncle Sam, Topsy, Policeman, Watermelon Gal, Horse and Elephant Heads, Big Dog; 2 Man Horse, Prop Giraffe, Lion, Donkey, Elephant. Props Made to Order. E. WALKER, 309 W. 39th St., N. Y.

PRINTING

500 Letterheads or Postals, $3, including 2x3 cut. All work reasonable. Send good photo. Est. 20 years in show printing. WARNER SHOW PRINT, 715 RACE ST., PHILA., PA.

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CARNIVAL BAND TROUBLES.

BY W. B. WEDGE.

Why the misunderstanding and dissatisfaction among managers, band leaders and band musicians?

The causes as I see them, and what could be done to better conditions I will try to set forth.

To begin with allow me to say that I am not exactly what you would call a band musician, playing the instruments that I do (piano and calliope), but have always served under the bandmaster, received orders from him, shared the same sleeping accommodations and board, and associated with the band in many ways, for the past few years. Therefore, allow me to give the causes as I see them, having become acquainted with them in the above way. Try and place yourself in the musician's position, and think over the following causes.

Irregular pay-days, poor sleeping accommodations, poor board, poor band leader, unnecessary calls, disrespect and disregard of the leader for his men, disregard and disrespect of the musician for his leader, partiality shown and favors done some members of the band, and not to others; criticizing weaker members of the band by the leader or other members; allowing any member of the band to mistreat another; keeping "soaks," "boozers," "drunkards," "stew bums," "chasers," "trouble makers," or "disorganizers" in the band; leader failing to give a new man a thorough try-out; leader calling his men down in public; cutting the number of musicians in the band without proper notice; taking musicians to foreign countries and discharging them; mixing foreigners with American musicians; an individual member of the band failing to obey all rules, regulations and orders given him by his leader; musicians misrepresenting themselves; cheap uniforms (never in neat-looking wearing condition), and the leader feeling or showing his importance in the presence of his men. Of course there may be many other reasons, but the above are the ones that appeal the strongest to me.

The following questions might be asked and answered for the managers' side of the situation. Why does he (the manager) carry a band? What kind of a band should he have or try to have? Why? Having selected his bandmaster, and he (the bandmaster) having organized as good a band as possible, what should the manager do in order to keep his men together, and receive the best services from them?

In the first place, the manager carries the band for advertising purposes and to put life and vitality into the shows. Then the band should be composed of men of good character, as well as of musical ability, for the simple reason that not only the kind of music they play and their musical ability, but their actions, also, while in public are noticed. For whatever impression the band makes the public in general regard it as a good specimen of what the show is. Every manager knows, or should know, that a good band is one of the best advertisers that he can have, so why not have gentlemen at the same time? I am not preaching for a "Sunday school band" or anything of the kind, but why can't there be just as gentlemanly a "bunch" of people in every branch of the show business as in any other? Why have boozers, chasers, rowdies and the lower classes of men?

The manager, after the man he has selected as leader has organized a band to the best of his ability, should provide his men with clean, neat and well kept sleeping accommodations, good board, see that his pay days are as regular as possible (the musician is out for the money just the same as the manager), show some respect and have some feeling for his men, and he will, beyond the question of a doubt, be well repaid for it by all members of the band.

It might be well to say right here that the manager should give the leader full charge and control of the band, which very often is not done; and another thing, try and organize a band with the number of men that you think that you will be able to carry the entire season. Don't cut the men down after a few weeks, and then later try and get them back to a certain number for a few engagements. (That makes work for the leader.) Please do not think that I am dictating what a manager should do, as I know he himself cannot tell exactly, as the amount of business done and the success of the season has a lot to do with it—but use a little reason, common sense and a little judgment. Remember, musicians are human and are sensitive to certain things, just the same as anybody else.

Next comes the bandmaster, and up to him is much of the success of the band. It is up to him to get the confidence of his men, get the best work from them, so that their services are of the most value to the manager. And in my estimation, the following is a very good way to do so:

Be firm with all. Have all rules, regulations and orders strictly obeyed. Be always business with the men while working. Be friendly and sociable with the men when not working. Be polite and associate with them a little. Don't feel yourself too much above your men, as there might be some one in the band that is just as good a musician as you are, and just as capable of directing as you are. (This might be a case for argument right here). Some leaders say that when they place themselves on a level with their men they lose control of them. I can't see it that way so long as they are strictly business.)

See that all complaints justly made are attended to at once. I will say here that I know of a case that happened one season where I was working, where all of the musicians were complaining of the board they were receiving, and of the sleeping accomodations, and the leader didn't seem to stick by his men strong enough to have things bettered much. In this case he may have gone to the manager and stated the case, and the manager said, "well, if they don't like it they can do something else," which is often the case. It is not always the leader's fault, I don't say that it is; and managers, don't you think that when the entire band is "squawking," as you call it, about something, that there must be something to it? Of course, you will find exceptions to almost everything, and find men in many bands that are never satisfied, but a general "kick" must be for something. In the case that I have in mind the members of the band could not sleep in the cars on account of "bugs," and actually slept out in box cars and any old place that they could find. And the board was miserable. When the manager gave the members of the band the cash to pay their own board, they received fifty cents less on the week than they had been paying the manager of the dining car. As to the condition of the sleeping cars, we won't say that it is the fault of the manager either. The cars that he is using may be leased from some party, that makes that his business (framing up and sending out show trains) and he (the manager) may not know the exact condition of the cars.

Speaking of this, I am acquainted with many of the cars that a certain party leases out each season, and know positively that the cars are in a very bad condition for sleeping purposes, and for traveling, too, as far as that is concerned. Well as long as the party can lease the cars out each season, "he should worry."

Here is another case for argument. We will get back to the subject of the leader and what he can do.

See that his men are gentlemen, at least while in public. Uniforms and appearance neat. (See that the men always appear on the street with clean linen, shaved, shoes shined, suits pressed, uniforms all the same, and instruments kept up or well cleaned). Give all orders (after receiving them from the manager) as to when wanted for free acts, bally-hoos, concerts, parades, or any other use. See to it that no one connected with any of the shows gives orders, or misuses any of his men.

W. B. WEDGE.

Here we might say something about the unnecessary calls. How often do you have a call for a free act, or something at, we will say, 4 P. M., and if the afternoon crowd is not large enough at that time, you will wait till 5 or 5.30 P. M., keeping the men hanging around. It is true that the time of the bandmen, for certain hours belonging to the management, if working, or not, should be on the lot, but even at that, why not have system and business to things? If you have a call for anything at a certain time, have it at that time, and your men will know what to expect. This is one great reason that the men soon begin to pay no attention to calls for free acts, rehearsals, concerts, parades, etc. One time they are at the appointed hour and the next time they are not.

Now let us see what the individual musician can do to help his leader have and maintain the best band possible, keep harmony among the men and he himself be worth all that he is receiving for his services.

First, you might say that he must be able to handle the music given him, to the satisfaction of the leader. Be a gentleman at all times, and obey all orders and rules strictly. Then, on the other hand, if you (the individual musician) are dissatisfied with the board you are receiving, sleeping accommodations, salary, think that you are doing too much work for the salary received, work too hard, hours too long, think that the leader is not dealing square with you, that you are not doing as well, or getting as good treatment as you did on some other job that you were on at one time, or just left, and can better yourself, and a hundred other reasons, just simply put in your resignation, and get away, and don't start trouble (when everybody else is satisfied) and you are the only one kicking, or squawking.

Having discussed this subject as I see it, from the three sides of the question, and having tried to make myself understood, without taking up too much space, I trust that I have said something that will cause all of us to do a little thinking, and see what we can do to better things.

Let us have good bands, composed of gentlemen, harmony and good feeling between managers, bandmasters, and band musicians, and see if the result will not be for the better of all concerned.

FAIRS AND EXPOSITIONS OF THE PAST AND PRESENT.

BY ETHEL ROBINSON.

The casual observer and the person not thoroughly acquainted, which, of course, includes the generous outpouring of American idea of the great growth, development and advancement of this distinctly American institution. A fair is the most difficult and trying angle of the show business, comprising, as it does, so many different branches, such as agriculture, horticulture, live stock, poultry, mechanical devices and implements, horses, horse racing, and last, and perhaps most important, the circus business.

The latter takes a most important position in the success of fairs and expositions through the great development in the varied entertainment provided which is according to the size of the fair and its location. It is indeed surprising how scrutinizing and careful fair authorities are in the selection of desirable free attractions, and how familiar they have become with the worth and value of acts, through years of diligent search for novelties of all kinds, and that they recognize the fact that it is not the amount paid for an attraction that always determines its value. On the contrary it oftimes occurs that the lowest priced act proves to be the most desirable and the most novel.

ETHEL ROBINSON.

So discriminating have the larger fairs and expositions become, that the markets of the world are searched for features and unusual stunts of all kinds, and this is particularly the case in the larger cities, where there are large vaudeville theatres located, presenting a changed program of choice vaudeville artists each week. In such instances great care must be taken to avoid showing, on a fair ground, what has perhaps been repeatedly shown in a local theatre. Another noticeable feature of the fair business is the general ignorance displayed by showmen in general. There are really so very few theatrical managers of experience who have any idea or conception of the nature of an entertainment that would be desirable for out-door purposes for the latter day fairs and expositions of importance.

The American Association of Fairs and Expositions is a particularly comprehensive body of the most important and most experienced managers of State fairs and expositions, men who have devoted years to the development and improvement of agricultural pursuits and the legitimatizing of the racing game, and also the encouragement of the breeding and exhibitions of cattle and horses. Of late also have been included the baby show, in which unusual interest has been taken by the army of proud mothers who vie with one another as to the possession of the most perfect infant.

The meetings of this National Association have assumed such great importance, by virtue of the learned discussions on everything pertaining to the fair and exposition business. In turn, the county and street fairs in the various States have also been associated together, and they also have their regular meetings for discussions and the arbitration of the many questions that arise for adoption and decision. The fair and exhibition business really is a huge comprehensive project, and from these occasions the educational advantages are, each year, proving to be of inestimable value.

Aside from the professional artists that are engaged, the fairs generally, both county and State, are encouraging local aspirants of every kind to seek recognition, and the proper enthusiasm and encouragement in any branch, whether it be local juvenile brass bands, contingents of boy scouts, juvenile agriculturalists and horse trainers, and in certain localities, the Indian schools and reservations have been creditably represented.

Of course, one of the most interesting angles of the larger fairs is the horse show, where the prized stock is paraded and premiums vied for. The selection of grandstand free attractions is conceded to be one of the most trying and most important features of the fair secretary or manager's duties.

In this connection the largest and most important booking offices publish annually, handsome and expensive catalogues in which are beautifully illustrated and carefully described, the series of novelties and attractions that each have to offer. These catalogues are invariably artistic, and they give a wonderful variety of acts that have been selected especially for their suitability for out-door exhibition purposes. As has been said before, it is not always what is paid for attractions, but it is distinctly the care in selecting and the source from which it is obtained, the office through which it is booked, and as to that office been depended upon to fulfill the letter what is contracted for.

The markets of the world are searched for the most expensive animal trainers, distinguished riding acts, fearless aerialists, seemingly impossible acrobatic and gymnastic feats, noted equilibrists, and nearly every nationality is called upon to furnish the most skilled in these various lines. Arabs, Egyptians, Italians, Germans, Russians, French, Spanish, Mexicans, Chinese, Japanese, are a few of the most important that have contributed their skillful display to appreciative American audiences.

In the earlier days the stabling accommodations and buildings on fair grounds were of the most primitive kind, rough, uncouth, cheap structures that simply were supposed to serve the purpose as some light protection against the elements. Now, however, by reason of the wonderful progress made, buildings of great architectural beauty and design, of steel, concrete, brick and sometimes granite construction, each particularly adapted for the purpose intended, more particularly the building or pavilion devoted to the horse show, which are distinctly the society event of the meeting.

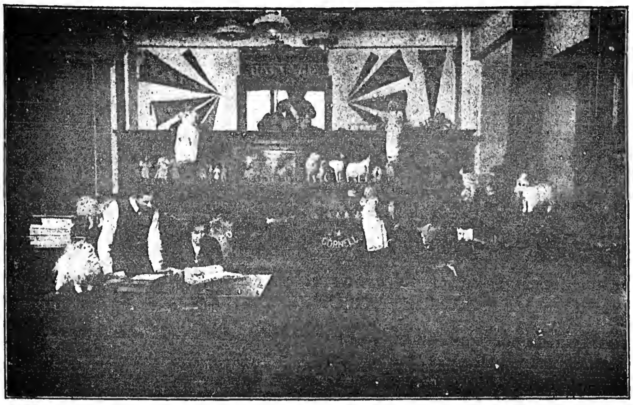
Grandstands of steel, concrete and brick construction, with a seating capacity, in some instances, up to twenty-five thousand, are to be found, and the large amounts of money invested in buildings of every kind are a great credit to their promoters, and will stand as a living monument to their untiring efforts in the encouragement and advancement of the locality in which they are situated.

While the fair season extends over a period of fifteen weeks at most, preparations for the furnishing of amusements and free attractions requires an entire year in which to be fully prepared and equipped with material, selection of artists, publication of catalogues and distribution of same, and the contracting of the attractions for the various fairs which is done from five to seven months in advance of their intended engagements.

No particular section of our broad and prosperous country can be found but that fairs of all kinds, from the largest to the smallest, are held, with attendance varying from twenty thousand to eight hundred thousand. The fair and exposition has developed into one of America's most important institutions.

W. M. MOSELEY.

Mr. Moseley is well known as a promoter. The season of 1902 he served for Morris & Berger Carnival Co. During the Winter of 1902-3 he was secretary for the Oriental Carnival Co., under the management of K. G. Barkoot, his first adventure into the carnival business. In the Spring of 1903 he again affiliated himself with the Morris & Berger Carnival Co., as a promoter, and remained with them until the latter part of the season, after which he organized a vaudeville show of his own, known as "The Girl in Red," which was very successful, during the Fall of 1903 and the Winter of 1903-4. The season of 1904 he was with the Mundy Shows until they played the exhibition in Winnipeg. Owing to the fact that he had a good proposition to take charge of the "Palace of Dreams," at the St. Louis Exposition, he severed his connections with the Mundy Shows and took charge of the aforesaid attraction, and before the closing of the exposition showed a profit for the stockholders. The season of 1905 he managed the "Train Robbery" and vaudeville show with Ferari Bros. Carnival Co. Winter of 1905-6 he was the general agent for the Jack Hampton Shows. Spring and Summer of 1906 he had all the concessions in Put-in-Bay, O. In addition to owning and controlling these concessions he managed and booked a carnival organization for Jim Sturges and Al Andrews, that toured the Upper Peninsula. The Winter of 1906-7 he spent in Cuba selling diamonds. The Spring of 1907 he joined the Great Parker Shows, at Brunswick, Ga., under the management of Con T. Kennedy, and remained with them for the past seven seasons, serving in several different capacities. Season of 1914 will find him with the Rice & Dore Shows as a promoter.



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Whenever you come to New York we invite you to make our offices your headquarters. Writing paper is always handy and back numbers of THE CLIPPER on file. Remember the address and bear in mind that our "latch string" is always out. **TIP TOP TOY COMPANY, 220 W. 19th St., New York City** World's Largest Manufacturers of Stuffed Animals and Toys.

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NOW BOOKING FOR SEASON 1914. WRITE TO-DAY.

LISTEN—Pressey Brothers' Fishing Amusement Device played the Canadian National Exhibition, Toronto, the Texas State Fair, Dallas, the Michigan State Fair, Detroit, and the No-tsu-oh, at Houston, last season. Our sixth consecutive season at the Texas State Fair. We have played nearly every other big Exhibition and State Fair on the American Continent.

JOHN D. WRIGHT JR.
Wishes all the Readers of The Old Reliable a Prosperous 1914 Season
I want to hear from all of my friends from all over the world.
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Gentry Bros.' Show No. 2, Season 1914.

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Funny Dixie Minstrels
Can use a few more Colored Musicians. The Largest and Best Colored Minstrel on the Road
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COREY BROTHERS' SHOWS COMBINED
Wants for their Sixth Successful Season in the Northwest
6 Cylinder SHOWS and ATTRACTIONS and CONCESSIONS
Season Opens May 4th, 1914
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The MAURICE
MOST COMPLETE IN THE WORLD
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Anniversary Greetings to THE OLD RELIABLE PROFESSIONAL PEOPLE ALWAYS WELCOME
W. G. MAURICE, President and General Manager
WRITE FOR ILLUSTRATED BOOKLET.
My best wishes for a very prosperous season for all my professional friends. Drop me a card.

MANNING B. PLETZ
(MIDWAY BERT)
THE CON. T. KENNEDY SHOWS
SEASON 1914
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WILL C. JONES
WITH
THE CON. T. KENNEDY SHOWS

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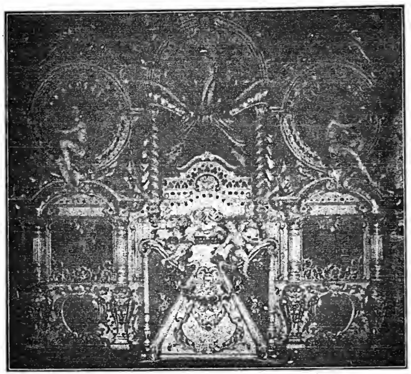

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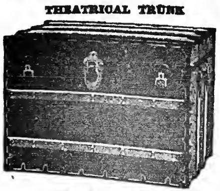

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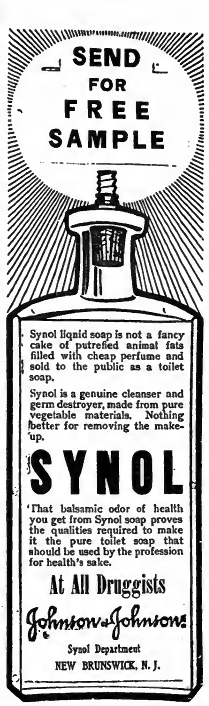

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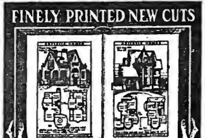

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BURLESQUE TITLES.

In the matter of titles for burlesque shows, it is but a matter of natural consequences that along with the changes in the nature of shows there should be a corresponding change in titles. But very few of the formerly well known names which served well, and which would probably answer as well as any of the names that are used now, are actually in use.

The old style names were generally those of some well-known female star, but of the sixty-four shows now on both wheels, but six bear the names of their lady headliners. Of the men actually playing in burlesque, only six are considered strong enough to have their shows billed under their names, and only three shows bear the names of their present or previous owners.

The prevailing style seems to run to titles denoting some place or personality usually linked with sport, pleasure, or "class," and that is why "Girls," "Belles," "Broadway," "Dandy," "Beauty," "Pleasure," "Joyland," "High Life," "Honey," "Monte Carlo," "Mischief," "Mirth," "Paris," "Queens," "Cabaret," "Rector," "Stars," "Tango," "American," "Youth," "Jubilee," "Bon Ton," "College," "Crackerjacks," "Dreamland," "Gay New York," "Gay White Way," "Starland," "Happyland," "Ginger," "Gayety," "Happy," "Widow," "Honeymoon," "Liberty," "Lovemakers," "Frolic," "Roseland," "Rosey Posey," "Social," "Taxi," "Trocadero" and "Vanity Fair" enter so largely in the programs of the wheel houses.

The "Bowery" seems to have lost none of its romance and attractiveness, especially for places outside of New York, and Hurtig & Seamon retain the title for one of their shows. The "Crackerjacks" is also good enough to be held over, and Jack Singer clings to the "Behman Show," under which title he established his attraction.

The former idea of having the same show repeat at a house four or six times during a season, with good results, would be a way out of date, through the public having become accustomed to having a new bill each week, as is shown by the fact that most of the Progressive shows are changing their titles for the second trip over their wheel, and the Columbia wheel shows also have been known to employ other titles when playing a preliminary or supplementary week at a house, which they would visit during the regular season.

The old time shows like May Howard's, Harry Morris' the Night Owls, Fay Foster the City Club, the Lily Clay, the Rose Hill, the French Folly, the London Belles, and other shows of the early nineties were welcomed each time they repeated, and a change of title was never considered.

But then there were only comparatively few shows of the burlesque order, and quite a few of the straight variety shows, while the list of houses available included: The People's, St. Louis; the Old Howard, Boston; Smith's Opera House, Grand Rapids, Mich.; the Adelphi, Buffalo; Comique, Washington; the Grand Central Philadelphia; the Comique Providence; Standard, St. Louis; Pence Opera House, Minneapolis; Alhambra, St. Louis; Olympic, Philadelphia; Park, Detroit; Levantine's, Albany; Opera House, Newark, N. J.; Grand Central, Troy, N. Y.; Monumental, Baltimore; Comique, Minneapolis; Windsor, Boston; Buckingham, Louisville, and the Academy, Pittsburgh.

The old, original Rentz-Santley title was changed from "Mme. Rentz Minstrels," and was the first of any American burlesque shows originated by M. B. Leavitt. The Adah Richmond Co., Wallace Sisters Co., Polly Daly's Blondes, Little Vic's Minstrels, Ada Tesman Minstrels Harry Armstrong's Minstrels, Sam S. Sanford's Blondes and Brunettes, Ada Kennedy's African Blondes, W. B. Reynold's Female Minstrels, and the Villa and Miner's Burlesquers were all named after individuals, as was Melinda Nagle's Blondes. Other titles used since then were: 1875—"Around the Clock," Viola Clifton Lady Minstrels, Victor's Loftus' British Blondes, May Fiske's English Blondes, Ida Siddon' Co. (organized in 1881), "Adamless Eden," Lillie Hall's Co., Mme. Girard-Geyer's English Novelty Co., Ed. Kendall's Lady Mastodons, Ada Richmond's Co., May Fiske's Co., Lida Gardner's Co., Reilly and Woods, May Adam's Chinese Minstrels, Martyne's Metropolitan Burlesquers, Mauda Russell's Co., Lisa Weber's Co., Tony Denier's Burlesque Specialty Co., Lillie Hall and Fanny Bloodgood's Co., Emily Soldene's, the Night Hawks, the Creole Burlesquers, John S. Grieves' Burlesquers, Emily Zola's Parisian Beauties, Louise Dempsey's Co., London Gaiety Girls, Lester and Williams' "Me and Jack" Co., "French Folly." 1891—Mabel Snow's Co. Nibbe's French Burlesquers, Valdis Burlesquers, the Watson Sisters Co., Ivanhoe Burlesquers, May Poselle's Co., Violet Mascotte's Burlesquers, the Roulette Club Co., and the Equestrian Burlesquers.

1892—The May Russell Co., Harry Sefton and Billy B. Watson's Co., the Early Birds, the Black Crooks, Jack's Forty Thieves, Ada Dixon's Co., Agnes Evans' Co., the Busy Bees, the London Sports, the Marie Sanger Co., Henry's English Swells, Williams' Big Folly Co., and Helen Russell's Co.

1893—The London Belles, Rice & Barton's Razzle Dazzle Co., C. W. Williams' Show, the American Folly Co., Harry Sefton's Co., Mabel Winners' Co., Pickett's Gaiety Girls, May Shaw's Co., Florence Miller's Burlesquers.

1894—Rush's White Crooks, the Casino Girls, Harry Morris' Burlesquers, Leoni's Ladies' Club Co.

1895—Fanale Hill Co., Flynn & Sheridan's Big Sensation, Isham's Octoroons, the Bohemians, Washburn Sisters' Last Sensation, the Morris & Woodhull's Twentieth Century Maids, Jack's Bullfighters, Rice & Barton's Big Gaiety Co.

1896—Irwin Bros.' Co., Oppenheimer's Zero Co., Lawrence Weber's Olympia, Hill's Vanity Fair Co.

1897—Al Reeves' Co., Jack's Orange Blossoms, the Moulin Rouge Co., the Black Patti Troubadours, the Orientals, the Manhattan Club, the White Elephants, Zittella's English Frolics, the Merry Widows, the City Girls, Little Egypt Co., Monte Carlo Girls, Roof Garden Burlesquers, Cherry Sisters Co., Daisy Bell Co., Venetian Burlesquers, the Americans, the Knickerbockers, the Parisian Widows, the Broadway Burlesquers, Miss New York Jr., Scribner's Columbia Burlesquers, the Merry Maidens, the Gay Masqueraders, Weber & Fields' Vaudeville Club, Ideal Troubadours, Gayest Manhattan, South Before the War, Gay Girls of Gotham, Ani's Merry Monarchs, Jack's Tenderloiners, the Ramblers' Club.

1898—The High Rollers, European Sensation, Jacobs & Comstock's Butterfly Burlesquers, Royal's, Gay Morning Glories, Tammany Tigers, Jack Faust's Metropolitans, Sporty Widows, Australian Beauties, Majestics, Tuxedo Club, Utopians, Innocent Maids.

1899—Little Magnet Co., Carr's Indian Maidens, Jolly Grass Widows, Victoria's, Bissell's Fads and Follies, "Wine, Women and Song."

1900—Saratoga Chips, French Beauties, French Maids, Imperials, Broadway Girls, Dainty Parée, Kings and Queens, Vagabonds, Ramblers, New York Girl, the Dewey Burlesquers, Tenderloins Hot Air Club, Robin Hoods, Wise Girl, Irish Rough Riders.

1901—Fifth Avenues, Babe Brown's, Cadet Girls, Fantana, Floradoras, Jolly Pulls, Belle of Paris, New York Belles, New York Stars, World Beaters, Harry Bryant's Co., Brigadiers, Topsy Turvys, Jack Sydell's Slaves of the Opium, "Devil's Daughter," Trans-Atlantics, Innocent Beauties, Belle Gordon Burlesquers, Ping Pong Girls.

1903—"Fleur de Lis," Cherry Blossoms, Kentucky Belles, Blue Ribbon Girls, Bowery Masquers. Strollers, Merry Makers, Empires.

1904—Mormon Queens, Jack Singer's Yankee Doodle Girls.

1905—Colonial Belles, Broadway Gaiety Girls, High School Girls, New Century Girls, Washington Society Girls, Jolly Girls, Ideals, New York Stars, Mascotts, Vassar Girls, Alcazar Beauties, Jersey Lilies, Avenue Girls, Baltimore Beauties, California Girls.

1906—Champagne Girls, Nightingales, Paris by Night, White Hussars.

1907—Cosy Girls, Rollickers, Strolling Players, Gay Toreadors, Pat White's Gaiety Girls, Mardi Gras Beauties.

1908—The Ducklings, Serenaders, Scribner's Big Show, Frivolities of 1918, Uncle Sam's Belles.

1909—The Lid Lifters, Marathon Girls, Sam Devere Show, Tiger Lilies, Dainty Duchess, Brigadiers, Lady Buccaneers, Queens of the Jardin de Paris, Big Review, Rialto Rounders, Fashion Plates, Town Talk, Umpires, Jardin de Paris Girls, Star Show Girls, Gibson Girls, Merry Whirl, Follies of New York, Frolicsome Lambs, Runaway Girls.

In the last five years a number of new titles have been assumed and dropped by different managers, and no doubt the coming season will see a new crop of titles, contemporary with new fads and follies.

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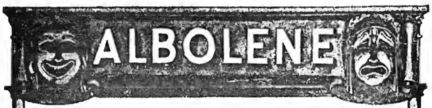

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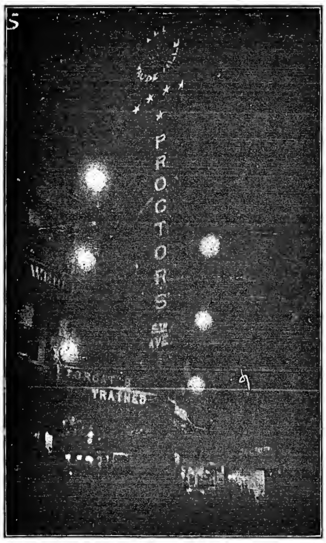

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'NEATH THE OLD PALMETTO TREE.
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OH! YOU MONKEY.
ON THE OLD MONONGAHELA.
THAT DREAMY STREAM.
SWEET ORANGE BLOSSOMS.
WHEN THE MOON BEAMS MILDLY TINTS THE TWILIGHT AFTER GLOW.
WHEN BABY'S IN HER BED.
THE GOOD OLD U. S. A.
SHE IS WAITING TO WELCOME ME.
WE SOME DAY SHALL MEET AGAIN.
COONS, COONS, PLEASE GO AWAY.
IN THE SHADOW OF THE STREAM.
GIVE ME SOME OF THAT GOODY, GOODY LOVING LOVE.
QUEEN OF MY DREAMS.
SCENES OF CHILDHOOD DAYS.
If YOU CARED NO MORE FOR ME.

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FRANCIS BYRNE has been engaged by the New Era Producing Co. for a role in "The Rule of Three," which opens the Harris Theatre, New York, Feb. 16.

JOSEPH KILGOUR opens with "Along Came Ruth."

ORVILLE HARROLD appeared at the Century Opera House, Sunday, Feb. 1.

OUR AUSTRALIAN LETTER.

BY FRED R. DIAMOND.

SYDNEY.

HER MAJESTY'S (J. C. Williamson, Ltd.)—Since the re-appearance of Quinlan's Grand Opera Co. some two months ago, their long string of successes have been phenomenal, and they have given the music loving portion of the city the best of their great repertoire. Amongst the brilliant operas given were: "Il Trovatore," "Samson and Delilah," "The Barber of Seville," "Traviata," "The Girl of the Golden West," "The Prodigal Son," and "Faust." Last night, "La Tosca" successfully courted a crowded audience, proving that Sydney had not tired of grand opera as submitted by the Quinlan Co. For the last appearance of the company (to-night), "Lohengrin" will be staged.

CRITERION (J. C. Williamson, Ltd. — Twelve weeks of excellent business has failed to show any depreciation in the audiences at this theatre. "Within the Law" is undoubtedly one of the best paying pieces that has yet been submitted. It stands the test of being seen thrice at the least. The management say that 150,000 have seen the production, and there is no reason for contradiction.

ROYAL (J. C. Williamson, Ltd.)—"Victoria Cross," in story, has appealed to all. She appeals in the superlative degree in "Life's Shop Window," at this theatre, where the William Anderson Co., headed by Eugene Duggan and Harry R. Roberts, interpret in an absorbing manner the vicissitudes of everyday life as set out in the novel of the name.

ADELPHI (Geo. Willoughby, Ltd.)—The present comppany here entered on its final week last evening, the concluding production being "A Girl's Temptation." The first performance of this piece, a fortnight ago, was witnessed by a crowded house. The thrilling situations, dealing topically with the white slave scare, rousing the audience to the highest pitch of enthusiasm. The play has an intense human note, that must appeal to all. George Cross, as Guy Warren, acted admirably, and Vera Remee proved a charming heroine. The supporting company is good, and the scenery and stage management perfect. It is truly wonderful the great change that has taken place at this theatre since the incoming of Geo. Willoughby as managing director.

LITTLE THEATRE (Wilton Welch, lessee).—"The Warning" is still being sounded nightly to large crowds at this theatre. There is a particular interest attached to this play, for just now there are four handsome girls missing from their homes in Sidney, and although the police have strenuously searched for them, day and night, no tidings of them have been heard up to the present time. Therefore, the question is being freely asked, "does the white slave traffic exist in Sidney?" "The Warning" exhaustively deals with the white slave traffic.

PALACE THEATRE (Allan Doone, lessee).—Allan Doone has enjoyed a six weeks' phenomenal run of good luck at this house. The present attraction, "The Rebel," is about the best play in his repertoire. The sweet voiced Irishman, supported by Edna Keeley, has introduced something rich and rare in this piece, which is full of merit.

WHITE CITY.—This magnificent and up-to-date open-air amusement palace, was opened a week ago by Sir George Reid. The location is close to Snowy Baker's boxing stadium, Rushcutter's Bay, and has ample accommodation for 15,000 people. There is not an outdoor place of amusement to surpass it in any part of the world. A trifle of something like £50,000 was spent upon it before the gates were thrown open to the public. A joyous crowd filled the White City on Saturday night, Dec. 13, the evening of my visit, while mirth and merriment and the music of laughter showed that the many thousands who came to seek amusement had found it easily, and were enjoying it to their heart's content. The scene was one of dazzling brightness, the powerful illuminations turning night into day. Naturally the scenic railway, with its round of pleasures, was the centre of attraction, and largely patronized. Car-load after car-load of sightseers raced down inclines, ascended steep gradients, disappeared into tunnels, and re-appeared to travel more gravely along level tracks, and all to the delight of those concerned. Joy was at its flood, and those who gazed upon the merry scene from the terraces above, could not help but admire the enterprise of those who had exploited our climatic conditions in so sensible a fashion as to build the White City. The show of the open-air has come to stay. Of amusements they are legion. The merry wheel and whirl, the fun factory, the crystal maze, the house of a hundred doors, the river caves, the carrousel, "Aunt Sally's," Japanese ping-pong, a Japanese village, and the shadowgraphs as the result of the adventures of folk within a large building, all stimulated the faculties of enjoyment. To crown all, there is an excellent military band of sixty performers, which, from its stand in the centre of the city, dispenses popular music for the people. In addition to the above there are some clever circus artists appearing, including the Two Savolas, demons on the high wire.

TIVOLI (Managing director, H. D. McIntosh).—The Tivoli programs are always full of interest. Du Callon made a first appearance yesterday, Saturday, Dec. 13, at the matinee. He is aptly described on the program as the loquacious laddie on the tottering ladder. He certainly was most loquacious, and his small talk tripped from his tongue while he balanced himself on the top rung of a sixteen-foot ladder placed, quite unsupported, on a raised deck about three feet square. For about twenty minutes or more he keeps his audience in high good humor with his antics on the ladder and his confidential conversations. He tells the audience that it is all very well for a bricklayer or stonemason to swarm up a ladder placed against a solid stone wall, but that it is an altogether different matter when the ladder has no more solid support than the atmosphere. He smokes a cigar and plays on a mandolin and a guitar, but smart patter and a marvelous facility in balancing are the main features of his act. At the conclusion of his turn he caused roars of laughter by making a quick change from the dress of a naval officer to a costume of the Dorothy Vernon period, with a skirt covering the entire length of the ladder. The act was novel, clever and smartly presented, and made good. A popular re-appearance on the bill was that of Frank Parish, who added new features to his barrel jumping and concertina playing act. Willette Whitaker, assisted by F. Wilbur Hill, was again successful in gaining great applause for her coon songs and harp playing, and Rosa Roma gave some new violin selections. Other star turns came from the Golden Troupe of Russian singers, dancers and instrumentalists. The great favorites, Barton and Ashley, in their sketch, "Money Talks," caused a riot of applause. Lily Eyton, the singing comedienne, went big; the Five Petleys, aerial comedy gymnasts; Frank Fox, the English comedian, and Charley Zoll . Very interesting pictures of continental subjects are shown during the interval, and a moving picture is taken of the Tivoli patrons as they leave the theatre after each matinee, and these pictures are screened at subsequent performances.

NATIONAL AMPHITHEATRE (Brennan-Fuller, Ltd.)—Among numerous amusing turns here the past week, that of Van Camp and his educated pigs caught on quickly. The end of a well contested wrestling bout between two of these interesting creatures was that one pitched the other clean over the ropes. A little baby pig, named Tuppence, sixteen days old, exhibited the intelligence of a prodigy. The Cliff Quartette of girls, provided a good, fast act, in acrobatic songs and dances. Ernie Pitcher, the "Big Mug," who has just arrived from New Zealand, after an absence of two years, kept the audience diverted with music, song and story. Mitchell and Lightnor made their first appearance in a comedy act, called "Black and White," and pattered nonsense with effect. While waiting the arrival of Max, the American ventriloquist, Miss Cameron, who shared the turn with him, sang "Tosti's Good-bye" and "Killarney." Miss Cameron, who has been trained abroad, has a sweet soprano voice, and should become popular. Max took his dummy through the theatre to the stage, providing heaps of fun as he went. The dummy's quaint talk with Miss Cameron, while Max was asleep, was very amusing. The acrobatic Decars, with their clever donkey, Tomato, made things hum, and the trio kept the fun going from beginning to ending of their act. Among others on a program were Sherrat and Lang, the Franco Midgets, Desperado and Rose, and Winefred Stewert. Business big.

NOTES.

THE TWO BOLVOS, premier comedy acrobats; Morris and Shaud, comedy merchants, and the Marvelous Destines, who go through their sensational slide for life, and the price of admission to see the entire show is only sixpence. Wonderful.

DAISY JEROME has arrived in Sydney glittering like a lighthouse. Daisy is an American, and her correct name is Witkowski, which is very sneezeful, so I don't blame her for changing it to the aristocratic French one of Jerome. This Miss Jerome is here to play the leading role in the revue, "Come Over Here," which is to be staged at Her Majesty's for the Christmas festivities, and being an American, with goods to deliver, she is not hiding her light under a bushel—in fact, she is letting herself blaze for all she is worth, and booming herself for all she knows. She is a singer and danseuse, and has played in the original "Come Over Here" production in England Daisy was interviewed on board the *Orsora*, at Freemantle, West Australia. She was nicely dressed and had all her sparklers on. One of the mere newspaper men who gazed upon her thought he had gone wrong in his brain-box till he took a second look, and realized that the lady wore a snake necklace of diamonds and other dazzlers 'round her neck. Her arms and fingers were ablaze with jewels, and after the scribes had recovered their eyesight, she told them that she loved the vaudeville, but was yearning to play Shakespearean roles, and when she got old she would buy a farm and milk cows. On arrival in Sydney Daisy wore all her jewelry—a jewelled watch on one finger, diamonds on all others, the snake round her neck, a jangling chateleine and other trimmings, and carried a gold mesh bag. She explained that all the sparklers were gifts from persons who admired her talent, so obviously Daisy is a very "taking lady" from the land of the Stars and Stripes. Ten show girls, also, have been imported from England for the revue, and our local stage beauties want to know what is "wrong with us?" The ten girls are not exactly a beauty show, but they are well built, handsome girls, and they know the revue business, which explains in a nut shell why they were imported. Anyhow, it is just as well to see what they can do before finding fault with them.

MELBOURNE.

HER MAJESTY'S (J. C. Williamson Ltd.)—"The Balkan Princess" is being played at this theatre with much success. It is a story of real big possibilities, which are, however, not taken advantage of because the scenes between the principals are comparatively trivial and therefore unconvincing. They are often interrupted to make room for long interludes by a comic waiter, two comic burglars and the other girl. The music, by Paul Rubens and Arthur Wimperis, is bright, and in parts not only attractive, but of a distinctly good and enjoyable order, with some effective orchestration which is made the most of by Herr Slappofski and the forces under his baton. Florrie Young, Hilda Vining, Dorothy Brunton, Reg Roberts, Robert Whyte and Phil Smith are the principals in the opera.

ROYAL (J. C. Williamson, Ltd.)—"A Butterfly on the Wheel" has been successfully running here the past two weeks. Those who miss seeing this smart study of certain phases of modern life will surely regret it. It is not only striking as a well-written play, but as a production it is most notable for its perfection of detail and for the wonderful excellence of the chief portion of the acting. Dramatic students in particular should make a point of seeing it, and note the acting of Mr. Waller and his high class company. "Miss Elizabeth's Prisoner" will be the next piece staged by Mr. Waller.

PRINCESS (George Willoughby, Ltd.)—"For the Term of his Natural Life." This exciting melodrama is a really new version, and not a revival of the old play, which has done duty in Australia for the last twenty years. As the piece was only staged last evening, I will leave my comments for my next letter.

KING'S THEATRE (Wm. Anderson, proprietor).—The American Musical Burlesque Co. continues to draw big houses to the King's Theatre with the bright burlesque, "A Day at the Races." This serves as the string upon which to hitch many amusing turns and much diverting "business," and also quite a variety of dances. There has been one or two changes in the cast. Miss Ravensburg now appears as the adventuress and Mr. Stanhope as the placid Dutchman, who declines to be hurried or mentally disturbed. "A Day at the Races" will not, as was first intended, fill the whole of the present season, for we shall have the chance to again see the old favorite, "The Grafters."

FRANK PARRISH, the champion barrel jumper of the world, has just closed a highly successful tour of Australia, under the H. D. McIntosh management. Mr. Parrish leaves to-day, for Germany, via America.

OPERA HOUSE (Managing Director, H. D. McIntosh).—The new turn at this house this week, by Cook and Rotherta and son, is bright and attractive, and goes with a swing from first to last. Their business is comedy and eccentric dancing, interspersed with some really good acrobatic work. They made good. Gene Greene is still the bright particular "star," and scores a big success with his ragtime melodies and his amusing "business" generally. Other good turns are given by Lasky's Six Hoboes, the Eight Saxones, in their dancing turn; Vande and Verne, Australia's patter and cross talk comedians; Charlie Loll, Bellora, with his imitations of Australian birds and animals, which are excellent, and Diamond and Beatrice, talented instrumental specialty artists.

BEACH PAVILION. — The English Pierrots are having large and enthusiastic crowds nightly to witness their excellent program. Bert Byrne was very successful in "The Tin Gee-Gee," and he gave a very taking monologue, "My Dainty Cigarette." George Horton won much favor in his comedy turns, and Fred Turner, in his comicalities, scored a big success. Miss Langley's Dutch turns proved a big draw, while Miss Roslyn and Les Austin, Roy Cooke and Ken Scott were also successful in their efforts to please.

ST. KILDA THEATRE (H. Branscomb, lessee).—"The Dandies." Large attendances are drawn nightly to this excellent entertainment, and fully enjoy the bright program presented. The artists engaged are: H. Gregory, Tom Preston, John S. Lee, Maisie Posner, Essie O'Neil, Frances Darre Vida Cannelly, Archie Clarke and Wm. Conway.

ADELAIDE.

TIVOLI (H. D. McIntosh, managing director).—The famous English black and white artist, Eric St. Ne, made his first appearance on Saturday, Dec. 6. His work was clever, was much appreciated, and he received a most flattering reception. The Primrose Four, and Reynolds and Donegan, who are prime favorites, Williams and Rankin, Julie Gonzales, Lillia Langtry, Bonnie Leonard, Mary Andrews and Joe Fasten's troupe of athletes, by their talented work, have built up a big reputation.

KING'S THEATRE (Brennan Fuller, Ltd.)—Several good acts were introduced here last night, and all made good. Sinclair and Vernon, Jessie Williams, Bryant and Bryant, Jennings and Gerald, Esmeralda, the St. Leonards, Percy Dalton, the Tit Bits, Denis Carney, Leopold Girls, and Des Ban Malajas (4), Spanish dancers.

PERTH, WEST AUSTRALIA.

HIS MAJESTY'S (J. C. Williamson, Ltd., lessees).—"Get-Rich-Quick Wallingford," with the great and only Fred Niblo and Josephine Cohen in the leading parts, have fairly got the Perthites by the wool. The piece has caused quite a sensation, and seats have to be booked days in advance to gain admittance.

MELROSE (R. Melrose, director).—The vaudeville performers here are good, and give an entertaining program. Amongst the names are: Albert and Rosella, Will Rayner, the Coleman Sisters, Violet Carmen, Homax, Corona and Alf. Lawrence. Fair biz.

SHAFTESBURY (Joe St. Clair, lessee).—Bill: Harley and Harley, Mack Bros., Carl Prina's monkeys, Arthur Douglas, Lal Logie, Bert Klears, Fred Garland and Billy Costin. Good business.

HOBART, TASMANIA.

ROYAL (Harry Sadler, Lessee).—Harry Sadler and Cecil Beveridge have a very good company of capable Australian vaudeville artists. They have been doing immense biz the past three months, in fact, says Sadler in a letter to me a day or two ago, "I have struck a payable gold mine." Harry should make a "do" of it, seeing its the only show in the city.

BRISBANE.

EMPIRE (Holland & St. John, directors).—This vaudeville house continues to flourish, owing to the good all 'round company engaged. George Hentress and his assistants, with their comedy stunts and clever dancing, take the cake, the Georgie Trio, song and dance comedians, are past masters with the wooden shoes; and Jessie Miller, and others, help to keep the ball arolling.

KING'S THEATRE (Brennan-Fuller, Ltd.)—The following artists are appearing: The Lyrical Four, W. Hill and Little Mollie, Mack and Bell, Jolly Fanny Rice, Ivan Marshall, Gertie Johns, Miriam Russell, Clayton and Crean, and Jessie and Dolly Miller.

NEW CASTLE.

VICTORIA (Dix & Baker, lessees).—The management present a fine bill this week, headed by Frank Parrish, the acrobat barrel jumper and concertina marvel, who finishes his successful season to-night, and leaves per *S. S. Sonoma* tomorrow, direct for America. Sidney Bach, the comedy pianist is playing a short farewell season, and Bob Harper, comedian, makes a first appearance. The Duckworths, Tilly Dunbar, and Slavin and Thompson, are retained for a further period.

NEW ZEALAND.

The dislocation of traffic and trade in general caused by the shipping strike, has resulted in a serious disarrangement of theatrical and vaudeville plans right through the dominion. J. C. Williamson, Ltd., found it necessary to cancel arrangements for most of the New Zealand tour of Mlle. Adelaide Genee and the Russian ballet Later it was announced that the season in Auckland of the Quinlan Grand Opera Co. would be abandoned. Julius Knight and his large dramatic company, in the middle of a successful season, had to ring down the curtain and return to Sydney.

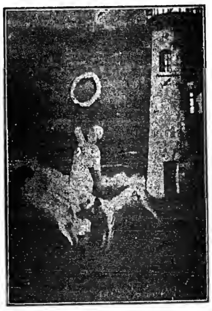
AUSTRALIAN PICTURE SHOWS.

SYDNEY.

LYCEUM (Spencer's, Ltd.)—The power of the Biograph to stir up the most intense emotions in the onlooker was forcibly shown here on Saturday night, Dec. 13. During the dramatic moments of "Chelsea 7750" the spectators were so worked up that they cheered again and again. Without going into the details of this great drama, it will be sufficient for me to note that "Chelsea 7750" is a powerful criminal drama, produced by Daniel Frohman, the famous American theatrical manager, and the principal parts are played by Henry E. Dixey, House Peters and Laura Sawyer.

GLACIARIUM (West's, Ltd.)—A capacity audience visited this well known picture show last night, Saturday, Dec. 13, and witnessed the first screening of the film version of Emile Zola's harrowing story, "Germinal," which the management, Edwin Geach, presented under the title of "Master and Man." The film is undoubtedly an excellent sample of the advance the biograph is making in the realistic visualising of the theme and leading incidents of famous stories. The picture is cleverly acted, the episodes of the story are presented with all the realism and fine shadings that it is possible to obtain in moving picture representations, and the great scenes, such as the railway workshops at Lille, with its monster steam hammers and intricate machinery, and the interior of the coal mine at Montsou, are marvellously effective. The more subtle phases of Zola's story are to a great extent necessarily lost, yet the skill of the actors, their power of expressing the moods of the various scenes by gesture and movement, and their fine play of facial expression atone in a great measure for the loss of spoken words. Indeed, there are some scenes where the niceties of the artist's expression in movement and gesture adroitly suggest the subject matter of the dialogue. The horrors of the dreadful pit, the terrible conditions

(Continued on page 54.)



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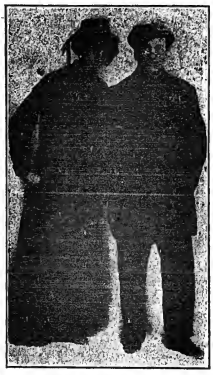

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OUR AUSTRALIAN LETTER.

(Continued from page 53.)

under which the work was carried on, the great strikes, and all the dreadful incidents connected with it, and the final climax, where the mine is destroyed by Souvarine, were all graphically presented. It is a sad story, this dreadful fight between capital and labor, and its tragic denouement.

OLYMPIA (West's, Ltd.)—The film "Germinal" was screened also at this house, and drew a capacity attendance. At both houses excellent incidental music was supplied by Louis De Groen's Vice-Regal Orchestras. Both theatres are under the management of Director Edwin Geach.

LYRIC (J. D. Williams, Ltd.)—"Nick Winter and the Kidnappers" is the feature film drama here. This is a 4,000 foot Pathe color and, like the other detective dramas of the famous Nick Winter series, there is in it a combination of bright comedy, many thrills and an effectively developed story. The other features include: "India," a very interesting travel story; "Pollidor's Debt," comedy, and "Tommy's Terrible Tricks," comic. "The Speckled Band," one of Eclair & Co.'s versions of the "Sherlock Holmes" stories, will be screened for the Christmas holidays.

IMPERIAL (Imperial Co., Ltd.)—"The Money God" was screened here on Saturday to an overcrowded house. The management claim that it is a perfect picture parable on the text, "For what doth it profit a man if he gain the whole world and lose his own soul?"

COLONIAL (J. D. Williams, Ltd.)—"Perils of the Sea" is the title of the dramatic film that has pride of place at this theatre. The chief theme of this picture centres in the destruction by fire of a great steamship in midocean. The harrowing incidents of the disaster are graphically described. The chief topics from abroad are detailed in the "Gaumont Graphics," while other films of great interest will be found in the industrial study, "Making Pig Iron," and the comedy pictures, "Two Old Tars" and "A New Cure for the Gout."

EMPRESS (J. D. Williams, Ltd.)—The Nordisk drama, "Paradise Lost," is featured for the first time here. This production introduces Betty Nansen, an actress who had never previously played before the camera. As a tragedienne she is described as the Sarah Bernhardt of the North. Also in the new bill are the news pictures in the "Warwick Chronicle," the comedy study, "Oscar's Wooing," and the Kinetophone series, "The Musical Blacksmiths." "When Women Go On the Warpath," will be the feature offering for next week.

ALHAMBRA (A. Pugliese, lessee).—This house has been doing fair business since the re-introduction of pictures. The present attraction is the sensational fight picture, "Carl Morris and Mike Schreck," fought at Oaklands, America, in 1911, and which is still fresh in the memory of fight fans in Sydney. The bill includes "The Power of Conscience," a thrilling drama, in two reels, featured by the Essanay Co.; "The World Above," another drama of merit; "Borrowing Trouble," comic, and "Nobby, the New Waiter," comic.

VICTORIA (Grant & Co., Ltd.)—"The Sea Dogs of Australia," a star Australian production, from the studio of the Universal Film Co., was produced here last night to a packed house.

CRYSTAL PALACE (J. D. Williams, Ltd.)—The principal attraction here for the week is "In the Bishop's Carriage." An incident in a bishop's carriage is a very small peg on which to hang so engrossing a story as that written by Miriam Michelson. The title, "In the Bishop's Carriage," was, no doubt, an intuitive and fortunate idea as a title. The pressing necessities of the girl "fence"—the desperate exigency for escape by some unsuspected means, rendered imperative by her possession of a vast treasure in stolen gems—waiting carriage—these things, no doubt, constitute the pivot on which the story turns. So the title, though strange, is not altogether out of place, not nearly as much so as the clever, resourceful, versatile girl adventuress found herself when, with the old carriage rolling placidly homeward, coachman half asleep, bishop ruminating in supposed solitude, as bishops do, her unlicensed presence was, to the dismay of that good but dull man, discovered. "In the Bishop's Carriage," as a play, was admittedly great when our Australian actress, Nellie Stewart, played the role of Nance in its only stage production in Sydney and Melbourne twelve years ago. Equally great and refreshing is the wonderful film picture dramatisation of the extraordinary story with the versatile genius of clever and popular little Mary Pickford illuminating it from beginning to end. This is Mary's great triumph—the first big thing she has done since David Belasco made sure after her performance as Juliette, in "The Good Little Devil," that he had found a new and brilliant star of something before the first magnitude. She had had many successes as a stock company actress, as a child performer on the "legitimate," and as an occasional youthful heroine in well known and reliable dramatic "fall-backs." But this time she was in a first class company—a star in Belasco's company. That was Mary Pickford's Christmas box. She deserved everything. Now, she and her husband, Owen Moore, film actor, are drawing between them something like £5,000 per year. Mary Pickford is only a girl, scarcely out of her teens, but she is easily one of the most popular and clever film actresses in the world. Her splendid interpretation of the difficult part of Nance, the waif, in "The Bishop's Carriage," has demonstrated that.

ROSELLE (Director, F. Thiele).—Some of the good things for this week at this cosy and popular theatre are the 3,000ft. drama, "The Quakeress," the Franco-Prussian war drama, "Facing Eternity," and the pictures of the Paddon-Arnst boat race, with lecture on the event by Dick Arnst, himself. Some capital selections of songs and music by the Roselle Champion Band are played each evening.

VICTORIA, NEWTOWN (D. Melville, director).—The principal feature of the week ending Dec. 13, included the big star dramas, "A Fight for Millions," with Barry Gilmore in the role of the detective, the Edison Co.'s film adaptation of Charles Reade's "Hard Cash;" also "Harvest of Flames" and "Self Convicted." These four great dramas unfold stories of clever construction and great interest, being replete with stirring action and interest.

VICTORIA, MARRICKVILLE (D. Melville, director).—That good old stock drama, "East Lynne," has been screened here during the week, and drawing big houses. It will probably run another week, and then taken off to be replaced with a strong list of dramatic features, comedies and scenic subjects, and the latest oversea arrivals.

MELBOURNE.

WEST'S (T. J. West, managing director).—"Her Dreadful Secret," an effective and in every way admirable adaptation of Jules Mary's famous novel, "Roger La Honte," is the principal feature of the program. Addition subjects displayed include the current issues of the English and Australian topical gazettes, "Boarders and Bombs," "The Joys of a Jealous Wife" and "A Trip to the Azores." On Saturday night, Dec. 13, a remarkable film, entitled "A Bargain with Satin," was produced before a crowded house. There can be no question about it being a drama of mystery and one of the finest examples of what is known as double photography ever presented.

OLYMPIA (C. Spencer, director).—The Kinetophone at Spencer's this week is reproducing in three abbreviated acts, Audran's popular comic opera, "Olivette," with the same performers who were so successful a fortnight ago in "La Mascotte." The most popular songs, choruses and bits of humorous dialogue are well presented. Last night's program, Dec. 13, of motion pictures, the star item was "The Mysterious Fingerprint," the third of the "Fantomas" series of detective dramas, in which that elusive personage, known as "The Man in Black," pits his cunning against that of the popular picture character, Inspector Juve. A fine comedy picture is "A Gentleman of Fashion," in which the ever-welcome John Bunny is responsible for much mirth. The European and Australian weekly gazettes, with their pictured records of recent events, are also included in a well varied program.

MELBA AND BRITANNIA (J. D. Williams, Ltd.)—"And the Block Stopped," a detective story, embracing a number of exciting incidents, proves the big attraction in the current program at the Britannia. The story deals with a junior clerk of an antique dealer who, being suspected of embezzlement, is discharged. A detective interests himself in the case, and by some sharp work the guilty party, a senior clerk, is brought to justice. "The Awakening of a Man" is another exciting picture, and depicts a young man beset with worries, who determined to end his life. In a reverie, one by one of his ancestors are brought to view, and their great work inspires him to greater deeds. Included in the Melba program a special Vitagraph feature, "The Call," in two parts, holds pride of place. The story is one of great interest, being cleverly compiled and acted throughout. Other films, "The Fallen Hero" and "Seven Years' Bad Luck" are two most amusing comedies.

ROYAL, WINDSOR.—"Thirty Years of a Gambler's Life" is a powerful story which heads the list of a number of exceptionally good pictures at this theatre. The story, throughout the four acts, is of intense interest, and tells how a young man forfeits wealth, position and love, so that he may indulge his passion for gambling at the card table and at the races. Pathe Bros. are responsible for the excellent production, which teaches a striking lesson.

GAIETY (Brennan-Fuller, Ltd.)—Vaudeville and pictures. By the latter they are screening "Paulette's Necklace," a drama dealing with recent happenings in connection with the big pearl robbery at Paris, and showing how the gang of thieves are captured.

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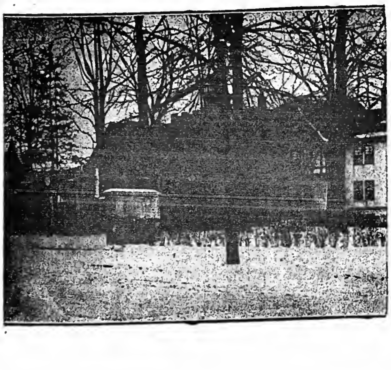

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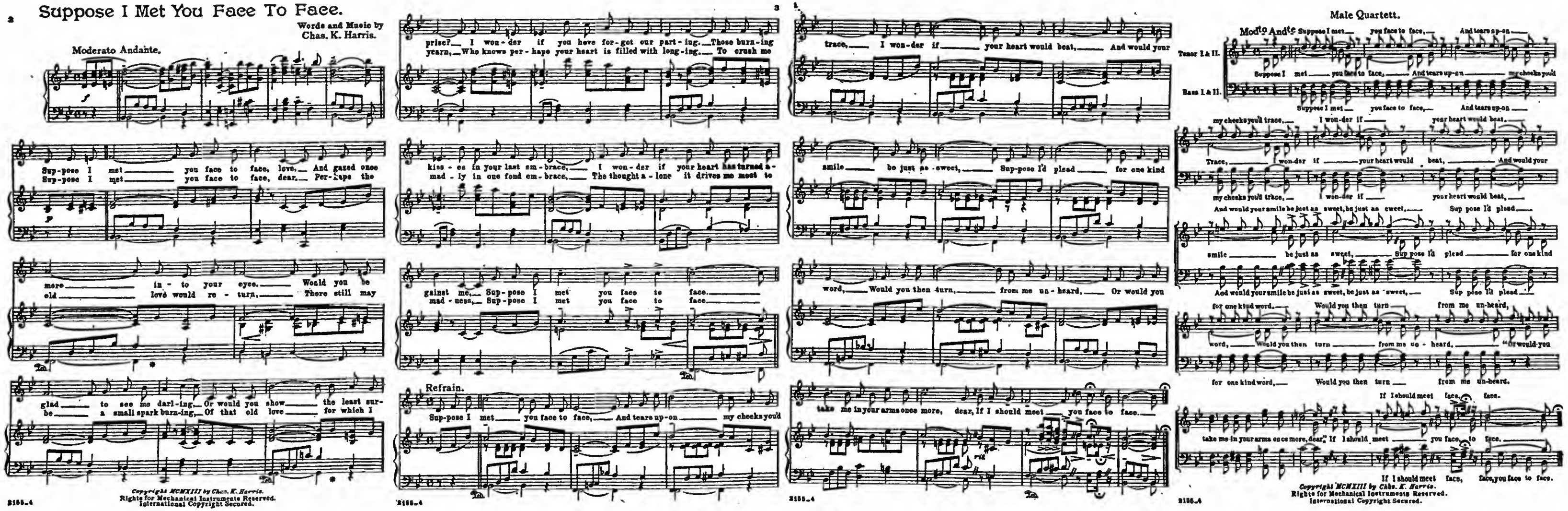
2
Suppose I Met You Face To Face.
Words and Music by Chas. K. Harris.
Moderato Andante.
Sup-pose I met you face to face, love. And gazed once more into your eyes. Would you be glad to see me darl-ing, Or would you show the least sur-prise? I won-der if you have for-got our part-ing. Those burn-ing kiss-es in your last em-brace, I won-der if your heart has turned a-gainst me, Sup-pose I met you face to face.
Sup-pose I met you face to face, dear, Per-haps the old love would re-turn, There still may be a small spark burn-ing, Of that old love for which I yearn, Who knows per-haps your heart is filled with long-ing, To crush me mad-ly in one fond em-brace, The thought a-lone it drives me most to mad-ness, Sup-pose I met you face to face.
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2155-4
3
Refrain.
Sup-pose I met you face to face, And tears up-on my cheeks you'd trace, I won-der if your heart would beat, And would your smile be just as sweet, Sup-pose I'd plead for one kind word, Would you then turn, from me un-heard, Or would you take me in your arms once more, dear, If I should meet you face to face.
2155-4
Male Quartett.
Modto Andte
Tenor I & II.
Bass I & II.
Suppose I met you face to face, And tears up-on my cheeks you'd trace, I won-der if your heart would beat, And would your smile be just as sweet, be just as sweet, Sup pose I'd plead for one kind word, Would you then turn from me un-heard, "Or would you take me in your arms once more, dear," If I should meet face, face, you face to face.
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SHOWING THAT THE STORIES TOLD TO FOOLISH COUNTRY MAIDENS BY ADVANCE AGENTS ARE NOT ALWAYS GOSPEL TRUTH.

BY FLETCHER SMITH.

Delpha is a small town on the main line of a railroad in Northern New York, running to Canada. It is also the junction point of another railroad running South from the St. Lawrence River to New York City.

This is not the real name of the town, but perhaps you will recognize it from the description given here. The town proper is situated about half a mile from the depot, and a dilapidated hotel bus meets all trains. As the best hotel adjoins the depot, only a few commercial men and occasionally a stranger climbs into it and patronizes the hotel uptown. The driver, being a good-natured fellow, allows the town girls to ride back and forth with him, and this forms the only diversion of the marriageable young ladies of the village, aside from flirting with the good looking clerk in the drug store and gathering at the post office twice daily where they perch themselves on the window sill, or crowd around the delivery window, much to the disgust of the village spinsters, the older inhabitants and staid business men.

Delpha is noted for its pretty girls, and the commercial men, inclined to flirtation, as often as possible, arrange their business so as to remain over night in town, where they are sure to be entertained either by Mabel Shirley, the village, belle or her chum, Nellie Bailey.

Mabel is the head clerk in the village dry goods emporium and the leader in local styles. If a new fashion in dress is placed upon the counters of the big stores in Syracuse, it is always Mabel who secures the pattern first, and she really serves as the local dictator of the latest modes. Nellie, of course, is given the first opportunity to become the first purchaser, and thus it is, that of all the girls who nightly assemble at the depot to await the arrival of the 6.45 North, they are the most attractively dressed, and are awarded the first admiring glances of the stranger destined to spend the night in the more or less comfortable rooms at the city hotel. Nellie is bookkeeper in the office of the Washington Chair Manufacturing Company, and hence is obliged to make frequent trips to and from the post office, and generally a daily call at the depot express office, on the arrival of the 9.30 South, where she combines business with pleasure, and keeps tabs on any desirable looking young man who might drop off for a brief stay in town.

It was on one of her morning visits that she saw two prominently lettered trunks thrown out of the baggage car door and a few moments later a good-looking, well-dressed young man come up and claim them. That he was a showman she surmised at first glance, for there were two classes of travelling men she never failed to classify correctly: one was the dapper looking clothing salesman, who made quarterly visits to town, and the other the representative of the circus and theatrical profession. As the trunks were being loaded on the depot truck, she learned that Hickman's Great Eastern Circus was presumably coming to town, and that the young man with the checks naturally must be the agent.

After joking with the baggage-master for a few minutes, he climbed into the hotel bus and was driven off to town. Nellie, at first, decided to keep him company, but later thought better of it, and after telephoning to Mabel to be sure and meet her at the drug store, proceeded slowly back to the factory; not by the main street, however, but around by the lane that came out just below the hotel. She could see no trace of the agent in the hotel office, and meeting her chum at the intersection of the lane and the main street, off they floated for the post office where, to their great satisfaction, they saw him busily engaged in reading his mail.

He was standing directly in front of the delivery window and gave Nellie just the opportunity she desired. She took her position at his left elbow, and catching the eye of the post-mistress, sweetly asked for her mail.

The agent turned, looked straight into two roguish, blue eyes and, with a polite "Pardon me," stepped to one side, almost colliding with the smiling Mabel, just in the act of approaching the window. Bowing and doffing his hat, he walked out of the office and up the street toward the hotel, followed at a discreet distance by two lively and very pretty young ladies.

It was fortunate for Nellie that the proprietor of the factory was away on his annual vacation, and work during his absence was being carried on in a perfunctory manner. Instead of turning in at the factory gate, the two girls continued their walk along the village street, and a half hour later, back from a hasty visit to their respective homes, stood near the hotel corner gazing idly toward the depot, arrayed in their prettiest Summer gowns. The agent, looking out of the hotel window, saw them and smiled. An obliging and gossipy hotel clerk furnished him with all the information necessary concerning the girls, and when he later started out to arrange for the appearance of his show in Delpha, he was careful to avoid another chance meeting and, from his demeanor, was entirely oblivious of the fact that two very attractive young ladies were dogging his footsteps and endeavoring in every conceivable manner to compel him to notice them.

It chanced that this show traveled across the country by wagons, and hence it was that while the girls were promenading up and down the street, he was out in the country looking up a lot and fixing the license. Before noon he was back, and after dinner, donning a suit of overalls and jumper, started out to bill the town. There was not much chance to put up his paper, and two billboards on the main street and a daub at the depot sufficed.

The girls watched him from the opposite side of the street as he covered the boards with the gaudy posters. From hasty and occasional glances in their direction he noticed that they appeared to have an unlimited speaking acquaintance, and from the looks of surprise, many a young man was favored with a pretty smile and a laughing word unexpectedly lavished upon him. They joked with every one and seemed bent on hugging and kissing every elderly lady who chanced to pass them by. They were, from all appearance, the most popular young people in town, but not a caress was given or a handshake proffered without a glance across the street.

The agent's work was quickly finished, and early evening saw him seated on the hotel veranda once more the debonnair traveling man, prepared to make the most of a night in the country village. Time hung heavily on his hands, and lighting a cigar he followed in the footsteps of the youths of the town and strolled down to the depot to await the arrival of the 6.45 North. The girls, anticipated this move and were there in advance, transformed from the simple Summer garbed maidens of the afternoon into the fashionable young lady of the city. They were by far the most attractive of any of the young people gathered along the platform, and they took pains that no one should fail to have this fact firmly impressed upon their memory. The train came and went, and the procession, by twos and threes, wended its way to the post office to await the distribution of the evening mail. The agent was not expecting any mail, and he chose to walk back to the hotel by a side street. The girls, confident that he would follow them, joined the crowd and took up their accustomed position at the delivery window. The mail was sorted and distributed, but still no agent came and the girls became desperate.

As I said before, the hotel clerk was an obliging fellow, and besides, had admired Nellie long and ardently. She, wise girl that she was, never either encouraged or discouraged him, but kept him dangling in tow, for he was useful to her at times, especially when a particularly good looking drummer happened to stay over night at the hotel. Then she had very important business to transact with him that necessitated a confidential conversation in the hotel parlor with the door leading to the office generally left wide open. To-night she needed the clerk badly, and with Mabel on her arm she ran up the steps and beckoned for the smiling official, tendering him one of her sweetest smiles.

It must be stated here that Nellie was not a bad girl, no indeed; only just like many others, pretty, willful, petted and spoiled by a fond mother, allowed to come and go as she pleased, and the chance meetings with the strange men who came to town was to her a mere pastime, a lark, and meant nothing more than a good time. Up to now she had been lucky. Men had flirted with her, made her presents, took her riding, and, after leaving town, wrote to her once or twice till they got home to their wives, or forgot her altogether.

But the Agent was of different calibre. He met and dealt with just such as she every day, and he was an old hand at the game. If he went with a girl he expected to be paid for the time spent in entertaining in a way to his liking, and he generally succeeded in receiving payment in full. Nellie appealed to him no more than a hundred other silly young girls had done, but he was a gambler in women's hearts and was willing to take a chance with them all. This girl was quite the prettiest one that had crossed his path. If he succeeded in carrying out his purpose, for he had no doubt but what at that very moment she was teasing the hotel clerk to introduce them, all well and good. If he failed well, he would be in another town on the morrow, and other girls were sure to be had to flirt with. He threw away his cigar, and walking out into the hall, met the clerk. "Want to meet 'em?" he asked, indicating with a nod of his head the girls in the parlor.

"Sure," said the agent, and the deed was done. Mr. Agent walked down the street with the two girls and the young men on the corner said something as they passed by and laughed. Mabel met a friend on the way home, and obligingly split up the trio, leaving Nellie alone with her newly made friend. They did the town thoroughly and some of the country, with an occasional rest on a convenient stone wall or the steps of a deserted house, and time flew so rapidly that it was ten o'clock before either were aware of it.

Nellie did not hardly dare to take her latest conquest home and introduce him to her mother as she had sometimes done before, and the foxy agent had no intentions of allowing her to do so. Instead he led her slowly but not unwittingly on her part in the opposite direction. To Nellie's mind he could talk just a trifle more entertainingly and daringly, and his stories were just a shade richer than those she had listened to before from any of her newly made acquaintances, and the agent, using his usual stock-in-trade inducements, had soon filled her head with promises of a life on the stage and dazzled her with his offers of positions with the big city productions. He promised and she believed. It seemed to her so true that she really imagined the dream of her life was surely to be realized. She was to leave Delpha, meet him in Syracuse, and he would get her a position with a company he was going to put out in the Fall. They had reached the very end of the town by this time, and still she hesitated to turn back. It was bright moonlight, and the girl looked very enticing to him as he suddenly seized her in his arms and kissed her passionately full on the lips. To his surprise, she did not resist his advances, and for the first time in all her experience with traveling men she found she had met her master in the game she had played so long and come out first best.

She pleaded to go home, and the agent, biding his time, released her, but again filled her head with extravagant promises. As she had done many times before, she slipped quietly into the house and up to her room. Her dreams that night were filled with visions of her forthcoming career. The agent left town on the 9.30, and thought little more of the night's events, but told the clerk to give his best regards to Nellie. Other girls demanded his attention, and his promise to write daily went by unfulfilled. For weeks it was a very fearful and sometimes tearful young lady that left the little post office letterless.

To her chum she never confided her secret, and it was the sensation of the hour when one day Nellie disappeared. A note left behind simply stated that she could endure living in the little town no longer. A distracted mother realized too late that she alone had been to blame, but to find her daughter seemed well nigh an impossibility. Nellie had never told her mother of her infatuation for the agent, or hinted of her desire of leaving home and going on the stage. Walking to a little station two miles below the junction she took the train for Syracuse and obtained lodging with a good hearted Irish lady who conducted a rooming house patronized by the chorus girls and lesser lights of the big shows that visited the city during the season. Though not a trained, she was an accomplished singer, and it was her intention to try and join some musical show if her lover did not keep his promise. She approached manager after manager but none of them could offer her a position. With scarcely any money left she confided her troubles to the landlady.

"Go home to yer mother, that's a darlin'; sure a foolish girl ye are to be trying to find that scamp of a feller in this big city. Faith and he has forgotten all about yer long ago, bad cess to him and his kind. Don't I hear the same stories from dozens of the likes of yer, and they are hunting for their man yet for all I know. They are a bad lot, all of them. 'Tis home yer should go, you wid a mother crying her eyes out waiting to forgive yer."

"But I can't go home, Mrs. Grady, I wouldn't dare to now; I've got to stay till I find him."

"And you'll be waiting a long time I'm a thinking. But cheer up, darling, you can stay here till you do get trace of him or someone finds out where you are."

The next two weeks were hard ones for Nellie. She bought all of the dramatic papers and made inquiries of all the show people who came to the house, but none of them had heard of the show or knew the agent. Finally, at Mrs. Grady's suggestion, she called upon the manager of the best house in the city playing popular priced vaudeville. It was known as the Palm Garden, and was, in fact, a high class concert hall. The manager maintained no wine room, and although he catered exclusively to men, kept good order, and allowed none of the practices of the ordinary resort of that character. Nellie remained with Mrs. Grady and played a week at the Garden, making a hit with her songs at every performance. The manager wanted to send her to Utica for a week, but she prefered to stay in Syracuse, and, hoping against hope, continued her search for her lover.

All circuses close sometime, and the first of November found the agent warming his toes and smoking a good cigar in the office of the Onondaga Hotel. It happened that once or twice a year Mabel came to Syracuse to visit the big openings at Edwards and other stores, and on this particular Fall trip she ran across the agent on Salina Street. He recognized her at once, and feeling in a particularly happy mood, inquired jocosely about his little girl Nellie. Mabel could scarcely control herself to make reply.

"Don't you know?" she panted. "You ought to know, you, who enticed her away. It's killing her mother and me. Tell me where she is this instant, or I will force you to tell and make you go back with me to answer for it all."

The agent, for a moment, stood gazing at the girl, a look of dumb surprise on his face. "Why," he stammered, "I will be honest with you; I don't know."

"It's a lie," she replied, "You do know, and I am going to make you tell."

An officer standing near thought it time to interfere, but the Agent, anticipating his movements, seized the girl and pushed her along with the crowd.

"Come over to my hotel, and I will tell you all I know," he exclaimed. "We don't want to get arrested."

What he told Mabel was hard for her to believe, but she let him finish his story uninterrupted.

"And you have never seen her or written to her since that night?"

"I am telling you the God's truth, I have not."

"And you can look her mother in the face and tell her that you were in no way responsible for her disappearance?"

"Only inasmuch as I handed her a case of jolly about getting her on the stage. We all do that, and they eat it up. She's probably looking for me now, perhaps in this very place. Syracuse isn't so very big, you know, and not many show shops here she could find an opening in, even if she could sing——"

"She can sing. She's the best singer in Delpha," interrupted Mabel.

"There's only one place here, that uses girls, that is decent. It's a chance. Let's go over and see what's on to-day."

The agent and Mabel, hurrying across the city, found the proprietor in his office. He was a big, good-natured Dutchman, and really seemed affected by the story hurled at him by the two excited young people.

"I hat a girl here two weeks or more ago I nefer heart off pefore. She tolt me she came from up the State and could sing. I like her looks and gif her a chance and she make goot, but she was no goot for a concert hall. I kept her one week and pay her a goot salary."

"Where did she go?" ejaculated both Mabel and the agent.

"How shoot I know," said Blank. "I don't keep account of them after they leave here. I only know she wouldn't boardt mit me, and I sent her over to Mrs. Grady, who keeps show folks across the canal on Genessee Street. Der number is 1462."

To No 1462 the two almost ran and, without ringing, burst in upon the astonished landlady.

"A singing lady," said Mrs. Grady, "sure and I have one wid me, bless her soul, that when she isn't singing is crying her eyes out for some good-for-nothing scamp of a show feller. But bless my heart, dearie," this to Mabel, "come right up with me and see if the song bird you are wanting is in her cage. It's likely she is if she ain't out. I mean she goes out only about once a day, and always comes home a crying."

"It's Nellie, I know it," exclaimed Mabel. "Come on, let's give her a glad surprise."

"Lord save us, said Mrs. Davis," panted the landlady as she reached the top landing, "but you are a lively pair. I suppose you are in this same kind of Tom foolery business yourselves. In there's the room. There's no lock on the door."

At a narrow window facing the street sat a forlorn little girl who suddenly sprang to life as, looking over her shoulder as the door opened, she beheld Mabel and her companion. In another instant she was clasped in Mabel's arms, and laughing and crying for sheer joy.

"Nellie," said the agent, gently drawing her away from Mabel, and opening his arms to her, "I never intended for a moment to do you a wrong, and I never thought you would believe all the hot air I handed you that night. But, Nellie, girl, I am going to right the wrong, and if you can forgive me, and love me enough to do it, will you go back to Delpha with me as my wife? Nellie, dear, say yes, please."

"And sure ye are going home wid him," interrupted Mrs. Grady, "What good is it is a girrul like you keeping a good man waiting when he's ready and waiting to do the right thing by ye. Go home, that's a good girrul, and sure Mrs. Grady it is, that wishes she could dance at yer wedding."

Nellie looked at Mrs. Grady and smiled, and when throwing her arms around her lover's neck, murmured lowly, "I will go anywhere with you dear."

"The 6.45 train North was on time when it reached Delpha, and was greeted by the usual nightly crowd of young men and maidens. Nellie, Mabel and the agent slipped out of the rear car unobserved, and flew up the lane leading to Nellie' home. There was a happy re-union that evening, a mother willing and ready to forgive and forget, and above all, a girl and a man who had learned a lesson. They both had played with fire, but luckily escaped unscathed.

With Nellie nestling in her arms, Mrs. Bailey suddenly turned and faced the agent.

"Sir," she said, "I believe that you are an honorable man. You have treated my daughter far better than I. I hold you blameless in this affair, and only reproach myself for it all. My negligence is alone responsible. If you love Nellie as you say you do, take her, and I only hope she will make you the good and faithful wife I believe she will. She has suffered much, but she has learned a lesson and, thank God, she comes back to me a pure girl still. God bless you both, and I will pray Him to forgive me the wrong I unconsciously did my child."

Taking a last look at Nellie, clasped in her lover's arms, Mabel slipped out of the room and the house. They say that Nellie's experience made a changed girl of her. She settled down and has been married for years, her husband being the leading druggist of the village. She and Nellie have always remained great chums and are still inseparable.

After the excitement attending Nellie's return had abated she and the agent slipped quietly away and were married. He remained in the village, and is now one of its most influential citizens. Mrs. Bailey long ago passed away, but she never failed to thank her son-in-law for his honorable treatment of her only child. There is a pretty young lady now, who makes daily visits to the depot and post office, just as her mother did before, but when an advance agent comes to town or a circus is in the village, the mother, perhaps wisely, sends the girl away to visit her relatives, or accompanies her on her strolls that day.

NOTICE

In sending orders for CLIPPERS, or communications requiring prompt answers, our patrons are requested to give route sufficiently far ahead, especially when traveling at a long distance from New York. Carnival managers send in your routes for two or three weeks ahead.

REALISM IN PHOTOPLAYS.

BY ROBERT GRAU.

In these days of realism when the limitations of the stage is inducing play producers and players alike to intrench themselves in the film studios, one may well marvel as to where the limit line is to be drawn in the effort to outdo previous demonstrations of intrepidity that is now so characteristic of modern film productivity.

Few of us believe even now that the amazing revelations on the screen are not mostly due to the tricks of the camera, and still fewer would accept as a truth the published statements of the hairbreadth escapes of players of both sexes on whom the director is wont to rely whenever the scenario calls for reckless daring where the danger to be encountered is such that but for the apparent viewpoint of the spectator as to the illusions of the camera the suspense of an audience would be immeasureably greater than it is, but undoubtedly the actual "dare devil" nature of several recent screen productions, if fully revealed to the average audience, and accepted by it on the principle that "the camera cannot lie," the wildest cravings for realism, even in this era of sensational productivity, would be satisfied.

Nevertheless there seems to be a certain magnetic influence surrounding the film studio that will induce men and women of the stage to risk their very lives that the achievements of the producer of photoplays may be greater than what has gone before. So true is this that I could name more than one player now famous for intrepid performances on the screen whose stage career was wholly barren of the slightest sensational incident; in fact, the most startling exploits as I am privileged to see them on the screen are participated in by players long identified with the stage along classic and dignified lines. If anything was a characteristic of such actors it was suppression.

Perhaps no photo-player of to-day has had a more varied film experience than Charles Kent, and if there is anything in the line of daring that this Vitagraph player has not attempted during his years of service to that company I would like to know what it is. Yet this same Charles Kent on the speaking stage was very much similar to the great Coquelin, or our own John Gilbert of other days. Fancy John Gilbert going into a cage where three more or less man eating lions are to be his sole company?

When I saw the lithographs of the Vitagraph production of "Daniel," and recognized my old friend Kent in the title role, I did not wait till this photoplay was exhibited in my home town, but went to the city expressly. After seeing "Daniel" I told Mrs. Grau of my experience, and took her that night to the city where I saw it a second time. We both agreed that such a performance could, by no stretch of imagination, be what it seemed to be. The more I thought of it the more skeptical I became. Assuming the most favorable conditions to prevail I could not name a player, past or present, who would undertake what Kent did, provided there were no "tricks."

I determined to write to Mr. Kent, whom I have not seen in the flesh in nearly fifteen years. I called upon the veteran actor to tell me the truth, not thinking at the time to make any use of the information. But after reading Mr. Kent's letter I was emboldened to make it a part of this article, if only to reveal the attitude of the player toward the film producer as compared with that which usually obtains between actors and managers in the older field of the theatre.

800 E. 14th St.
10 Dec., '13.

"DEAR GRAU.—Your's received. It was no fake. Neither were the animals 'doped.' I prayed to God to protect me and went into the cage. Picked out 'George' because he looked the kindest; played the scene with my heart in my mouth, and came out of the cage, and then I began to tremble, and did so for two hours.

"I had just recovered from a severe attack of pneumonia and I thought if God did not want me *then* he would not want me a few weeks later. As I said, I prayed before I entered the cage, and I felt incased by about two foot of something, and strange to say—before the picture was taken the lions walked around me and did not come within two feet of me. I thought it was the presence of the great 'Something' that watches over us all. It was my *duty* to the dear Vitagraph Co. to *do it* and I *did* it. Tho' I must say I don't think another man in the company would have risked his life in the same cause.

"Am glad you appreciate my nerve.

"Trusting you are well, and with the compliments of the coming season, believe me, sincerely yours, CHARLES KENT.

"P. S.—I was thrown into the den from above. The den was enclosed by an iron railing for the protection of the 'crowd outside.' If the beasts had been so inclined they could have had a hearty meal, for I was certainly '*alone*.' C. K."

After reading this letter can anyone wonder any longer at the extraordinary condition now prevailing in the amusement world? If Mr. Kent would undertake such an exploit in sheer appreciation of "the Dear Vitagraph Company," why marvel because Mary Pickford refuses fabulous offers to induce her to change her environment—or because three of our best stage directors have joined the Famous Players Film Company.

Was it not the great Nazimova, herself, who proclaimed that whatever her disappointments have been in her stage career, she was encouraged that the day was near when the new act would reach such a stage in its progress that the thoughtful actor will at last have an adequate means of expression for his genius.

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MY MOST EXCITING CHRISTMAS.

BY GEO. M. COHAN.

My most exciting Christmas (at least to me it seemed exciting) was experienced when I was attending school in Orange, N. J. I was eight years old at the time, and still a worshipper at the shrine of Santa Claus.

As an additional study I had taken up the violin, and my father had promised me that if I progressed sufficiently and did not neglect other studies he would intercede with the old white-whiskered toy-giver who comes around making presents once a year, and see if he could not be induced to put a violin in my stocking.

As it was Mid-Summer when this promise was made you can imagine with what impatience I counted the intervening days, and how interminable the time in passing.

December finally arrived, and the next twenty-four days seemed longer than ever. I couldn't eat and I couldn't sleep. Each day was a week and each night a month. Christmas night came at last, and I remember I went to bed at dark thinking it would make the time seem shorter and that I could be up first on Christmas morning. I was, all right, and, of course, found the cherished instrument awaiting my impatient fingers. To reach it I had to mount a chair (it was resting on the mantelpiece), and just as I had grasped the gift the chair tipped, and down I came on the stone hearth, fiddle side down. When I scrambled to my feet it was to gaze upon a pile of kindling wood that but a moment before, to my excited imagination, had been a thing of life.

No disappointment that I have encountered in other days, and no grief that may be mine in the years to come, will, I am convinced, compare with the feeling of anguish that consumed me as I gazed on the wreck I had wrought. Of course Daddy bought me another fiddle, but it wasn't a Santa Claus fiddle, and I have always been obsessed with the conviction that the one from dear old Kris Kringle held melodies that, could I but have had the opportunity to release, would have electrified a waiting world.

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ARAB ACROBATS.

(HASSAN BEN ALLI INTERVIEWED.)

TANGIER, Morocco.

"You ask me about the stock from which I select my boys.

"Well, these boys you see here," said Si Hassan, "are all of them boys of Sus people—not all, though, born in Sus Country. This boy," he pointed to a beautiful child, with long eyes and curling lashes, and a sweet expression "this boy's people are Sus people, but they live in Tangier, and he got running too much in the streets, and his father says: 'Will you take care of him? Will you let him come to you, Si Hassan, and make a strong man of him?'

"My work makes strong men. None of my boys ever get sick. I work them quiet. Hadj Nassar does it for me when I am gone looking after shows. We don't hurry a boy—a little more every day, a little more every day—and the muscles grow and the body gets good all over, and by-and-bye that little boy won't want to smoke cigarettes any more. He won't want to run around the streets. He will be a good boy. He won't ever go in a show, but he will be better all his life because he will stay with me a year or two.

"It is sort of a school here. A school run on an Oriental plan, perhaps, but a school. No system such as you know is observed. The work is continually varied. There may be four hours practice a day, there may be two; but never what will tire a boy or what will strain his strength."

"That's the secret of the perfection of the work of Si Hassan's men. Orientals are patient.—They are patient in training their children as they are in other things. Hadj Nassar has trained more than three hundred boy for circuses himself, and yet that little house on the hillside, with its sloping gardens, with occasionally a woman going to draw water from the well, never has the atmosphere of bustle or hurry. There is time for everything—time for a boy to grow up comfortably and get his muscles supple, and grow big and strong without any of the ill-effects that some of our training systems have on the very young. If you are one of Sheik Hadj Nassar's pupils you don't get muscle-bound or you don't strain your heart, or the first day you stop your daily work you don't put on more fat than is good for you. You develop along a line of training that has the wisdom of centuries behind it, for the Sus country has always sent athletes and acrobats out into the world.

"There is a record written in stone in Egypt of a Pharoah of the Fourth Dynasty showing favor to a company of acrobats from the Sus.

"Every one of these boys is pure Berber, from the Sus people," Si Hassan said. "If I can help myself, even if I need another boy to complete a company, I only take a Berber boy. Why is it? Not because I like my own people best, but because they are better stock for my business. I have been in the show business twenty-one years, and I have found out that the others don't pay. You see the boy out there," he nodded toward a dark-skinned lad, well grown and with straight features, but with kinky hair, "he is a smart boy, but I don't take him. That boy has got some black blood in him. Here at the coast they marry with their black slaves. We Berbers keep our race pure. We are an all white race.

"I used to take such boys because they are very clever when they are young. I don't take them any more. I have been in the show business twenty-one years and I have found that for me there is only going to be trouble if I take a boy with black blood in him. He's all right for a while, and then he'll break his contracts, or get into trouble or get lazy.

"If I do take any boy with me that isn't from my own country I look him up in the book. There is a great big book here in Morocco, and in it are written all the names of every family—the names of the families who went to Spain and came back again, the names of Arabs who came here from Algeria and Egypt. We know those families whether they have married slaves. Everything is written there, and before I take a boy and start in to train him I must know what does he come from, like I would look at a seed before I planted it in my garden. If I want an almond tree I don't plant a peach seed or an apple.

"All of these things you find out from experience. Another is, I don't take an Arab from Fellahin stock from Egypt because they are tricky, and they go to pieces when they are young. They look as strong as any of our boys, but there's something in the blood that isn't good. In my work I must have boys that are good, not only when they are ten, but when they are twenty; not just for me, but for them, too. It isn't right to take a boy to train him to a work that, by and by, is going to kill him or make him weak. You work these things out when you have been in the show business the long time I have.

"In America the circus business is simple. If you get a boy young enough you train him, and if he's a strong boy and ambitious, you make an athlete out of him. He works in a gymnasium many hours a day. But in this little place that feeds our big shows, it's a different matter. Breeding comes in and heredity. The boys who are to be trained go to school. They live there, they eat there. They are taught absolute obedience to authority and respect for their elders, and reverence for the faith of their fathers; because, as Sheik Hadj Nassar says, when you take a boy and train him you don't only train his muscle, you must train him and make a strong man of him."

It begins very gently. The little Tangier boy who has run too much in the streets was a beginner. They put a hand under him and told him to bend backwards, and, holding him up, he bent back until his hands and feet rested on the floor—just for a second, and then over again for a second longer. Then the boy from the Sus, who spoke only Sheela, and didn't understand but three words of the Arabic, bent backwards until he took both his ankles in his hands, and when he came up again slowly, without haste, his face wasn't even flushed, while the others were crimson.

"In that way they learn," said Si Hassan.

"Another thing. One of the bigger boys throws a lad around his waist as though he were a sash and he must try and catch hold of his ankles with his hands. Perhaps he can do it with only one hand—one hand to-day, the other to-morrow, and the third day both hands. And this will happen over and over again with the patience of the Orientals. No boy is scolded because he hasn't done what he was told, nor do the other boys laugh at him for failure.

"Another thing: this is the eagle. You jump in the air, arms above your head, and while you are in the air hit your heels together. It isn't as easy as it sounds. This feat is for acrobats what the famous *entrechat* is for a ballet dancer. And while you do this you must feel like an eagle—feel that you can soar. A swift turn on the floor is the "fish." This is very difficult to do and only for an accomplished athlete. Then the beginner will stand upright without fear—just for balance, because balance and suppleness and strength are the three requisites of the athlete—on the shoulders of one of the men, and then he will learn to mount to the head and stand there balanced, arms outspread, pretending that he is on the solid ground."

Sitting by the door was a Biblical figure. He was dressed in long, flowing robes of white homespun, the top of which was bound about his head with strand on strand of camels' hair—a wild looking man, an Oriental, a man from the depths of some far country, the sort of a man that our painters like to picture hunched on a camel. You see such men riding in from the distant back country, sometimes from over the great Atlas. By his side sat a little boy who in one ear wore a big silver ear-ring, and was clad in a blue, homespun tunic.

"This boy is my new boy," said Si Hassan. "He came yesterday; soon I shall take him with me. He is from the Sus; he came in by camel caravan yesterday."

"And how long was he on the road?" I asked.

Then in perfectly good English from the man who might have posed for one of the prophets in a Sargent painting came the words:

"More than two weeks, ma'am."

"That man was one of my men once," explained Si Hassan.

"I worked all through the States," asserted the Biblical one, in a big circus company."

"And then, you see," said Si Hassan, "he comes back to the Sus Country and then he marries, and won he has trained his son and brings him to me." He nodded to the boy, who turned wonderful somersaults in the air, doing series of one-handed cartwheels in geometrical designs, then stopped as Si Hassan clapped his hands.

"His father has trained him well. He will give Hadj Nassar very little trouble before I take him with me, and that boy knows nothing of the world—nothing but how to ride a camel and do his work. So it is with my men. Some stay in the show business, some make a little money and then start in something else, but most of them go back after a time to Sus. All that the Sus knows of the world my men bring back there."

SONGS IN AN UNWRITTEN TONGUE.

If you take a map of Morocco, the forbidden land, where you may not depart from the Infidel City of Tangier without a soldier of the Bashaw accompanying you, you will find, down beyond Mogador, beyond Marrakeah, beyond the great Atlas, a district marked Sus. Down there live true Moors who keep the faith of their fathers, who know nothing of the world except how to be men—strong riders, fanatics, haters of Nazarenes. One Christian only has been in this country, and he under the guiding wing of Si Hassan. It would mean death to any Christian to go down there alone unvouched for. No letter from Sultan or Bashaw would help him.

It is from this stock that our acrobats come from—a little trickle of them every year—and have always come from since the time of the Pharoahs, to delight the gaping city dwellers. For the circus business has curious ramifications. Down there are a handful of men—American citizens, speaking English, knowing of our great cities what one learns from the door of a circus tent or from the scenes of a theatre—who have done their little work, made their little money, and gone back again.

As soon as the boys had done their drill and been dismissed "We will have some music," Si Hassan said, and he brought forth a phonograph and played first, out of courtesy, some American records. "Would you like to hear some Sheela music?" he asked. "Hadj Nassar's real business is a singer and poet, and I will give you records I made in France from a pupil of Hadj Nassar's who traveled one time in a troupe of mine."

The Sheela tongue is an unwritten tongue; it has no alphabet. All the poetry of its great poets is handed down from one generation to another. And it was from this twentieth century phonograph that the man sang to us in his unwritten language, and from outside of the house came in bronze-faced men—men who had come up from their country to get news of their sons and to bring news to Si Hassan before he should go to arrange for a big show in Germany. They listened laughing, shaking their heads, and the little boys slid in and sat cross-legged, listening to the poetry of their own country, of their own unwritten tongue, singing to them from a talking machine.

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WHERE SHOWS WINTER.

We append a partial list of the Winter quarters of tent shows concerning which information is at hand. Corrections and additions are invited to enable the publication of amended lists in subsequent issues, as it is our desire to catalogue the permanent headquarters of all tented organizations.

Aunt Phoebe Snow..............Buffalo, N. Y.
Auiger Bros..............Missouri Valley, Ia.
Barnum & Bailey..............Bridgeport, Conn.
Barnes, Al. G..............Portland, Ore.
Bailey, Mollie, Great R. R. Shows,
1215 Oak St., Houston, Tex.
Barkoot Carnival Co..............Knoxville, Tenn.
Buckman's Animal Shows,
Box 137, Texarkana, Tex.
Barlow, Ed. P..............South Milford, Ind.
Bayne, J. T..............Altus, Okla.
Bonheur Bros..............Carmen, Okla.
Brown Family..............Anderson Ind.
Buckskin Ben Wild West..............Cambridge, Ind.
Broncho John's Wild West..............Valparaiso, Ind.
Brown's United Shows,
717 So. Beach St., Syracuse, N. Y.
Braden, C. A..............Natchez, Miss.
Brown's, Ed., Overland Shows..............Bath, Me
Brundage, S. W., Shows..............Leavenworth, Kan.
Ellie Broughton's Overland Shows....Ambia, Ind.
Burk's R. R. Shows,
Bannock St. and Col. Ave., Denver, Col.
Buckskin Jim Velliequeita Wild West...Albia, Ia.
Brown's Combined..............Little Rock, Ark
Carlin Bros.' New Modern Shows,
Paschall, Pa., or 1316 So. 64th St., Phila.
Colorado Grant's..............Sparta, Ky.
Clark Bros..............Atoka, Okla
Canele Bros.' Shows..............Latrobe, Pa.
Clark's United Shows..............Alexandria, La.
Coulter, W. H..............Albany, Mo.
Collins, F. T., Wagon Shows..............Staunett, Ia.
Cooley & Thom..............Pt. Pleasant, W. Va.
Carlisle's Wild West..............South Cairo, N. Y.
Carter, John..............Wheeler, Wis.
Conkling's Tent Shows..............Matteawan, N. Y.
Crawford's, Col........Box 577, Red Key, Ind.
California Frank's Wild West..Leavenworth, Kan.
Cunningham Bros..............Leavenworth, Kan.
Canada Frank..............Tipton, Ia.
Cole & Rice..............Geneva, O.
Carson, Kit, Wild West......Birmingham, Ala.
Downie, Andrew..............Timonium, Md.
Dashington Bros..............Danville, Va.
Da Cestro's....Riverside Ave., Jacksonville, Fla.
Eisenbarth, E. E..............Marietta, O.
Elys, Geo. S..............Bering, Tex.
Elstun's Dog and Pony Show...Kansas City, Mo.
Elzor, Fred..............Garland, Pa.
Evans' One Ring Show..............Wooster, O.
Ferari, Francis..............Harrisburg, Pa.
Freed, H. W........605 Grand St., Niles, Mich.
Finn, Thos. L., & Co........Hoosick Falls, N. Y.
Forepaugh-Sells..............See Ringling Bros.'
Fowler & Clark's Famous Dog and Pony Show,
Albany, Mo.
Farr Bros..............La Salle, Wis.
Gentry Bros..............Bloomington, Ind.
Gorton's, S. F..............Toledo, O.
Gollmar Bros..............Baraboo, Wis.
Great Wagner Show..............Milwaukee, Wis.
Great Patterson Shows..............Paola, Kan.
Guyer Bros..............Lexington, Mo.
Hagenbeck-Wallace Shows..............Peru, Ind.
Offices, Suite 643, Marquette Bldg., Chicago.
Horne & Co..............Denver, Col.
Haag, E..............Shreveport, La.
Harris, Chas. N..............Schuylerville, N. Y.
Hall, F. W..............Atwood, Kan.
Hall's, Geo. W., Jr..............Evansville, Wis.
Hargreaves'..............Chester, Pa.
Harkness & Fox's..............McKeesport, Pa.
Hetner, Prof. J. H..............Beauregarde, Miss.
Heber Bros.......312 E. 17th Av., Columbus, O.
Henry, J. E..............Stonewall, Okla.
Howe's Great London..............Montgomery, Ala.
Jones Bros.' Show, No. 2..............Norfolk, Va.
Kennedy, Con T., Shows......Leavenworth, Kan
Kennedy Bros..............Perry Okla.
Kennedy's X. I. T. Ranch..............Dresden, Tenn.
Kirby's Novelty Sensation Show.....Elnora, Ind.
Ka-Dell-Kritchfield Show..............Marseilles, Ill.
Kline, Herbert A., Shows.....San Antonio, Tex.
Knight, C. H..............Dunkirk, O.
Lachmann & Lewis..............San Antonio, Tex.
Lampe Bros.' Shows..............Absecon, N. J.
La Tena's Wild Animal Circus....Timonium, Md.
Lee Le Vani's..............Thompsonville, Miss.
London..............Dublin, Va.
Lambrigger's, Gus..............Orville, O.
Lamont Bros..............Salem, Ill.
Lee Bros..............Cranston, R. I.
Lowry Bros..............Shenandoah, Pa.
Lombard, J. G..............Saco, Me.
Lucky Bill..............Box 202, Quenemo, Kan.
Marble's, W. R..............Spottsville, Ky.
Mead Dog and Pony Show.......Brooklyn, N. Y.
Martin Bros.'..............Savannah, Ga.
McDade's..............Owensboro, Ky.
Miller Bros.' Big Show.......West Liberty, Ia.
Mneill Bros. (Nos. 1 and 2)......Delaware, O.
Miller Bros.' 101 Ranch..............Bliss, Okla.
Murdock Bros..............Gardner, Mass.
Nobles, Chas..............Charleston, S. C.
Oklahoma Bill Wild West..............Douglas, Ga.
Patrick (B. H.), Greater Shows....Hazleton, Pa.
Pierce Amusement Co..............Goldsboro, N. C.
Pubillones..............Cafe Central, Havana, Cuba
Rippel, C. A..............Frankfort, Ind.
Reed's, A. H..............Vernon, Ill.
Rice & Dore..............Portland, Ore.
Ringling Bros.' Chicago Office..221 Institute Place
Winter Quarters, Baraboo, Wis.
Riggs' Wild West..............Parkin, Ark.
Renis Bros..............Geneva, O.
Robinson's, John..............Terrace Park, O.
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Robinson, Yankee..............Des Moines, Ia.
Robbins, F. A..............Jersey City, N. J.
Ripley, Geo. W..............Homer, N. Y.
Smith's, E. G..............Buckstown, Pa.
Sells-Floto-Buffalo Bill Shows......Denver, Col.
Smith Greater Shows..............Augusta, Ga.
Smith, Prof. Harry..............Gratz, Pa.
Smith's, E. G., Colossal Shows......Atwater, O.
Sparks, John H. & Chas......Salisbury, N. C.
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Santelle, Sig..............Homer, N. Y.
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Spann, Byron..............Haverford, Pa.
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Tannen, Ben..............Colby, Wis.
Todd, Wm..............En tour through South
Tompkins, C. H..............Lambertville, N. J.
Terry Shows..............Little Sioux, Ia.
Uden's Wild West..............Flanagan, Ill.
Van's Famous Shows..............Scott, O.
Van Hausen's, J. J..............Highland, Kan.
Welsh Bros...703 North Eighth St., Philadelphia
Wheeler, Al. F..............Oxford, Pa.
Wintermute Bros..............Ft. Atkinson, Wis.
Wren, W. G..............Leipsic, O.
Wood's, J. L..............Latta, S. C.
Wortham, C. A..............Danville, Ill.
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THE GRAND CANYON OF ARIZONA.

PHOTO BY W. W. SWADLEY, SAN FRANCISCO, CAL.

A part of the wonderful Grand Canyon of Arizona concession to be presented and operated by the Santa Fe Railway Company at the Panama-Pacific International exposition at San Francisco in 1915. This will be one of the most artistic of all concessions, presenting the Grand Canyon of Arizona in all its grandeur and power, as seen from the platform of an observation car. Some of the most noted scenic artists in America are engaged upon the canvases, which will depict the scenes of the canyon in its natural colors. Guides will deliver lectures on the points of interest and in harmony with the setting of the panorama will be an Indian village, in which the members of the Pueblo, San Domingo, Navajo, Zuni and Hopi Indian tribes will present their dances in native costume and display their handiwork.

OBSERVATIONS BY JOE HEPP.

IMPRESSIONS OF J. B. WARREN.

BY DR. GROUCH.

No better example of the spirit of "I Will" can be found than in the person of John B. Warren. John is one of those wholesouled, genial good fellows, generous to a fault, and to use the New York expression, "as smart as a whip."

Like Rockefellow, he is the big noise in everything that he goes into.

His career has been filled with ups and downs, but failure only makes him work harder to make his next venture a success. Though comparatively young in years, John is old in experience. He has been connected in the past with the promotion of many big celebrations in the privilege end. Has owned and managed one of the largest and best equipped carnival shows. His connection with the United Fairs Booking Association has made this institution a big factor in outdoor amusements. His United Shows were notable among carnival organizations. He introduced the parade feature with this class of amusement.

Warren is associated with a number of theatres spread about Chicago, is the Western manager of the Tip Top Toy Co., and it is safe to say that his sales of Teddy bears at Riverview Park were the largest of any park last Summer. He took the Sea Cow and made more money with it than is made with some circuses in the Summer. Then he bought into the Hagenbeck-Wallace Shows. At present he is exhibiting "The Giant Fish," a mammal, captured in Florida, and from the present outlook it will be a bigger success financially than Bill, the Sea Cow. Great credit is due John Warren for the financial success of The Showmen's League of America, for which he has always been a strong booster. He is a member of the Board of Governors, and his counsel is always sought on matters of importance effecting the interests of the organization.

With a genial smile, a hearty handshake for all, John goes through life spreading sunshine and doing good. Many a showman can thank John for his open bank roll. As a matter of fact, he is his worst enemy. Now that John has broken into the circus game on a big scale, I look for almost anything to happen. Untiring in his efforts, dabbling in many things at once but never too busy to chat with a friend or to listen to a hard luck story. John B. Warren is, indeed, a hustler. He is, in fact, the very personification of activity. Every moment of the day is a busy one with him. One of nature's noblemen, square as a die, busy as a bee, a prince of good fellows—that's John B. Warren.

THEATRICAL BAGGAGE.

CHICAGO, Ill., Jan. 3,

EDITOR THE NEW YORK CLIPPER:

DEAR SIR.—Among the many questions unsettled the old year leaves us, there is one of vital interest to all in the theatrical profession, and one that also affects our fellow travelers, the commercial travelers, is the onerous burden of excess baggage. The theatrical profession has no organization to represent us as a body such as the commercial travelers have in their National Association, and we must rely upon agitation through the only channels—our professional papers—and I hope THE CLIPPER, which has justly earned the title of THE OLD RELIABLE, will take up the cudgel in our behalf on this subject as it has done successfully in many others.

I quote the following from *The Chicago American*, of recent date:

> "Briefs are being prepared by attorneys in the case pending before the Interstate Commerce Commission, in which the National Baggage Committee ask that lower rates be charged for excess baggage. The committee represents, it is asserted, the trading firms, which are large employers of traveling salesmen, and with the latter the question of excess baggage rates is an item of heavy expense."

Now, what is true of the traveling salesman is exactly true of the traveling show people. I want to raise my voice as one of the smaller factors of the show business—the small time company managers. If the commercial travelers are entitled to a reduction so are those engaged in the theatrical profession. This is a subject that is vital to all of us, from a company manager, the vaudeville artist to the individual performer. If the C. T. A. are making a fight for reduction we should not sit supinely by and let our side go unrepresented without a struggle. Who among us has not been hit sometime during the past year with the heavy hand of excess baggage? I, myself, carry some one thousand pounds excess of personal baggage, and could take a nice vacation on what I have paid out during the past year.

The theatrical interests have grown to such gigantic proportions, and have become recognized with the leading commercial propositions of today. Thousands of dollars are paid into the railroad coffers annually for transportation and excess baggage, and if the Inter-State Commerce Commission has the legal right to reduce rates for one industry, let us be up and demand the same for ourselves.

I know THE CLIPPER, which is our recognized champion, will bring this matter before the profession at large, and some action be started, so that we can help the proposition along and secure for our traveling thousands also some relief, such as is demanded by the commercial travelers. Respectfully (Signed) FRED L. GRIFFITH, Manager, Griffith's Musical Comedy Co., Revere House, Chicago, Ill.

♣

"DEAR JOE: All the circus, carnival and Wild West troupers that were up here last Summer will be interested to learn that here to-day, in the middle of January at Medicine Hat, Alberta, the weather is so warm that half the men are not wearing overcoats; in fact, 35 degrees above zero is the honest mark, and they would rather have it 35 below, for cold weather helps business.

Times are dull and business pretty scandalous in spots up here, but the country has been overboomed for ten years and will never again see such wild cat speculation, and moreover, it will hardly ever see again, possibly for years, such a raft of misguided, crazy showmen as devastated this land last Summer. The only showman who made more than good and cleaned up at most stands was Fred Buchanan, and he also left a reputation for square dealing and fine treatment to the newspapers and the entire public that will be an enormous asset for any future tour, for they easily remember him as a showman whom it is worth while to cultivate.

Tom Ambrose told me at Regina, last July, that a locomotive engineer came back in the smoker and asked him for a piece of string, saying he wanted to fix his engine, and this was the last circus he intended to haul.

People who dislike landlords will be delighted to learn their registers show such a shortage of guests that the business is nearly bankrupt, and a hotel can lose more money than a circus.

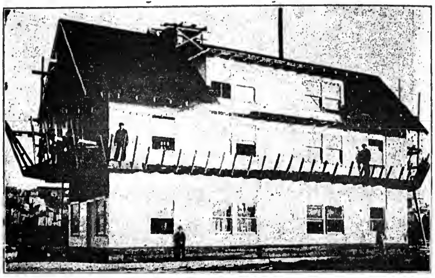
At Pincher Creek they have no regular fire department, so the mayor, who is a canny Scotchman, offers a two dollar prize to the first team owner who hitches on and hauls the hose reel to the fire. I saw that sign in the hotel.

At Kootenay, B. C., in the fruit district, the moving picture houses take in jars of jelly and jam in place of currency, and Harvey Hale told me he threw down a quarter for admission and the lady handed him back three jars of peaches, saying it was the first money taken in that evening, she had no change.

A man at Strathcona told Pop Quinette "last year was a very mild Winter, I don't believe we had over twenty feet of snow at one time, all Winter."

They have their Winter amusements: Hockey, toboggan races, ice palaces, etc., but for real downright sport, did you ever try to waltz with snow shoes on? At one of these dances I saw at Sicamous, the leading bagpiper, in trying to synchronize the melody to fit the dance movement, got mixed up in between a couple with number 117 shoes, and he blew out a fuse that totally disrupted the harmony—if there ever was any harmony in bagpipes. Fondly thine.

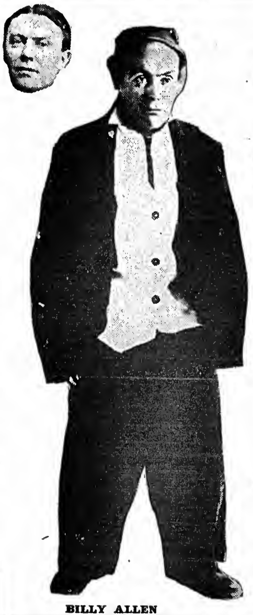
PUNCH WHEELER.



NOAH'S ARK.

PHOTO BY W. W. SWADLEY, SAN FRANCISCO, CAL.

This picture shows Noah's Ark, first of the completed buildings in Frederic Thompson's wonderful "Toyland Grown Up" concession, to be shown at the Panama-Pacific International Exposition in San Francisco, in 1915. The Noah's Ark is now occupied as a headquarters by Mr. Thompson. "Toyland Grown Up" will be one of the most wonderful concessions ever presented. It will be a walled city and an exposition in itself, and will be entered by three mammoth gates. The first gate will be the Gate of Fun, and Toyland will be entered by Crazy Street, with its rookedy crookedy buildings and rookedy crookedy streets and rookedy crookedy street car lines. Everything will be rookedy crookedy, with laughs galore. The second gate will be the gate of the Court of Fairyland, the Gate of Beauty. The third gate is the entrance to the City of the Wicked King, where is held captive the doll princess. This is the Gate of Thrills. Among other features will be Mother Hubbard's Cupboard, sixty feet in height; a great shoe, as large as a six story city building, and built in part in the form of a sidewheel steamer; the City of Peter Pan, the town that never grew up. Its streets and canals, if stretched in a row, would be five miles long.



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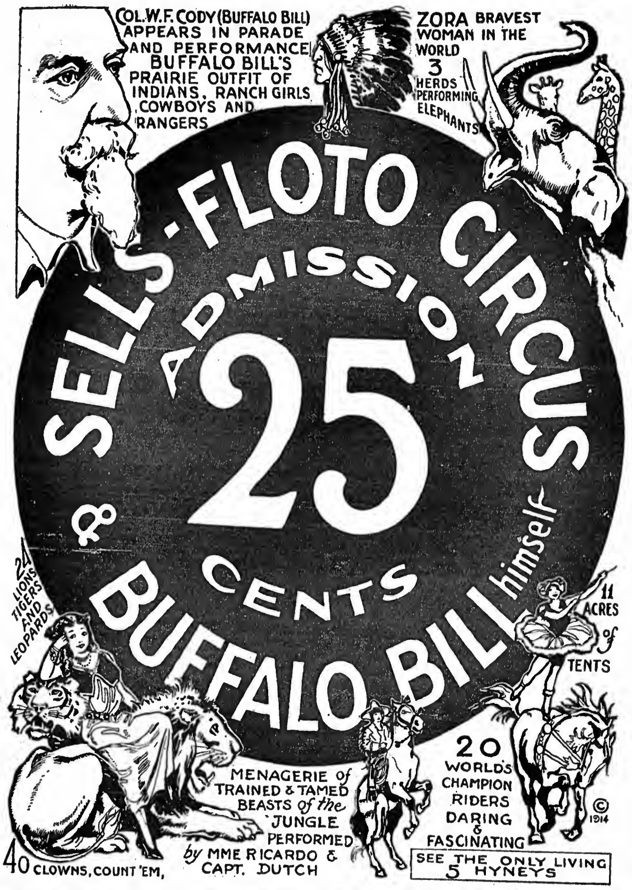
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So Hock! To the dean of professional records, "The Clipper" from the Sells-Floto-Buffalo Bill Wonderland on tour.

P. S.—Aviators are watching the horizon for a visit of the stork to the Elephant family. Think of fortune's contribution—a Million-Dollar Baby!!! And an experienced schooled in the public interest staff.

CALL All performers must be in Denver March 20th. Show trains leave Denver March 22d. Opening date, Albuquerque, N. M., Saturday, March 28th.

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AND HIS

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"'TIS BETTER TO BE CRAZY THAN TO WORK."

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"THE DUTCH NUT"

SAM BACHER

OH, THAT SNEEZE!

With TAYLOR'S TANGO GIRLS

THE CALL OF THE "MOVIES."

WRITTEN FOR THE NEW YORK CLIPPER
BY WILLARD D. COXEY.

"Why don't you try the 'movies,' Jack?" 'Twas on the Great White Way.
And the man the questioner addressed was an actor, old and gray;
His clothes were worn and seedy—his face was wan and thin,
But the haughty look and flashing eye betrayed the fire within.
He reached up to his forehead, and raised his battered hat:
"I'm down and out," he murmured, "but I haven't come to that!
Plenty of companies are going out—from Berkeley to Lyric Hall
They're hammering amateurs into parts that to actors like me should fall;
Yet over and over I make the rounds of the offices on Broadway
Only to get the same reply, 'There's nothing for you to-day!'
Oh, for the palmy days of the stage, when genius was always ripe—
When an actor was fitted for every part, and there was no such thing as a 'type!'
An actor then was a man of brains—the public was at his feet—
Applause was the prize of merit—and, being deserved, was sweet!
Ye gods! Do you think such players would have posed for a picture show?
The shades of Macready would rise from the grave to thunder the answer, 'No!'
As for me—do you think I'd do it?—a man who has played, forsooth,
With every tragedian of his time, from Forrest down to Booth!
Barrett and Keene and McCullough—and Henry Irving, too—
My boy, you mean it kindly, but I couldn't put it through!
I haven't had my breakfast—and my rent is overddue—
And just as you stopped I was telling myself, 'It's the banner to-night for you!'
And yet, by heaven, I'd rather starve than to let my face be seen
In a pantomimic picture on a ten-cent 'movie' screen!"
There was a smile on the face of the actor's friend—a smile that was not unkind—
"The times have passed you, Jack," he said, "and you're foolish as well as blind!
What does it matter where you act if there's a regular salary day?
And, after all, there's a wonderful punch in a well-staged picture play!
What's the matter with Bernhardt? with Hackett and Mrs. Fiske?
Pretty good players, don't you think, to take the money—and risk?
And then there's Langtry and Goodwin—and others that I could name
Who aren't afraid the picture plays will tarnish their well-earned fame!"
Down drooped the actor's shoulders, and wavering was his gaze:
"Perhaps I'm set and proud," he cried, "and it's hard to change my ways,
But—you are right—what matters it?" and he bravely raised his head:
"If Bernhardt can do the 'movies,' I can, too," he said.

* * * * * * * *

'Twas only extra work he got—but the wolf fled from the door,
And the actor paid his room rent and dined well as of yore;
While the veteran's greatest pleasure—on recurring idle days—
Is to haunt the houses where they give the films in which he plays!

◆

HOPE FOR THE DRAMATIC SCHOOL GRADUATE.

If you're having an awful good time with yourself,
And you know Nature meant you for higher things,
And you've got a hunch, that out of the bunch,
It's for you that the Classical Call-Bell rings,
If your brain is consumed by Promethian fire,
And your speaking voice takes a deep organ tone;
If you care not for fame, or making a name,
But you simply love *Art* for *Art's* sake alone;
If you've taken your naked, white soul in your hand,
And have found it an eerie thing, blind as a mole,
That walks on its toes and turns up its nose
At all offers short of a great Stellar Role,
And although you are hungry and haven't a dime,
That soul of yours clings to its standard of *Art*,
And with scorn answers *"No"* when proffered the dough,
For a rattling good, fat, Farce Comedy part,
If your heart longs and suffers for things beyond reach,
And you really enjoy a lachrymose fit,
If you've got a sure cinch and a stranglehold clinch,
On old Billy Shakespeare as Billy is writ;
If you live in the clouds and commune with the stars,
And are so temperamental you fill one with fear,
Then, perchance, your hot blood is an *Ichor* flood,
And it's *Genius* that's shaping your wild career.

—LÉONTINE STANFIELD.

◆

SAY, CHORUS GIRLS! What is a burlesque show without the girls? Don't forget that THE CLIPPER was the first paper to write up burlesque shows and to give the girls' names. For the real noise see THE OLD RELIABLE. "From Chorus Girls Real Actresses Grow."

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PRIMA DONNA

WITH THE

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MISS FRELIGH SAYS:
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HARRY (DUTCH) WARD & HATTIE WARD RAYMOND

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SOUBRETTE AND DANCER
With "THE GIRLS OF THE GAY WHITE WAY"

BURLESQUE'S CLASSIEST SINGING ACT

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THE STUNNING PRIMA DONNA

With "STARS OF BURLESQUE"

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Summer Parks and Fairs

AMERICAN ASSOCIATION FAIRS FOR 1914

Alabama State Fair, Sept. 28-Oct. 10.
American Royal Live Stock Show, Kansas City, Oct. 5-10.
Alabama State Exposition, Montgomery, Oct. 12-17.
Colorado State Fair, Sept. 7-12.
Calgary Industrial Exhibition Co., Calgary, Can., June 26-July 4.
Canadian Industrial Exhibition Assn., Winnipeg, Can., July 10-18.
Forest City Fair, Cleveland, Aug. 21-29.
Georgia State Fair, Oct. 19-24,
Indiana State Fair, Sept. 7-12.
Inter-State Live Stock Fair, Sioux City, Ia., Sept. 21-26.
Inter-State Live Stock and Horse Show, St. Joseph, Mo., Sept. 21-26.
Illinois State Fair, Sept. 21-26.
Inter-State Fair, Trenton, N. J., Sept 28-Oct. 3.
Kentucky State Fair, Sept. 14-19.
Kansas State Fair Association, Topeka, Sept. 14-19.
Louisiana State Fair, Nov. 4-11.
Mississippi State Fair, Oct. 19-24.
Michigan State Fair, Sept. 7-12.
Missouri State Fair, Sept. 28-Oct. 3.
Mississippi-Alabama Fair, Meridian, Oct. 12-17.
Minnesota State Fair, Sept. 7-12.
Nebraska State Fair, Sept. 7-12.
North Dakota State Fair, Fargo, July 20-25.
New State Fair, Muskogee, Oct. 5-10.
New York State Fair, Aug. 31-Sept. 5.
Ohio State Fair, Aug. 31-Sept. 5.
Oklahoma State Fair, Sept. 21-Oct. 3.
Rochester (N. Y.) Industrial Exposition, Sept. 7-19
South Dakota State Fair, Sept. 14-19.
Southeast Texas Fair, Beaumont, Nov. 14-21.
St. Louis Fair and Exposition, Sept. 5-12.
Spokane Inter-State Fair, Sept. 14-19.
Tri-State Fair, Memphis, Sept. 21-Oct. 3.
Tennessee State Fair, Sept. 21-26.
Texas State Fair, Oct. 17-Nov. 1.
Texas Cotton Palace, Waco, Oct. 31-Nov. 15.
Utah State Fair, Oct. 10.
Vermont State Fair, Sept. 15-18.
Wisconsin State Fair, Aug. 28-Sept. 5.
Vancouver (B. C., Can.) Exhibition Association, Sept. 5-12.

FAIR AT DUBUQUE.

With the prospect of holding an agricultural fair, automobile exhibition and week of events at Nutwood Park, Dubuque, Ia., the latter part of August or early next September, meetings were held when partial or preliminary arrangements were made and officers elected.

The following offices were elected:
President, Louis C. Lubek.
First vice president, E. M. Walker.
Second vice president, Henry B. Gaiffke.
Third vice president, Leo Mulgrew.
Fourth vice president, L. O. Hilliard.
Fifth vice president, Frank Coates.
Treasurer, George J. Homan.
Corresponding secretary, William A. Hans.

The members of the general financing and promoting committee were also announced, with others to be added at the next meeting.

Secretary Hans was advance agent and manager for James R. Waite's various companies in the East for six years, and for the past five years press agent for Jake Rosenthal's Majestic Theatre, Dubuque, Ia.

FAIR CLEARED PROFIT.

A. L. Brown, treasurer of the State Fair Commission, has turned in $20,327.72, the balance of receipts over expenditures of the State Fair at Syracuse, held in September.

The total receipts were $135,105.71, including $97,000 for admission; and the disbursements, $105,777.99.

THE PRETTIEST GIRL IN BURLESQUE IS A BOY

MARTELLE?

With Jack Singer's Behman Show

THE COHANESQUE OF BURLESQUE

EDDIE FOLEY

With Bluch Cooper's "Beauty, Youth and Folly"

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With "BEAUTY, YOUTH AND FOLLY"

MABEL de NORD

LEADING LADY
WITH
The Dandy, and Cabaret Girls

BERT SAUNDERS

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With THE DANDY GIRLS

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CATHEDRAL CHIMES

The biggest Music Publishers in the World tried to buy this, but if they want it, we want it

THE GREATEST HOME SONG EVER WRITTEN
HAROLD FREEMAN'S

I LOVE THE NAME OF MOTHER

Just a tender, appealing little Ballad with the sentiment that we all love. Ballad singers, to arms!

YOU'LL BE SURPRISED WHEN YOU HEAR THIS—AN ORIGINAL IDEA

I WANT YOU

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This is the song that has the catchy swing you can't forget

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THERSE' A BUNGALOW IN DIXIELAND

Remember Marie Cahill's Bungalow Song. This is better

HERE IS THE SONG THAT YOU HAVE BEEN WAITING FOR

BEVERLY OF GRAUSTARK

You've read the book—you've seen the play—now sing the song. The greatest novelty song published

ANOTHER GREAT DOUBLE NUMBER

I'VE A COZY LITTLE COTTAGE IN THE COUNTRY

By ARNOLD and BROWN

THE COMPANION PIECE TO THE WORLD-FAMOUS "CATHEDRAL CHIMES"

BELLS OF TRINITY

By ARNOLD and BROWN

Another Chime Reverie-so good, others are stealing it

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ELSIE FERGUSON
in the Comedy by WILLIAM HURLBUT
"THE STRANGE WOMAN"

THE NEW MUSICAL COMEDY
"THE GOVERNOR'S FOLLY"
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Book by GLEN MACDONOUGH. Music by HUGO RIESENFELD

ROBERT HILLIARD
IN
"THE ARGYLE CASE"
By HARRIET FORD and HARVEY J. O'HIGGINS
Written in co-operation with Detective WILLIAM J. BURNS

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"THE UNSEEN EMPIRE"
By ATHERTON BROWNELL

A NEW PLAY ENTITLED
"SILK"
By FRANK MANDEL and IRMA KRAFT

IN ASSOCIATION WITH JOSEPH BROOKS—WM. H. CRANE, DOUGLAS FAIRBANKS, AMELIA BINGHAM, PATRICIA COLLINGE in "THE NEW HENRIETTA"

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HARRY VON TILZER MUSIC PUBLISHING CO., 125 W. 43d St., N. Y. City

CHICAGO OFFICE: Grand Opera House Building MAURICE RITTER, Manager, Western Office

OUR LONDON LETTER.

HENRY GEORGE HIBBERT, SPECIAL CORRESPONDENT.

Clipper Bureau, 5 South Square Gray's Inn, London, W. C.

Feb. 7.

Robert Courtneidge, managing director of the Shaftesbury Theatre, who sailed on the *Lusitania* and is now in your city, stands for all that is best in musical comedy here. He left London with little care on his mind, for "The Pearl Girl," which was played for the one hundred and fiftieth time last night, looks as though it might run till further orders. Mr. Courtneidge is a Scotsman. His people had nothing to do with the theatre, and meant him for a commercial life. He was a stage hand at the Princess Theatre, Manchester, which in after life he made famous for its Shakespearean revivals. He acted in booths and recited in saloons for coppers. He supported Barry Sullivan and Charles Dillon, two old Shakespeareans. He was a comedian at the Gaiety. In the course of time he became a leading London manager —writing and producing. His work, such as "The Arcadians," which ran for two years, is world famous. He is the kindest, least assuming of creatures.

A preposterous American stands for humor in "The Queen's Champion," the new play by Graham Hill and Hubert Ericson, which was produced at the Aldwych Theatre on Saturday night, in supercession of "The Ever Open Door." It is an imitation of Anthony Hope's play, "The Prisoner of Zenda." The reigning Queen of Dalitzia is in danger from the onslaught of a rascally cousin. Enter a comedian millionaire, who avows himself the Queen's Champion. With tact, with courage, and with his millions he firmly establishes the lady on her throne, and then it appears that he is himself a member of the Dalitzian royal family. His father, banished years before, settled in Canada, changed his name and became immensely rich. What, then, was left for the Queen's Champion save to become her consort? The parts of the Queen and her Champion were played by Una Venning and James Carew.

Arthur Bourchier and his wife, Violet Vanbrugh, opened at the London Coliseum on Monday in a one act play by E. Temple Thurston, called "The Eleventh Hour." Once more it must be said that Mr. Thurston's theatrical work is greatly inferior to his novels. He uses a familiar situation and gives it no new charm or distinction. A woman, having in sheer gratification of temperament separated from her husband, deeply regretted her folly and longed for reconciliation. A decree of divorce was due. At this juncture she accidentally encountered her husband and brought him home to supper. He had, in fact, desired such a meeting just as eagerly as his wife, but he pleasantly teased her. Pointing out the great risk they ran of not getting their divorce should they be found together. And then, of course, the curtain fell on their ardent embrace.

Seymour Hicks settled into the Prince of Wales Theatre last night with "Broadway Jones," which he has already tried on tour. This is a definite return to West End management, for he has framed up a partnership with Frank Curzon, and after "Broadway Jones" they will do other plays together. But in the meantime "Broadway Jones" seems to have made a hit, all right. The part of Jones suits Hicks' breathless method quite well, and Ellaline Terriss is excellent as Josie Richards.

Sadie Jerome is to appear on the stage again shortly in a comic opera called "The Queen's Portrait."

James Welch's mysterious illness is at an end, and he will shortly appear at the Vaudeville in a play adapted from Arnold Bennett's novel, "Helen of the High Hand."

Victoria Monks has been badly damaged in a motor smash.

A controversy is raging as to the right of film producers to annex titles. It arose apropos to "Sealed Orders," a film of American origin, which does not pretend to have anything in common with the Drury Lane drama. The Drury Lane people threaten an action at law. The Society of Authors has considered the whole question, and is preparing a report. Jerome K. Jerome suggests a round-table conference of all the parties interested.

Allan Aynesworth is to go into management again, at the Criterion, with Bronson Albery for his partner. Mr. Albery is the son of Mary Moore, and of James Albery, the dramatist, who wrote "Two Roses." He is named after Bronson Howard. He went to the bar, but lately graduated as a theatrical manager in the Wyndham houses. By formal resolution, the London County Council has declined to consider the cinematograph an educational force.

A big boxing program is to be installed at the Palladium early in March.

Charles Haddon Chambers' play, "The Tyranny of Tears," was revived at the Comedy Theatre, on Thursday, with Robert Lorraine in Sir Chas. Wyndham's old part. It is just fourteen years since this piece was produced at the Criterion.

Charles Pathe, the moving picture man, has just been created a Knight of the Legion of Honor.

In the large Midland city of Birmingham there are now picture houses to seat eighty-two thousand.

Edison's Kinetophone is drawing vast audiences to the West End Cinema, in Regent Street, which has a monopoly of this invention here.

Ellen Terry says she looks upon her forthcoming lecture tour of Australia as a visit to her young relations, to whom she will introduce her old, Shakespearean friends. She will go alone, her husband and her daughter being too busy.

Oscar Asche, the actor, brought home from Australia a number of greyhounds, and proposes to try some in our great dog race for the Waterloo Cup immediately.

An actors and actresses "Pay for Play League" has been established here. Its object is to secure payment for rehearsals and for twice nightly drama.

"Diplomacy" was played at Windsor Castle on Monday night before the King and Court, by Gerald Du Maurier and the company from Wyndham's Theatre. Norman Forbes Robertson, a member of the company, was robbed of jewelry and oddments worth $250 shortly before he left town.

"Parsifal" was played in London for the first time at the Covent Garden Opera House on Monday. The crowd began to gather early on Sunday.

An "all star" company, including old favorites of Tivoli audiences, was assembled for the last week at this house, now given over to the builders.

At the Duke of York's Theatre, in succession to "Quality Street," we are to see "The Land of Promise" about a month hence, with Irene Vanbrugh in Billie Burke's part.

"Mary Girl" disappeared from the vaudeville on Saturday.

A well known theatrical lawyer is showing round a demand for income tax just "served" on Fragson, and threatening terrible penalties if the poor man does not pay!

Oscar Asche opens at the Globe with "Kismet" on March 9.

Fifty performances have now been placed to the credit of "The Girl Who Didn't," at the Lyric. It is understood that Grace La Rue's husband is backing this new version of "The Laughing Husband."

Marie Tempest's next production at the Playhouse will be that of a piece by Norreys Connell, founded on Fielding's novel, "Joseph Andrews," which has already given us "Joseph's Sweetheart."

Billy Arlington and company are, this week, featured at the Coliseum, in their sketch, "The Unexpected." It is quite a hit.

A dividend at the rate of ten per cent. is declared to shareholders in Moss Empires, Incorporated.

Oswald Stoll proves to have joined in a mortgage loan of $500,000 to the halls formerly run by Gibbons.

Gilday and Fox sailed for Australia yesterday.

At the Hotel Cecil, on Sunday, Harry Houdini presided at the first annual dinner of the Magician's Club, a society of prestidigitateurs, which he founded.

When George Graves is set free from Drury Lane pantomime he will join the cast of "Hello, Tango," at the London Hippodrome

The new Gaiety piece on Saturday, Feb. 7, proved after all, to follow the lines conventional to this house. The success of "After the Girl" is largely due to the American artists, especially Lew Hearn, Clifton Crawford.

Joe Jackson, who came to the Palace for a few weeks, is now ending his sixth month visit.

Walker Whiteside, on the eve of his return to America, was suddenly persuaded to produce "The Melting Pot."

◆

SAN FRANCISCO.

(Special dispatch to The New York Clipper.)

Columbia.—Monday, Feb. 16, second and last week of "Milestones."

Cort.—Sunday, 15, beginning of engagement of Emma Trentini and company, in "Firefly."

Gaiety.—Monday, 16, third week of "The Merry Gambol," with Marie Dressler and support. Miss Dressler, suffering from an acute attack of laryngitis, had to have both audiences dismissed (Sunday matinee and evening, 8) as she was unable to appear. The money for admissions was refunded or exchanged for succeeding performances.

Savoy.—Sunday, 15, the films of "Traffic in Souls."

Alcazar.—Monday, 16, last week of Andrew Mack, supported by the stock company of the house, when "The Bold Soger Boy" will be the attraction.

Orpheum.—Bill opening Sunday (matinee) 15: George Damerel and company, Leo Carrillo, Louis Hardt, Sidney H. Phillips, with Winnie White at the piano; Chick Sale, Anna Lehr and company, Maxine Brothers and Bobby, Gertrude Barnes and Daylight motion pictures.

Empress.—Bill opening Sunday (matinee) 15: Barton and Lovera, Katherine Klare, Richard Milloy and company, Joe Whitehead, Sylvester, "A Day at the Circus" and Twilight pictures.

Pantages'.—Bill opening Sunday (matinee), 15: Rice and Franklin, the Sylvons, Lillian Watson, Le Roy and Lytton, the Three Jahns, Napoleon the Great, Murray K. Hill, and Sunlight pictures.

NOTES.

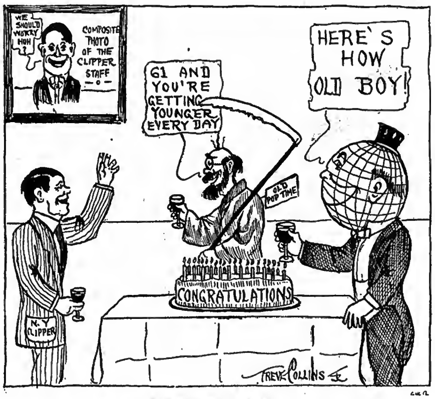
Thursday, Feb. 12, Lincoln's Birthday, a legal holiday, all the theatres gave extra matinees.

Moving picture films as follows were presented week of 8 at the respective houses named: At the Tivoli, "The Vicar of Wakefield" and "A Daughter of Ireland." At the Imperial, "The Day of Days;" at the Portola, "The Harper Mystery," "The Lost Diamond" and "Our Mutual Girl."

Clara Butt, contralto, and Kennerley Rumford, baritone, gave concerts in Scottish Rite Auditorium Tuesday night, 10, and Saturday afternoon, 14.

John McCormack, the Irish tenor, concertized in Scottish Rite Auditorium on Sunday afternoon, 15, and is announced for Tuesday evening, 17, and Sunday afternoon, 22.

Marie Lloyd, having been released by the U. S. Immigration Commissioners under bonds, is announced to appear here at the Orpheum about March 1.



"A BIRTHDAY PARTY,"

Editor New York Clipper.

Dear Sir: Being an enthusiastic Clipper reader, I duly noted the item with regard to your sixty-first birthday, and while other song writers may flood you with congratulatory notes, or mayhap verse, I have been inspired to wade across a perfectly good sheet of paper with a few weird lines, which I enclose.

You will doubtless guess after you have studied it that it is *meant* to be a cartoon. You are correct.

The idea is supposed to represent the whole music publishing, theatrical, outdoor show and motion picture world congratulating The Clipper on its birthday.

A regular cartoonist naturally would not have to give a chart to explain the idea—but I'm not a regular cartoonist.

Hence I will close, wishing you, on behalf of my partner and myself, continued prosperity.

Very sincerely, Treve Collins Jr., of Collins and Eggers.

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NEW YORK CLIPPER

THE OLDEST AMERICAN THEATRICAL JOURNAL.

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NEW COLUMBIA BURLESQUE CIRCUIT.

THIRTY NEW THEATRES AND THIRTY NEW ATTRACTIONS.

THE "SECOND" WHEEL. AS SUGGESTED BY THE CLIPPER SOME TIME AGO, WILL BE A FACT.

The Columbia Amusement Company, by action of its board of directors, has arranged to form a second burlesque circuit, consisting of theatres in thirty leading cities. This new chain of theatres will be known as Columbia Circuit, No. 2, and will be operated in conjunction with the older parent organization.

Already theatres have been acquired for the new circuit by the Columbia Amusement Company, as follows: Murray Hill and Miner's Eighth Avenue, New York; Star and Gayety, Brooklyn; Waldman's, Newark; the Gayety, and a new theatre in Philadelphia; the Halliday Street, Baltimore; Standard, Cincinnati; Buckingham, Louisville; Columbia, Indianapolis; Standard, St. Louis; Folly, and a new theatre at Sixty-third and Halstead Street, Chicago; and also theatres which cannot yet be announced in Trenton, Hoboken, Pittsburgh, Detroit, Toronto, Rochester, Syracuse, Utica, Albany, Holyoke, Worcester, Springfield, Bridgeport and Hartford.

This new circuit, or wheel, as it is known in burlesque circles, will be placed in operation next season, and will be governed by the present officers and board of directors of the major Columbia circuit. Last Summer the Columbia circuit acquired its only formidable rival in the burlesque field—the Empire—and the two were merged. By a process of elimination the united circuit was reduced to forty-three theatres. The directors find that even this number is cumbersome, and they desire to reduce it to thirty-six.

This reduction will be accomplished by transferring seven of the present Columbia circuit houses, such as the Murray Hill, New York, to the newer wheel.

Each theatre of the new circuit means a new burlesque production, inasmuch as the system of the wheel requires the various attractions to play a week each at the respective theatres in rotation. Thus next season the Columbia Amusement Co. and its members will control sixty-six theatres ad sixty-six attractions in the two circuits.

The prices at theatres in the new circuit will be less than those in the No. 1 organization, ranging from ten to fifty cents. In the older circuit the prices are from fifteen cents to one dollar.

The attractions best adapted to either circuit will be determined by their respective merits. The Columbia Amusement Co. has a board of censorship, which inspects all productions and reports upon their fitness. In the future when an attraction in the bigger circuit is found to be wanting, it will be relegated to the No. 2 Circuit, and the best production of the latter promoted to its place in the more important wheel. Thus the spirit of competition will be maintained, and merit recognized by material reward.

The formation of the new circuit is but another evidence of the progress and prosperity of burlesque since the Columbia Amusement Company was organized ten years ago. In the detail of scenery and costumes, as well as in the merit of dialogue and music, burlesque in this country has made vast strides. Nowadays, with vulgarity barred from the burlesque shows by the board of directors, a large proportion of the patronage is women.

The officers of the Columbia Amusement Company, who have entire charge of the organization of the new circuit, are: J. Herbert Mack, president; R. K. Hynicka, treasurer; Sam Scribner, secretary and general manager, and Jules Hurtig, vice-president.

The Columbia Amusement Company now owns outright its theatres in the following cities: New York, Baltimore, Chicago, Toronto, Washington, Kansas City, Louisville, Cincinnati and Buffalo.

BILLIE BURKE TO TOUR IN "LAND OF PROMISE."

Charles Frohman has concluded to make "The Land of Promise" his next immediate production in London, and cabled his London manager to that effect, following Billie Burke's decision. Irene Vanbrugh will play the leading part in the London production of the Maugham play, which is to have its *premiere* at the Duke of York's Theatre.

When Miss Burke's present Lyceum Theatre season ends Feb. 28, she will undertake the longest and in many ways the most important tour she has ever attempted as a star. The principal Eastern cities will be visited, but the chief end of the tour will be a thorough covering of Western California, British Columbia and Calgary with "The Land of Promise," and it is possible that while in San Francisco Miss Burke will give special performances of some of her earlier successes, in which she has never been seen there.

In order to carry out this last arrangement Miss Burke will be accompanied on tour by a repertoire company of over fifty persons. After March 2 New York will not see Billie Burke until next October, when she will come to the Lyceum Theatre to remain throughout the season.

HARROLD MAY WARBLE ON.

Justice Giergerich, in Part 1 of Special Sessions of the Supreme Court, Feb. 9 denied the injunction brought against Orville Harrold, the American tenor, recently engaged by Milton and Sargent Aborn for the Century Opera Company.

The injunction proceedings were brought by Oscar Hammerstein, restraining Harrold from singing the opening performance of Romeo, in "Romeo and Juliet," and all succeeding performances of the opera schedule for the season of popular grand opera in English at the Century. Justice Giergerich said that the facts in the case did not warrant such proceedings, and that the Hammerstein contract with Harrold contained a clause requiring a four weeks' notice for its renewal. Hammerstein gave no such notice. Mr. Harrold signed with the Century Company, then Hammerstein brought the injunction suit. The court said his rights had lapsed by failing to give the notice of renewal of contract in writing.

ACTORS' FUND NEWS.

THE funeral of Frederick Booty, known on the vaudeville stage as "Grapho," took place in Boston Jan. 17, under the auspices of the Actors' Fund. The extreme cold weather was responsible for the death of "Grapho" and his partner, James Holt, both contracting pneumonia and dying within a few hours of each other. Mr. Holt was buried by the British Society of America.

The remains of John J. Flynn, the vaudeville actor, who died suddenly on the stage of the Broadway Theatre, in Philadelphia, Jan. 15, were brought to New York and buried in the Actors' Fund of America plot in Evergreens Cemetery, Brooklyn.

The fund also took charge of the burial of Ralph Dunston, the vaudevillian, who died in Atlanta, Ga., Jan. 21.

"PAIR OF SIXES" ON.

H. H. Frazee's production of a new farce, "A Pair of Sixes," by Edward Peple, had its out-of-town *premiere* in Hartford, Conn., Monday evening, Feb. 16, prior to a New York opening later in the month.

The two principal roles are played by Arthur Aylesworth and Ann Murdock, and are supported by Ernest Cossart, Robert Kelley, Marguerite Chaffee, Willis Reed, Mende Eburne, Carrie Clarke, John Merritt, Thomas E. Jackson, W. F. Canfield and Frank Gerbrach.

ARTISTS' LOSS IN FIRE.

The Opera House at Carterville, Ill., was destroyed by fire Saturday night, Feb. 7, and the paraphernalia of the following were totally lost: Alberto and Azelia, the Thayers, Cliff Dean Players, including E. A. Anson and Miss Leadele; Musical Sims, Trudell and Nelson, and La Vanion and Malcome.

These artists were appearing under the management of the Pendegast Amusement Company, of Chicago, with company No. 3. Musical Sims went to Chicago and the others followed soon after. W. A. PATRICK.

'FRISCO BITS.

MME. PAVLOWA and her company only gave one performance at the Valencia Theatre, San Francisco, on Sunday, Feb. 1, in the evening, the afternoon show having to be postponed on account of delayed railroad connections.

MRS. DOUGLAS CRANE, the dancer, formerly with the "Kismet" company, but still later appearing at *dansantes* in hotel ballrooms, and lately appearing with her husband in ballroom dancing on the Orpheum circuit, is announced to appear at the Alcazar Theatre, in San Francisco, in the near future. Mrs. Crane was an actress of renown in Australia prior to her coming to America. The vehicle for her American acting debut will be a dramatization by the author, Louise Closser Hale, of her own novel, "Her Soul and Her Body," the play bearing the title of "Missy Who Dances." Walter Hale, husband of the novelist and dramatizer, will appear in the opposite role to Mrs. Crane.

A DIFFERENCE of opinion existing between the Gaiety Theatre management and Marie Dressler, which prompted the former to put on temporarily the films of "Traffic in Souls," was finally adjusted, and on Monday evening, 2, Miss Dressler and the company which had been previously engaged to support her opened in the play formerly advertised to have been presented on Jan. 26, and called "The Merry Gambol." G. M. Anderson, president of the Gaiety Theatre Co. and its principal owner, and known as "Broncho Billy" in moving picture circles, acknowledged that Miss Dressler had "the right of way," and with a complete understanding and adjustment of all difficulties, the way was cleared for the presentation of the piece. Mr. Anderson re-transferred the films to the original lessee, W. Fleet Bostwick, of the Savoy Theatre, who in the meantime had been displaying the pictures of the late Capt. Scott's expedition to the South Pole.

F. M. GAFFEY,
Manager of the Morley Theatre, Barnesboro, Pa., and
JOHNNIE BLISS,
Of the Manhattan Players, and THE OLD RELIABLE.

"WHAT WILL YOU DO?"

"What Will You Do?" will soon be produced by John Arthur, a young but experienced stage director. It is a comedy drama by Augustin McHugh. The cast will include: Bessie Barriscale, Hattie Russell, Edith Wynn, Milton Sells, Byron Beasley and Richie Ling. The play will be given a New York hearing in March.

NEWS IN BRIEF.

ATLANTIC CITY NOTES.—The New Virginia, the latest motion picture show, at Virginia Avenue and the Boardwalk, was opened Feb. 14, by the Snellenberg Amusement Co. The Garden City Pier will open April 4. Eugene Perry will be manager. Steeple Chase Pier will open April 4. Wm. H. Fennan remains as manager.

LEON KELMER is now identified with George Kleine's feature films, booking films through New York State—namely, "Quo Vadis?" "Last Days of Pompeii," and "Antony and Cleopatra."

ASSEMBLYMAN GOLDEN, of New York, introduced a bill in the Assembly chambers for a commission to control performances in any theatre.

VINCENT STERNROYD, a well-known English actor, has joined Billie Burke's Company.

MILDRED ELAINE has succeeded Hazel Dawn, in the role of Gaby Gaufrette, in "The Little Cafe."

JOSEPH L. PLUNKETT, through Kirkpatrick, Ltd., has signed contracts with Daniel Carson Goodman, to produce a dramatization of the latter's much discussed novel, "Hager Revelly." The play, which follows the story closely, will be seen in New York and throughout the country in the near future.

HELEN B. WALLACE, beloved wife of Spence Wallace, and mother of Fanchon N. Wallace, died at her home in Steubenville, O., Feb. 5.

THE FIRST large grand opera party of the season was given Friday night, Feb. 13, by the National Biscuit Company Corporation, to six hundred of its officers and employees, who saw the triple bill performance of "Hansel and Gretel," with the International Ballet and "Cavalleria Rusticana," by the Century Opera Company, at the Century Opera House.

HARRY LEWIS, formerly assistant manager of the Gaiety Theatre, at Galesburg, is now manager of the Gaiety Theatre in Ottawa, Ill.

FRANK THIELEN AND W. L. MCCONNELL have secured a final location in Quincy, Ill., and will erect a new theatre, to be opened next season. Will J. Olson and Mr. Thielen are to erect a new theatre which will replace the Gaiety Theatre on Western Vaudeville time, in Galesburg, Ill.

ROY ROGAN has succeeded Mitch Levoy as manager of the Orpheum Theatre, in Joliet, Ill.

THE Ottawa Opera House, in Ottawa, Ill., is in the hands of receivers, a bank having an $8,000 mortgage against the place.

THE Lieblers received a cable from London, last week, notifying them of the success scored by Walker Whiteside, in "The Melting Pot," at the Queen's Theatre, where he made his first appearance on Monday night, Feb. 9.

FANNIE BRICE will return to vaudeville at the Palace, New York, week of Feb. 23.

DOROTHY DALE will go into vaudeville at the Victoria, week of Feb. 23.

MILTON AND SARGENT ABORN have engaged Nora D'Argel, an Australian coloratura soprano, to sing with the Century Opera Company. Miss D'Argel made her debut at the Century Opera House last Sunday evening. Miss D'Argel was born in Dunedin, New Zealand. Her first appearance in grand opera was at Nice, France, where she sang the role of Hilda, in "Sigurd."

THE revival of Ibsen's "Ghosts" has been arranged for a special performance at the Comedy Theatre, New York, on the afternoon of Friday, Feb. 27. Mary Shaw will be seen in the role of Mrs. Alving, which she played in this city ten years ago, and another noteworthy announcement is the return to the stage of William Elliott, who will appear as Oswald.

ON TUESDAY AFTERNOON, March 3, at the Longacre, New York, Paul Swan, formerly known as Iolaus, the Greek dancer, will give his annual matinee of poetic and interpretive dances.

THE ELKS' HOME, at Alexandria, Ind., was burned Feb. 6. The building also included the Opera House, the Commercial State Bank and two stores. Estimated loss, $50,000.

YOUNG FOLKS OF THURSTON COMPANY MARRIED.

Fernanda Myra, principal assistant with Howard Thurston, the magician, and Jay J. Klink, who has been Mr. Thurston's secretary for several years, were married at Indianapolis, Ind., in the Hotel Washington, Tuesday morning, Jan. 27, by the Rev. Robert Fulton, pastor of the Fourth Presbyterian Church, of Indianapolis.

During the company's engagement at Cincinnati, O., Christmas week, the young couple informed Mr. Thurston of their engagement and that they had planned to be married in St. Louis on New Year's Day, but Mr. Thurston insisted that they postpone the wedding until they reached Indianapolis, as he was anxious to have Rev. Fulton who was his room-mate at college, perform the ceremony. Then Mr. Thurston instructed his agent on his arrival in Indianapolis to engage a parlor at the hotel for the wedding, and to spare no expense in having it properly decorated.

The ceremony was performed before the twenty-six members of the company, then the happy pair were escorted to a private dining room in the hotel, where the party sat down to a wedding breakfast, after which the bride and groom were the recipients of many gifts from their associates and Mr. Thurston himself.

MULLER DOES GOOD WORK.

William C. Muller has returned to his desk in John Cort's press department, after a tour of several Eastern States in the interests of "Help Wanted," now playing at the Maxine Elliott Theatre. Mr. Muller got a magnificent newspaper showing for the attraction.

WOLCOTT SUCCEEDS KLAUBER.

A. H. Wolcott, long a member of the reportorial department of *The New York Times*, has been appointed dramatic editor, to succeed Adolph Klauber, who resigned.

G. E. MAY, musician, of Meriden, Conn., writes: "Have now left the road and retired to private life, but still keep in touch with the 'troupers.'"

"THE ROUND-UP" is a big success in Iowa. Shep Camp, the fat sheriff, is presenting his unique character. The production is strictly a character show. Maud Williams is playing Mrs. Allan pleasingly. The managers in the State of Iowa are hollering for more shows like "The Round-Up."

BLUEFIELD, VA.—It was the pleasure of our correspondent in this city to visit the John Vogel Minstrels, at Beckley, W. Va., Feb. 5, and see their entertaining performance.

RALPH THORNBURG AND CARL MALOON have signed with Benty Bros. for season of 1914.

PELIASK, the Bohemian violinist, gave a recital before the Women's Morning Musical Club, of Ottawa, Can., during week of Feb. 2. He has been engaged by J. B. Murray to lead the orchestra at a theatre there.

OLIVER H. P. MALLORY, father of Mrs. Andy Adams and Mrs. Roger Imhof (Suzanne Corinne), died at his residence, 835 North Fiftieth Court, Chicago, Ill., Feb. 6. The remains were interred in the family plot in Forest Home Cemetery.

HARRY WEDEMEYER, formerly with the Myrtle Stock Co., also Corse Payton and many other stock companies, *en route*, besides being a well-known vaudeville agent, is now located at Fox's, Waterbury, Conn., Theatre, as superintendent.

TO STOP TICKET SPECULATING.

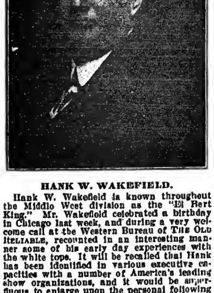
Klaw & Erlanger believe that with their counsel, David Gerber, of Dittenhoefer, Gerber & James, they have hit upon a plan which will absolutely eliminate ticket speculators, confine the sale of tickets to the box offices of the theatres to which they belong, and give the public the seats at the box office price; because there will be no one else to sell them at any other price.

The plan, in brief, is to require every place where tickets are sold to take out a license, not a general license, but a license for each theatre for which this place or agency is selling tickets, just as each theatre is licensed. The fact that Klaw & Erlanger manage more than one theatre does not permit them to escape taking out a license for each theatre. Make the agencies do the same thing.

Speaking of the matter Marc Klaw said: "We are advised that the taxing power of the State has authority to license any business, the nature of the license and the amount being in the discretion of the legislature. Every theatre we operate pays a license. Why not have the legislature direct that any agency selling tickets be licensed for each theatre for which it sells? The legislature could vest the power in the license bureau of the city.

"We are advised that this could be done legally, and if a license of $250 were provided for not an agency in this town could exist. You can figure it yourself. Each hotel would have to take out forty licenses if it wanted to handle the tickets for forty first class theatres, and you can see where this would land all of these agencies. The same applies to the outside shops where tickets are sold. The proprietors of theatres pay for each theatre. Why shouldn't the agencies pay for each one? The plans now before the Board of Aldermen we are sure would not give the public what it desires; namely, tickets at box office prices. A central agency would simply give the hotels and others greater opportunities to put their friends in line to buy tickets at the regular prices which would soon find their way to the public at increased prices. The talk about the price of tickets being plainly marked on each ticket is superfluous, because they are plainly marked now on every ticket. I don't believe that you could pass any law to prevent a man from selling a ticket at an increased price, but license him in the way herein indicated and it will end the whole trouble.

"Now let's have a showing of hands and see how much sincerity there is in all this effort to abolish ticket speculation. I don't believe there is a first class manager in New York who would not be in favor of this plan, and if he is not sincere let's find it out."



HANK W. WAKEFIELD.

Hank W. Wakefield is known throughout the Middle West division as the "El Bert King." Mr. Wakefield celebrated a birthday in Chicago last week, and during a very welcome call at the Western Bureau of THE OLD RELIABLE, recounted in an interesting manner some of his early day experiences with the white tops. It will be recalled that Hank has been identified in various executive capacities with a number of America's leading show organizations, and it would be superfluous to enlarge upon the personal following he enjoys in and out of the profession of entertainment. Personality is a potential factor and Wakefield is strong in this direction. Always a pleasant smile, no matter how gloomy the weather—always a helping hand for troupers in distress—always a kindly thought for his friends, and never known to utter an untoward remark about anybody. Mr. Wakefield is one of the charter members of The Showmen's League of America, and he is enthusiastic over the prospects of the early installation of clubrooms in Chicago. He says he will be at the big ball to be held at the Hotel Sherman, Wednesday evening, March 4, with bells on, accompanied by a coterie of invited friends.

"MASKS AND FACES."

Wendell Phillips Dodge, formerly dramatic critic of *The New York Press*, is now connected with *The Strand Magazine*, and will each month review the current plays in New York under the headline of "Masks and Faces." The first instalment appears in the March number, and deals with the productions beginning with "The Silver Wedding," last August, and ending with "The Philanderer," with a brief mention of each.

AN UNSIGNED communication reads: "Wen Sheridan (Wendell S. Howard), manager of Wen Sheridan's attractions, and Ruth E. Lavensaller (non-professional) were married Thursday, Feb. 5, at the home of the bride, Waldsboro, Me. The ceremony was performed by the Rev. G. M. Williams."

CHAS. T. FALES writes: "I have leased the Gorton's Minstrels, and same will go out this season as large and as grand as ever, featuring the famous Gorton Concert Band. All new outfits, etc., have been ordered, and bookings have already been asked for from managers." The season will open at Rahway, N. J., the home of Manager Fales.

MR. AND MRS. FRANKLIN A. BROOKS closed a successful fifty-five weeks' engagement at the Clinton Theatre in Rochester, N. Y., Feb. 7, as musical directress and producer, and opened at the Princess Theatre, same city, 9, for an indefinite engagement.

RUSSELL S. WHIALA, of Bluefield, Va., is trying his hand in the musical comedy field, having organized the "Fun in a Country School," "Girls and Boys," and has each booked for a long run.

25 YEARS AGO.

Under this heading we will publish each week important and interesting amusement events occurring in the corresponding week a quarter of a century ago.

Feb. 15, 1880.—Cape Vincent, N. Y., Opera House burned.
Feb 15.—"Boring for Gas," by M. S. Filley, originally acted at Sandusky, O.
Feb. 18.—People's Theatre, Chattanooga, Tenn., dedicated.
Feb. 19.—"In der Grossen Oper, die Tannhauser," by Karl Binder, first acted in America at Amberg Theatre, New York City.
Feb. 19.—New London, Conn., Opera House, partially burned.
Feb. 10.—Harlem Museum, New York City, burned.
Feb. 20.—Myers' Opera House, Janesville, Wis., burned.
Feb. 20.—"Denise," by Alex. Dumas, first acted in its original French form in America, at Palmer's Theatre, New York City.
Feb. 20.—St. Clair Hall, Paducah, Ky., torn down.
Feb. 20.—Wallim's Opera House, Butler, Mo., burned.

DURING THE WEEK.

"THE ROMANCE OF A ONE NIGHT STAND," by Edgar Selden, was published in THE CLIPPER.

"THE NIGHTINGALES" was being played at the Tivoli, San Francisco.

EDWIN CLIFFORD died.

W. H. THOMPSON signed for "Robert Elsmere."

W. E. GILHANA resigned as booking agent for the Eden Musee Circuit.

R. E. GRAHAM joined the "Little Typhoon" Co.

E. H. MACOY purchased "The Silver King."

FLORENCE BINDLEY was with "Dot."

HERBERT CROWLEY was with the Cleveland-Haverly Minstrels.

ANNA BOYD was with "Zigzag."

DAN SHELBY retired from the management of the Star, Buffalo.

J. C. STEWART opened with "The Fat Men's Club."

HENRIETTA CROSMAN joined "The Still Alarm" Co.

COL. ROUTH GOSHEN died. He weighed 500 pounds, and was seven feet three inches.

NED HANSON AND MAMIE HAYMAN were with the Night Owls.

"THE HELPING HAND."

This association, located at 138 East Twenty-second Street, New York, is a boon not alone to the very poor and temporarily embarrassed non-professional, but also to the professional, who, out of an engagement for some time, is in need of wardrobe to accept an engagement which offers itself.

To a CLIPPER representative a director of the bureau said: "The woman's wardrobe is most varied, and three departments are devoted to her needs—dresses and coats, hats and shoes. These are sub-divided, the plain, practical wearing apparel being sold at the regular sales, and the elaborate at the special sale, which is conducted the first Friday of each month, and is for professional women, actresses, singers, lecturers and others whose work brings them before the public, and who could not succeed without good clothes. These customers buy not merely to own an expensive thing, but because of actual need in professional advantage. They are the hardest class to reach and to discriminate among on account of there being so much self-respecting pride among the right kind, and because of their reticence about letting their wants be known, but this does not obtain after they once come in touch with the bureau, as sales of this nature are conducted confidentially.

"'The Helping Hand' aims not to be a charitable, but a beneficent institution. The articles are sold—not given—but at such prices that even those in the most straightened circumstances may find them within easy reach."

On Friday, Feb. 20, there will be a special sale.

MRS. CASSADY PASSES AWAY.

Mrs. Mary A. Cassady, mother of James J. Cassady, of the Thomas E. Shea company, and Eddie Cassady, comedian with Dumont's Minstrels, died at her residence, 1637 North Eleventh Street, Philadelphia, Feb. 5, after a short illness. Her son Eddie was at her bedside when she passed away, but James was playing with his company in Cleveland, O. He at once started for Philadelphia.

Mrs. Cassady was known to thousands of professionals in every branch of the theatrical business, as she took a great interest in the career of her two sons, and made friends with all of their friends and business associates. The funeral services were held Feb. 9, and were attended by a big crowd of theatrical people playing in Philadelphia, including every member of Dumont's Minstrels. Magnificent floral expressions of sympathy came from all parts of the United States and many telegrams of condolence.

NOW NORTH, SOON SOUTH.

Charles Lowe, the New Orleans representative of the Greenwood Theatrical Agency, was in Meridian, Miss., week of Feb. 2, making arrangements with Manager E. B. Coleman, of the Majestic Theatre, for the Marshall-Coleman attractions. These attractions are under the management of Jack Marshall and E. Billy Coleman, and carry from eighteen to twenty people, together with special scenery.

The companies, now in the North, which will soon tour the South are: "The Dream Girl," "The Missing Widow," "The Girl in Waiting," "Caught in the Clouds," "Mr. Louis from St. Louis," and "The Mayor of Lemon Centre."

H. V. ESMOND AND EVA MOORE TO TOUR CANADA.

Charles Frohman has made an arrangement with H. V. Esmond and Eva Moore for a four months' Canadian tour, probably the most thorough of its kind yet mapped out. Mr. Esmond and Miss Moore will take with them on tour "The Dear Fool" and other successful plays of Mr. Esmond's authorship and of already established success in England, where they had their first performances. The final New York performance of "The Dear Fool" was given at the Garrick Saturday night, Feb. 14.

RAY SAMUELS.

Ray Samuels, whose picture appears on the front page of this week's issue, is so well known in the theatrical profession that a lengthy article is unnecessary.

Miss Samuels is a singer of songs that are attracting the attention of the present day public. In a short space of time she has risen to one of vaudeville's headliners and is in great demand in the vaudeville theatres.

She was recently a feature in a Chicago production, but so many tempting offers were made her for a return to vaudeville that she was financially induced to accept.

She is at present filling a very successful engagement on the Keith circuit.

3 TREMENDOUS HITS
BY THE BOYS WHO WROTE
"YOU MADE ME LOVE YOU."

I MISS YOU MOST OF ALL.
I'M CRYING JUST FOR YOU.
WHILE THEY WERE DANCING AROUND.

BROADWAY MUSIC CORP., NEW YORK.
WILL VON TILZER, PRES., 145 W. 45th ST.
CHICAGO, 123 N. CLARK ST.
BOSTON, 218 TREMONT ST.
SAN FRANCISCO, PANTAGES BLDG.

NEW VAUDEVILLE ACTS AND REAPPEARANCES

Flying La Marrs.

GAYETY, BROOKLYN, JAN. 27.

Owing to a typographical error this act was headed the Flying "De" Marrs in last week's issue instead of Flying "La" Marrs.

A man and woman trapeze and flying act.

At the opening they are seen on trapeze. They go immediately into some fast tricks, both flying and trapeze. The act does not slow up an instant, as fast as they finish one trick they go into another.

The man holding on to the trapeze with his feet, head downward, with strap around his neck, also around his partner's neck, swinging to and fro, and holding on to trapeze with hands with partner hanging to his feet with her feet, swinging, are about the two best tricks. They are both very clever and a great piece of work.

The closing trick was the most sensational and went very big, the woman swinging on a small trapeze, held by the man is suddenly swung out over the audience.

It is a very fine act, and certainly went big. It is well dressed, and both members work hard and are very clever.

The act runs five minutes, full stage. *Sid.*

Pauline Saxton.

PROCTOR'S 125TH STREET, FEB. 5.

Pauline Saxton offers a variety of talent in her present "single," featuring a "kid" impersonation that is very cleverly delivered.

She possesses a pretty face and figure, and looked real stunning in a black velvet vented gown, black stockings and "pat" slippers and a becoming black, egreted hat, for her opening number, "Same Old Girl," then to her "kid" bit, in knee length red and white checked gingham dress, bonnet to match, and two stiff "prop" curls and a "one tooth missing" effect. She starts it with a song, "My Darling Daughter," and follows into a spell of clever patter, putting it all over in realistic "country kid" manner.

For her final number Pauline slips on a black overcoat and battered high hat, "specks" and chin whiskers for her "Come In When You're Over to the Farm Again," and finished up with an eccentric scare-crow dance, without the "chin fus" and spectacles.

A great worker, with a very smoothly arranged act. She was close on to the clean up act of the bill on this particular evening. Twelve minutes, in one. *Tod.*

Dave Ross and Company, in "Jimmie's Cigar."

PROCTOR'S 125TH STREET, FEB. 3.

A draggy sketch until Dave Ross, in a tough grocer boy part, arrives in the apartment of a young lady customer "to collect a bill." Previous to that, ten minutes or more is used up in explaining the love and jealousy that exists between said maiden and her fiance. The latter exits O. D. F. to look up a minister. In the meantime Jimmie makes his visit behind a big cigar, and is requested to lie said "hemp" down by the girl while indoors. So when he blew away and the lover of the girl returned, smelled smoke, and then convinced himself that there was "another" when he found the deserted butt, there is a quarrel. Jimmie returns to recapture the smoker, sees things are "wrong," and, upon explaining, everything is righted and the lovers continue the gum thing.

Ross is good enough with the slang delivery, the woman and the sketch are fair, but the straight man is amateurish. Fifteen minutes, interior. *Tod.*

Buchanan and Devens, in "Left at the Post."

PROCTOR'S 125TH STREET, FEB. 3.

A fair comedy sketch, with the woman in the act shouldering the bulk of the work. As a bride-to-be, who has been left in the lurch at the altar, she returns home in bridal gown, veil, etc., and, after a weeping entrance, determines first to shoot herself, but finally "to marry the *first* man who comes into view."

A "much married" "messenger from the milliner's" arrives with a hat box, and is immediately covered with a revolver by the girl. Then follows a series of un-new situations, until the stranded bride becomes conscious of having the gun in her possession, the grabbing of it by the man and his exit, just as she gets a 'phone message from her tardy fiance that he is awaiting her "at the church."

The woman does real well with her part, but the sort of "Nance way" of working of the man is poor choice. He would do better acting it "straight." Twelve minutes, interior. *Tod.*

Oriole Trio.

BEDFORD, BROOKLYN, FEB. 8.

Two men and a woman, doing a first class cabaret act, the men wearing dress suits and the lady a pretty evening dress. "Billy Bounce" was the first offering, and it went big. This is followed by "Answer," by the two men. "Pussy Cat Rag" was a success by all three.

The woman then offered "Mandalay," assisted by the two men, and they most certainly put it over. The closing number, "Mysterious Moon," by all three, was a knockout.

It is a neat, classy and clever offering. All the members can sing well and know how to put their numbers over. They received four curtain calls. Nine minutes, in one. *Sid.*

Eleanor Fisher.

FULTON, BROOKLYN, MATINEE, FEB. 9.

Singing four songs, opening with "Dreaming," with hat and coat. This is followed by "Wonderful Girl," without coat, wearing pink evening dress. "Chain of Memories" and "Mother McCree," making no change. The act went fairly well.

Nine minutes, in one. *Sid.*

Nash and Evans.

GAYETY, BROOKLYN, MATINEE, FEB. 10.

A man and woman, open with man as manager of a small vaudeville house, making an announcement that owing to an act disappointing, he would have to run an extra reel of pictures, when the woman walks on in street attire to rehearse for a single, a typical soubrette, putting over a lot of nut "stuff."

Evans then does a tambourine specialty, which he handles cleverly.

Miss Nash, with change of costume, sings "A Little Bit of Green," and puts it over well.

Evans, with roller skates, does some great dancing, and in fact, he dances nearly every step known to wooden shoe dancing. He ends the act by dancing up a flight of narrow steps about a foot and a half apart, to a platform ten feet high, which he finishes on, with his partner dancing on skates on a lower platform. While doing this last trick he never once stops his dancing. It is a very clever piece of work.

The act went big, receiving a good round of applause. It opens in one, closes in two, running fourteen minutes. *Sid.*

Fountain Nymphs.

GAYETY, BROOKLYN, NIGHT, FEB. 6.

Three rather pretty shapely girls open on a revolving platform, on a "lift," showing various artistic poses.

The girls do a very pretty diving act, showing all kinds of dives, about the best was a neck dive by a real pretty young lady, who knows how to pose and show off her shapely figure.

The dives are carded in a frame at the side of the stage, this could be improved upon if someone would announce the various dives and work it up a bit.

The tank, which is a small one for an act of its kind, is arranged nicely, being set in what would appear to be a massive marble setting; the different feats of diving and swimming are reflected by mirror. A springboard is used by the young ladies. A large black drop is used as a background.

It is a good act and should have no trouble in getting time.

This act runs ten minutes, in full stage. *Sid.*

Burton, Hahn and Cantwell.

SEVENTH AVENUE, EVENING, FEB. 5.

One of the best acts of its kind playing vaudeville. Three men, wearing dress suits, put over an act that was the real hit of the bill.

They open with "Dancing Around" by all three. It went great.

The next number, "I Miss You Most of All," by one fellow, who was assisted in the chorus by his partners, was a big hit.

"Mandalay," by another member, slipped over fine. His partners joined in the chorus.

"Patrick James O'Hara" was another knockout. "I Love, Oh, Oh," was another good one. As an encore they handed out "What Do You Mean, You Lost Your Dog." The act was a riot, taking five bows.

The boys have good voices and they harmonize well. The act is great and away from the usual run of acts of that style.

It runs seventeen minutes, in one. *Sid.*

Three Martenettes.

FULTON, BROOKLYN, MATINEE, FEB. 9.

Three men, two dressed in Summer attire, without coats, other as bell hop.

The Martenettes do a great head and hand balancing act, also some clever tumbling. They do some wonderful tricks. One man balances with one hand on the head of his partner, who walks up on one side of a step ladder and down on the other side. A fine piece of balancing.

Another great one was one man balancing on his head, on the top of a long pole while the understander balances the pole on his forehead and walks up and down the ladder. This trick went big. The last and finishing trick, one fellow doing "stunts" on the end of an extra long pole while his partner balances it on his forehead, some weight there. It was a great finish. The act went big. Five minutes, in three. *Sid.*

Versatile Trio.

PROCTOR'S FIFTH AVENUE, EVENING, FEB. 9.

Three men, doing a singing, dancing and pantomime act. They open with "Underneath the Teasing Moon," then two of the fellows put over a "drunk" song, "Morning After the Night Before," then they go into an eccentric dance. After this the drop goes up and they do a funny card bit at a dining table, using the dishes for chips and the crackers for cards, in pantomime. They finish up with a song and neat little dance.

The act went over very well. Fourteen minutes, opening in one, going into two and closing in one. *Sid.*

Crouch and Richards.

GAYETY, BROOKLYN, NIGHT, FEB. 6.

A man and woman, dressed in Colonial style, offering a neat, classy banjo act.

They offer three selections, ending with a special drop, with miniature gunboats in battle, at night, at the same time playing their banjos.

Crouch and Richards have a first class act, and received big applause. They open in one and close in two, running nine minutes. *Sid.*

Grace Dixon.

SEVENTH AVENUE THEATRE, EVENING, FEB. 5.

Singing four songs, opening with "Ragtime Dreams," wearing a pretty dress and cloak. "Where Was Moses When the Light Went Out?" was the next song, without the coat. She sings "You Did" and "Daddy Comes Home" without a change of costume. It would be more of a relief to the eye if she made some kind of a change, and the act may go over better.

The act runs eleven minutes, in one. *Sid.*

Delphino and Delmora.

GAYETY, BROOKLYN, MATINEE, FEB. 10.

Another real musical novelty have Delphino and Delmora, which is away from all others of its kind.

They make their entrance "walking down a mountain side," in Dutch costumes play on musical rocks, then to a "drinking from steins" scene, from which they draw some delightful music with invisible bells. They follow this sitting on chairs and playing organ pipes concealed in the chairs. Then to a flower garden for a spell of music on electric bells, and the man plays the concertina with one hand.

The act ends with the man on an illuminated "prop" horse, and the woman as a suffragette policewoman for strong musical finish.

The man has a clever comedy make-up of illuminated red nose and small electric lights over his eyes, which work alternately. It is a real novelty, with plenty of comedy, and is strong enough for the big time. They carry their own scenery. Twelve minutes, full stage. *Sid.*

Callaway and Roberts.

PROCTOR'S TWENTY-THIRD STREET, FEB. 3.

Singing and talking combination of man and woman, the former working blackface, in comic garb, and the woman made up "tan," in fresh-looking black satin gown, liberally vented, and exposing silk stockings and satin rhinestone heeled slippers.

Open together with song, and follow with a line of conversation that puts them ahead of any such pair that have been on the bill at this house in a good while. Her exit allows the man to sing "You Can't Get Away From It," with good results, and then just as successful with a parody on "Row, Row, Row," to follow it. The woman's return (same dress) and more snappy conversation and "I'm Going Away," sung by both, made them big favorites to close.

The man is a good "cullud" comedian, and his partner is above the everyday feed. They get all their numbers over strongly. Fifteen minutes, in one. *Tod.*

Polly Prim.

BIJOU, BROOKLYN, MATINEE, FEB. 11.

Making her entrance in a rain-coat, rubber boots and rubber storm-hat, and singing a catchy little song, "Doggone This Rain," Polly Prim was an immediate success at this house above date.

"Gee! It's Great to Live and Learn," a clever song-recitation, nicely rendered and well received. For this Miss Prim makes a change to a pretty evening dress, and follows it with "Your Mother Has Gone Away to Join the Army," which went well.

Polly put over a big one in "That's the Fellow I Can't Forget," in which she sang, talked and danced a few steps. This number was her best endeavor, and did sure go some.

Polly Prim is a clever young woman, and has an act that more than pleases and best, she has the "know how" way of putting her numbers over. Thirteen minutes, in one. *Sid.*

Brooks and Bowen.

PROCTOR'S FIFTH AVENUE, EVENING, FEB. 9.

Two colored boys slipped in here and made them sit up and take notice. One playing the piano, and both singing, opening with "All Night Long." The fellow at the piano plays "Hot Time in the Old Town To-night," in ragtime, then as a waltz, two-step, wedding march, and funeral march, going big. He also slipped over "I'll Stay Outside," "Then I'll Go With You" and "Impossible," all first class numbers, in great style. His partner makes a change to a tight-fitting pink suit, which is funny.

The act was a sure hit, and should be booked right along on the big time. It went big the above Monday night. Fifteen minutes, in one. *Sid.*

"A Dutch Courtship."

PROCTOR'S TWENTY-THIRD STREET, FEB. 3.

A four act, two men and two women, presenting what might be termed "a romance in melody." The scene represents the interior of a quaint Dutch household, where husband, wife and daughter have evidently been satisfied until the inevitable suitor for the girl came along—and they loved. There is a short quarrel, and the chasing of the daughter's lover, but it is finally all smoothed out and all four are contented.

The lyrics of each part throughout the entire story are sung, and by a quartette of good voices such as are in this, the act should continue as a small time good one. About fourteen minutes, special set, in two. *Tod.*

The Peers.

PROCTOR'S FIFTH AVENUE, EVENING, FEB. 9.

A real comedy bar act of two men are the Peers. They most certainly put over one great act.

Made up as comiques, and working it just enough not to overdo it, and still injecting sufficient comedy to make the most morbid laugh, combined with rare tricks performed on the bars, makes this act one of the best and most valuable of its kind to a bill on the vaudeville stage. Closing the show the act went so fast and well it kept the audience seated throughout. Seven minutes, full stage. *Sid.*

De Alma, Perry and Ray.

FULTON, BROOKLYN, FEB. 11.

Two men and woman doing a nice, neat and classy banjo act. The men wearing walking cutaway suits of black, and the woman in evening dress, make a pleasing appearance. They get away from the usual run of this style of act by winning the audience with an unusual personality, which they do get over.

They play operatic, popular and ragtime selections with great care and feeling.

The act runs twelve minutes, in one. *Sid.*

Renello and Sister.

PROCTOR'S FIFTH AVENUE, EVENING, FEB. 9.

A man and woman, doing a sensational trick cycle act on unicycles. The man rides down a ladder sloping to an angle of about 45 degrees on a high unicycle.

The big trick, where the man rides down a steep, short incline, turning a complete somersault on a bicycle and landing upright on a platform on the stage, makes a strong finish bit. It is a pleasing act, and both work in fleshings. Ten minutes, full stage. *Sid.*

OUT OF TOWN NEWS

Shreveport, La. — Grand (Ehrlich Bros. & Coleman, mgrs.) Louis Dean Players. "Miss Bob White," local production, Feb. 18. "Everywoman" 25.

MAJESTIC (Ehrlich Bros. & Coleman, mgrs.)—Bill week of 1 included: Superba's Visions, Dart's Novelty, Frankel and "Justa Trio." The entire week's bill was a well-balanced one. Country Store Night is a permanent Friday feature. The other prize nights are Wednesdays and Saturdays. Usual free matinee for the "kiddies."

SAENGER (E. V. Richards Jr., mgr.)—Association and Famous Players productions.

QUEEN (E. V. Richards Jr., mgr.)—Association and Independent pictures.

PALACE (E. V. Richard Jr., mgr.)—Independent pictures and Association brand.

MUSEE (Mrs. C. L. Montville, mgr.)—Feature pictures.

REX (J. M. Doll, mgr.)—Pictures, to fair business. The new Crystal is being erected by Mr. Doll. This house will also be devoted to motion pictures.

DREAMLAND (D. L. Cornelius, mgr.)—Feature pictures to fair business.

HIPPODROMA (D. L. Cornelius, mgr.)—Mutual program, to good business.

NOTES.—"Miss Bob White," an operetta, will be given at the Grand, Wednesday, 18, by the city's best talent......The Louis Dean Players are becoming popular, and are only in their third week. The company includes: Louis Dean, Thomas O'Keefe, Joseph Booth, George McManus, Frank Barclay, William Day, Lenore Phelps, Helen Gillingwater and Edythe May Bryan.

Oakland, Cal.—Macdonough (F. A. Geiax, mgr.) Emma Trentini, in "The Firefly," Feb. 12-14. McIntyre and Heath, in "The Ham Tree," 15-17. Rock and Fulton, in "The Candy Shop," 23-28.

YE LIBERTY (H. W. Bishop, mgr.)—Alice Fleming and Bishop's Players present "The Woman He Married" 16 and week. "The Littlest Rebel" 23-March 1. Clara Butt and Kennerly Rumford were heard in cocert here afternoon of 13. John McCormick, Irish tenor, in concert, evening 19.

ORPHEUM (Geo. Ebey, mgr.)—Bill 15-21: Eddie Leonard and Mabel Russell, Willa Holt Wakefield, Dr. Carl Herman, Goleman's trained dogs and cats, Demarest and Chabot, Four Perez, and exclusive Orpheum motion pictures.

PANTAGES' (Wm. H. Wright, mgr.)—Bill 15-21: Bob Albright, Julia Redmond and company, Reed's bulldogs, Dunbar and Turner, the playlet "Viel," and comedy motion pictures.

COLUMBIA (Dillon & King, mgrs.)—Dillon and King and their Ginger Girls present "The Tango Craze" 15-21.

BROADWAY (Guy C. Smith, mgr.)—Vaudeville and motion pictures, changed weekly.

OAKLAND, REGENT, CAMERA, STAR, BROWN'S, MARLOWE and GAIETY, motion pictures, to good business.

Portland, Ore. — Heilig (W. T. Pangle, mgr.) E. H. Sothern offered the following repertoire, Feb. 9-14: "Hamlet," "Macbeth," "Richelieu" and "The Taming of the Shrew." "The Quaker Girl" 16, 17, Joseph Hoffman 18, De Koven Opera Company, with Bessie Abbot, in "Robin Hood," 19-21.

BAKER (Milton W. Seaman, mgr.)—The Baker Stock Co. offered "The Thief" 16-21.

LYRIC (Keating & Food, mgrs.)—"Variety Isle" was the offering by the Lyric Stock Co. 2-7.

ORPHEUM (Frank Coffinberry, mgr.)—Bill week of 8-14 included: Bessie Clayton, Hans Roberts and company, Francis Dooley, Martinelti and Sylvester, Slyvia Loyal and her Pierrot, Cherratto Bro., Helen Cannon, and World's Weekly Events.

EMPRESS (H. W. Pierong, mgr.)—Bill week 16-21: Burke and McDonald, Earl Girdella and dog, Chas. B. Lawler and Daughters, Bert Leslie and company, Rich and Lenore, and motion pictures.

PANTAGES (J. A. Johnson, mgr.)—Bill week of 16-21: Rhoda Royal and horses, Hal Davis and company, Brighton Quartette, Murray K. Hill, Melnotte, La Noie Troupe, and Pantagescope.

PEOPLE'S, STAR and ARCADE.—Motion pictures and musical offerings.

Muskogee, Okla. — Broadway (D. Myers, mgr.) Feb. 15, "Tess of the Tangoes."

WIGWAM (P. F. Lieber, mgr.)—Motion pictures and vaudeville.

GAIETY (H. I. Goddard, mgr.)—Motion pictures and vaudeville.

YALE THEATRES (O. L. Britton, mgr.) — Motion pictures only.

HINTON (W. M. Hinton, mgr.)—"Pink Lady" 12.

NOTES.—"Going Up," musical tabloid, was the attraction at the Broadway, 8-11, attended by good crowds. The Mutual Girl pictures was a special attraction......Good business continues at the Wigwam Theatre.

Macon, Ga.—Grand (D. G. Phillips, res. mgr.) Mrs. Fiske, in "The High Road," Feb. 4, to large house. "Little Lost Sister" followed 5.

PALACE (J. B. Melton, mgr.)—Salvator, harpist, excellent, and pictures and music week of 2.

PRINCESS (Angel Sateropolous, mgr.)—Twentieth Century Trio, pictures and music.

MAJESTIC (J. B. Melton, mgr.)—Frank King's Winning Girls week of 2, S. R. O.

LYRIC (H. P. Driggs, mgr.)—Pictures and music.

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Dublin, Ga.—Crystal Palace (R. W. Carswell, mgr.) pictures only.

BERTHA (R. W. Carswell, mgr.)—Pictures, and the Casino Girls Musical Comedy Co.

Charlotte, N. C.—Academy (John L. Crovo, mgr.) Stratford-on-Avon Players, Feb. 16, Paul Gilmore 19.

PIEDMONT (Ed. G. Gidley, mgr.)—Bill 16-21: Spiro and Lovins, Tabor and Clair, Fredo and Primrose, Presto, Ward Sisters, the Bimbos, and others.

EDISONIA, AMUSEU, OTTOWAY, PRINCESS and THEATO, pictures only.

Meridian, Miss. — Grand (W. E. Jones, mgr), "Prince of To-night," Feb. 5, to excellent business. House dark until 23.

MAJESTIC (E. Billy Coleman, mgr.)—Barney Tassell's Southern Beauty Company, with Peterson and Dalton as added attraction, did good business week of 9. Amick's Pennant Winners 16-21.

GEM, moving pictures (B. Frank Jones, mgr.)—Feature pictures.

PRINCESS, moving pictures (Sol M. Sugerman, mgr.)—General Film Co. productions.

Pensacola, Fla.—Pensacola Opera House (Sidney P. Levy, mgr.) Clara Joel, in "Within the Law," to standing room only, Feb. 10, and the management are asking return date. House dark until 18, when "Howdy You Do," written and played by local talent, will be produced.

EMPRESS (J. A. Jones, mgr.)—The Parisian Beauties week of 9, to fair business.

Laramie, Wyo.—Opera House (H. E. Root, mgr.) "Madame Sherry" drew good business Feb. 2, and was followed by "Little Lost Sister" 10. Pictures between dates.

EMPRESS (J. S. King, mgr.)—"The Price" 2-4. Motion pictures between dates.

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NEW VAUDEVILLE ACTS AND REAPPEARANCES

Al. Espe and Paul.

Bijou, Brooklyn, Matinee, Feb. 15.

Two men dressed in soldier uniforms, one working straight the other comedy black face, are still doing one of the best heavy artillery juggling acts in vaudeville.

Espe does the juggling, while his partner takes care of the comedy.

Balancing filled wine glasses on a tray, on the end of a stick resting on the forehead; cannon ball on the end of a gun, and a dozen more tricks of this kind seem "baby play" to him. Juggling cannon balls, throwing them up and catching them on the back of his neck, he does with ease. He balances a heavy torpedo on a ladder, then he lets it drop and catches it on the back of his neck.

Jumping from a platform, about five feet above the stage, to a springboard, on which a heavy torpedo had been placed, landing on opposite end, his weight throwing the heavy piece of artillery up so that he caught it on the back of his neck, where he balanced it, was one of his big tricks.

The act finished with five cannon balls thrown in rapid succession at him, catching them the same as he did the torpedo, a great ending.

It is a wonderful act, and all the more so to see such a young, slight built fellow as Espe, handle these heavy pieces. Paul took care of the comedy and put it over in excellent style, keeping the audience in good humor.

Espe and Paul do a great act, and one that would do credit to any bill. It went very big at the Bijou. They carry their own military drop. The act runs eleven minutes, full stage. *Sid.*

James Kennedy and Company, in "Jack Swift."

Proctor's 125th Street, Feb. 9.

"Sunny Jim" Kennedy and his company of two men and two women, offer a bit of moral in the one act playlet, "Jack Swift," but Mr. Kennedy is about all there is to it.

As a gambler and man about town, but on the level with all his associates, Jack Swift falls in love with the sister of a boy who has forged a check with his name. A detective, who is also a suitor for the sister, threatens that he will expose the brother unless she marries him. But Jack comes along, wins her over, even though handicaped for high brow manners. The check is shown him, and weighing things out quickly, foils the Sherlock Holmes' scheme by announcing that the signature is his own, and, of course, wins the girl.

Jim Kennedy's particular ability in this slangy, man of the world role, gives opportunity for display. He accepts and glides through the comedy situations with much success, but could be more strongly supported. Twenty minutes, interior. *Tod.*

Nat and Fay Kennedy.

Proctor's 125th Street, Feb. 9.

Nat Kennedy is a Jewish boy, and Nat Kennedy works a la Jewish "nut," to Fay's good feeding.

Fay is a Jewish girl, and Fay is a good-looking Jewish girl, with as pretty a figure for wearing good clothes as a face for good looks.

They open with a song together, Nat in gray suit and Fay in check suit, and a dance finish that carries both off. Then Nat does some good wooden shoe dancing and Yiddish "nutting," while Fay changes to a stunning hue of purple gown for more comedy exchange patter and another song.

Nat is a clever dancer, and so is Fay, but only Nat is doing the stepping in the present turn. He overdoes the monologue bit because he is forced to stall by lack of material. He should dance more of the "solo." They make a neat appearance, and whoever makes Fay's clothes knows a few things. Perhaps Fay makes 'em, for she has that "particular" at home air about her all through the act. Twelve minutes, in one. *Tod.*

Piermont Trio.

Proctor's 125th Street, Feb. 13.

Three medium-sized boys, with good voices, bass, tenor and baritone. After opening song together, the basso sings "Ding Dong" in fine voice, and the following trio for "Mandalay" shows good choice of arrangement for getting best results from the song, and following right upon it with another trio for "My Rosary," just as finely harmonized.

The tenor began "This is the Life for Mine," joined by the other boys for chorus, and finishing the act with "'Cross the Great Divide."

They harmonize nicely, and work in blue suits throughout. Some new clothes and they can work the turn into the two-a-day houses. Thirteen minutes, in one. *Tod.*

Leonard and Wood.

Proctor's 125th Street, Feb. 3.

Hebrew comedians, characterizing "Perlmutter and Son," in a comedy skit, "Going Into Business." Make entrance with Perlmutter Sr. in frock coat suit, typical Hebrew make-up, and the "son" in ill fitting gray suit, and carrying two sample cases. "Advice" conversation follows, which gets over strong, and then both sing "Then It Must Be So." A bit more "advice" and "fadder" is left alone to sing "It's the Man That Gets the Money Everytime," followed by the "boy's" return in another "odd" suit, for further patter, and closing together with a "Chi Di Dum" song.

A strong act that has the merit to make good on the big time with but little alteration in parts of the dialogue. They work admirably together and get their songs over properly. Seventeen minutes, in one. *Tod.*

Shall and Cole.

Proctor's 125th Street, Feb. 13.

Mixed duo, man in evening dress and girl in white gown. Open with "Honey How I Long for You," dance finish. The girl follows with a solo, under spot, putting "Baseball Rag" over in better than Federal League style, and then the man holds the stage for a series of eccentric dances, impersonating different gaits of "folks seen every day," with the assistance of cane and change of hats.

The girl makes a change during this, and follows with a ballad that is too drawn out, and it fell flat. He "brought them back" with some regular soft shoeing, and joined by the girl, in a pretty yellow gown, they finish strong with a dance.

Good appearance, but poor arrangement, and a poor choice of a couple of their songs mars it all. Eleven minutes, in one. *Tod.*

Dave Vine.

Proctor's 125th Street, Feb. 9.

Dave Vine, straight "nut" comedian, cleaned up on the bill here first half of last week. It's hard to find any of the "nuts" pulling anything but cold storage material, and although Vine works along the usual lines of other "squirrel feeders" he slips in some few gags that are really fresh.

And after gliding along to great going here, above date, he eased over some Hebrew dialogue that increased his popularity as the mopper up of this particular program. Dave will probably cut the Scotch bit he is doing. It's the only weak part of his entire act, and even it went slashing well at two shows we caught him. It would bring his act down to good time. He was on seventeen minutes, above dark night, in one. *Tod.*

Dorothy Mackaye.

Proctor's 125th Street, Feb. 13.

Kiddie-faced singing comedienne, who uses the telephone for getting over "Daddy, Come Home." for her first song, in pretty blue and pink dressing sacque and boudoir cap. After discarding the sacque, but retaining the cap, she uses "Stars That Shine On Italy" with necessary Italian business and some wop dialect.

She reminded us of Mae West, in her third number, for which, in green fur-trimmed cloak and feathered green hat, under spot, she remains seated for "So Long, White Way."

Dorothy is a pretty-faced auburn-haired girlie, but her present repertoire of songs do not suit her, and she should make one change of gown at least, even on the small time. That's where "they" catch you. Ten minutes, in one. *Tod.*

Jimmie Cowper.

Proctor's 125th Street, Feb. 13.

Many say there is no such thing as personality with a blackface act. Those many are crazy, for its the personality thing about Jimmie Cowper, a blackface comedian, who just held his own with anything on an unusual strong bill that surrounded him here last half of last week.

Cowper works in a comic, starched, white duck suit, and adorns his neck with a dog collar. He has a good line of fun material, and puts new and old gags over with a like result, because he has a magnetic personality. A parody on "Devil's Ball" relieves the talk. He got 'em early here, held them at all angles, and never lost them a moment. Eleven minutes, in one. *Tod.*

Howe and Howe.

Proctor's 125th Street, Feb. 5.

Two young fellows, burlesque mind readers, both in Tuxedo suits. After making an announcement, one of the boys goes into orchestra and his partner, blindfolded and seated on chair at front of stage, calls out the name of each article the former touches, viz.: hat pin, handkerchief, umbrellas, and in fact everything, besides working up many laughs through "tipped off" names.

Not a big time offering, but a corking good one for the three a dayers. The speed with which they romp along earns them deserving applause. Twelve minutes, in one. *Tod.*

Selma Walters and Company, in "Eve and the Man."

Proctor's 125th Street, Feb. 6.

Selma Walters was last seen locally in "A Woman's Way," a comedy sketch, that served to show her clever ability to advantage. And now she returns with another, from the pen of Myles McCarthy, that, when seen for the second time, on the above date, offered more opportunity for Selma to gather in further laurels, even though it is a wee bit new in the running gear.

Jack Waring, a bachelor, but "proposed benedict," finds a quarrel in his sweetheart, Frances Barnes, when she learns of his cavorting with a certain stunning chorister named Eve. This is how Miss Walters' playlet progresses after the curtain finds the bachelor recuperating from "the night before," and she leaves the apartment in a huff, and returns as Eve after Mr. Hawley sings "A Man Without a Woman." Eve was not particular about being overburdened with clothes when she received, at the theatre, a telegram that concerned Jack and her, so she went to his apartments attired in the "Eve" costume, which consisted of a bodice of beaded white satin, and the below white fleshings. She demands an explanation from Jack, which, being made, is followed by comedy business of attiring Eve in a newspaper and finally a bathrobe, when someone approached the room. An understanding is finally reached, when a telegram arrives calling off his engagement with Frances, and the fall of the curtain finds Jack seated on a table repeating "A Man Without a Woman," with Eve in his arms, for a soft finish under pale spot.

Miss Walters' new sketch is much stronger than her other one, and when in complete running order will be a feature for any "pop" bill. Miss Walters grasps every opportunity to show her ability in both the sweetheart and chorister roles, and is capably assisted by Walter Hawley, who, though not claiming any laurels as a vocalist, gets the one song of the sketch over in first rate style. William Swain is seen at times as a valet. Twenty minutes, interior. *Tod.*

Corusllo, Sherman and Lewis.

Proctor's 125th Street, Feb. 3.

Two young men and a young woman compose this singing and dancing three act. They closely resemble members of a troupe of whirlwind dancers that have been seen on the big time in the past. Their act is new and their numbers, together and alone, appear new to them, until the finish in the Russian costumes for a spell of whirlwind dancing and tumbling.

The three open with "Always Take a Girl Named Daisy," the boys, in gray suits, Panamas, pumps and canes, and the girl (a blonde) in a fur trimmed white dress, plumaged headdress, white stockings and black "pat" slippers. A mild number, dressed out of taste.

A solo by one of the boys followed, and it began to look mediocre until he finished with a dance, featuring the backward flip and landing on one foot. Then to "two," and the other boy and the girl offer a speedy hornpipe dance in white sailor rigs, under different colored spotlights

Another solo and chatter by the other male, in Scotch kilts, to follow, should be "canned" immediately.

Their finish is good. Ten minutes, open in one, close in two. *Tod.*

Three Romanoffs.

Proctor's 125th Street, Feb. 13.

Two women and one man, in Mexican costumes. Latter is featured in throwing knives and axes, with the women standing alternately against a plank, the man hurles the knives and then the axes around them in the board.

It is all preceded by spinning of tin plates and "table" covers on sticks by all three. The ability of the man's exact aim, especially the blindfolded trick, with a screen of paper before the girl, and his encircling her in knives against the plank, makes a thrill. Eleven minutes, in three. Special drop. *Tod.*

Fine and Goe.

Proctor's 125th Street, Feb. 9.

Two young men, one working straight in cutaway Prince Albert, silk hat and cane; the other in comic facial make-up and German dialect.

The straight boy is clean cut and makes a natty appearance, and is good looking. He does not possess voice enough for a solo, but he struggles through and was joined by partner for medley finish, together. The latter appears to have comedy talent tucked away in him some place, but the present trick won't bring it out. Typical small timers. Ten minutes, in one. *Tod.*

Palmer Bros.

Proctor's 125th Street, Feb. 9.

Hand to hand and head to head balancers. Also use two steel ladder apparatuses, one about six feet in length, the other about ten, balanced on shoulders of the understander, with other doing the usual routine of stunts atop of them.

Open the act with gladiator poses, in frame cut at centre of their own black velvet drop. Both are heavy, well-developed men. A good, speedy "pop" turn, nicely dressed in black bodice and white fleshings. Ten minutes, full stage. *Tod.*

Musical Norrisses.

Proctor's 125th Street, Feb. 3.

This man and woman were a musical hit at this house, and a merited couple they are when music is being conversed about.

Their entrance, with the pretty young woman in white, knee-length military costume, and white fleshings and high "boots," and the man, a clever light comedian, in semi-comic soldier make-up, for song, "Oh, That Army Band." Then the girl expresses her desire to hire a musical partner and he accepts, and is tried out on a clarinet, with "wounded ki yi" finish for an exit to allow her to show some of her musical vein on xylophone.

The man follows with a solo on an odd telescopic-looking instrument, with a whistling sound, and is joined by the girl for a short spell of funny exchange patter previous to his bringing on of a steel stand that holds cymbals, bass drum, snare drum, clappers, sleigh bells, and a few other drummer's wares, and playing these by foot pedals and a clarinet in his hands, with the girl on the xylophone, the selections rendered were worthy of their repeating with "Glow Worm," and the girl displaying more than an ordinary sweet soprano voice and still working at the xylophone.

The man is that sort of comedian who uses the method of keeping his audience on edge for a comic retort or pantomime, rather than overdoing it. The girl is his equal as a worker, and makes a corking appearance, probably proud of those lower extremities she possesses besides her musical talent, and well she may be. Twelve minutes, in one. *Tod.*

"Knickerbocker Girls."

Proctor's 125th Street, Feb. 5.

George De Vere, formerly of Lowe and De Vere, assisted by four girls in purple Buster Brown suits, make as peppery a singing and dancing minstrel-arranged turn as any that has appeared here like it.

De Vere acts as interlocutor, with the Robson Sisters as "ends," and the Misses Day and MacDonald filling in at his left and right respectively.

After the opening song ensemble, by "the entire company," De Vere and the Robson girls offer a clever dance medley. This is followed successively by "Would You Take Me Back Again," sung in good voice by Doris Day; "No One Knows Where Kelly Went To," in a good Irish way, by Lily Robson; "Give Me a Camp Meeting Band," by wee Marie MacDonald, in clever style; an eccentric dance by De Vere, as George knows how to eccentric it, and an extraordinary funny impersonation of Harry Lauder by Doris Day before the grand finale medley of song and tangoing by the girls, with De Vere doing duty with a "tambo" to time.

There is plenty of minstrel exchange of gags between each number, and each girl is given "a chance" to spring something. De Vere is a fine stepper, and the Robson Sisters glide in to good places with their dancing, personality and looks, while Marie MacDonald and Doris Day, as mentioned heretofore, lean in properly towards making the act a strong, fast and amusing "pop" feature. About fifteen minutes, in three. *Tod.*

Lucile Tilton.

Proctor's 125th Street, Feb. 3.

Male impersonators, with baritone voices, are scarce, and so Lucile Tilton had things pretty much her own way here on above date, billing herself "Don't Tell Me, Let Me Guess."

For her opening number, in a neat white gown, she introduces herself and the baritone voice. Then changes to a dark (male) suit, and does well with her second song.

Another change to a gray Norfolk suit, which appeared more modern than the previous one, she uses "I Drink to My Mother's Health," with deserving results. For her fourth and last song Miss Tilton changes back to her natural attire, in white flannel suit, and makes effort to sing "I Want to Meet That Man Who Wrote That Melody," in soprano voice, but a female baritone she was, is, and probably will remain. A good, small time act that would be improved with the adding of more up-to-date male costumes. Twelve minutes, in one. *Tod.*

Florence Mayfield.

Proctor's 125th Street, Feb. 9.

A slip of a singing comedienne who should continue to better herself speedily, as Florence Mayfield possesses a pretty face and a growing idea of what ye folks want in song.

For her first number "Chattanooga" appeared put over with a bit too much speed for her particular delicately sweet soprano voice, but the "folk" decided they would like her, and she came out stronger with her next, "Good-bye, Little Girl of My Dreams," rendered in fine voice, but with an inclination to linger on the high notes too long. In beaded white gown and black velvet slippers laced *a la* bathing style. Another change, to pink, over laced with white (whatever that means), and she put a special song, "That Slippery Little Slide That Tommy Made," over with a bit of a crash. The sliding was good for Florence, so she followed this up with "Sailing Down the River," for a final one.

An attractive girl, whose appearance would class as "stunning" with classier wardrobe. Her annunciation is good, and with her good personality she should not lose time going ahead alone. About twelve minutes, in one. *Tod.*

Dooley and Evelyn.

Proctor's 125th Street, Feb. 13.

A model Jed and Ethel Dooley turn, outside of their opening in one, with the girl in "kid," knee-length dress, and the Dooley half of the team *a la* Laddie Cliff, collar and "Oxford" suit. After "Beautiful Girl" and a bit of yodling by the man, and dance finish, they go to full stage, and the girl rides around a few times on a bicycle, in pink knickers and fleshings. He follows with a Harry Lauder impersonation, in the kilts that should be cut, for neither his dialect or business resembles Lauder, McKay or Kenyon, for singing "She's the Lass for Me."

He then mounts a unicycle, and his spinning on same improved things. Still in the kilts he holds the stage alone for a dance under spot, before the girl returns for a few more rounds of stage on rear wheel of bicycle, and finish with a half dozen handsprings. Then an impersonation of Fred Stone and his lariat, and using Jed Dooley's "way" by the man in leather leggings and a final tango dancing spell, with the girl changed to green knee-length dress.

The man resembles Jed Dooley, but is a bit taller. The girl has little to do, but looks neat in all her changes. He monopolizes the stage too steadily. Good for small time without the Scotch number. Why pick on Jed and Ethel. It runs fifteen minutes. *Tod.*

Mr. and Mrs. Denver, in "The Elocution Bug."

Proctor's 125th Street, Feb. 3.

Mrs. Denver's ability to hop and jump from stage and a chair is seventy-five per cent. of this comedy turn. The plot centres about a wife being a maniac on elocution. The husband proceeds to cure her. But doesn't, for the series of hops and jumps, and the flying about of Mrs. Denver's limbs throughout the act aroused many laughs uptown, and when she finally ended up in the collapsible table for a finish, "Elocution Bug" was voted correct.

Mr. Denver is a bit more than a feed to his whirlwind working wife. The act has possibilities of being replenished with more modern material to equal the nimble woman's ability to be eccentrically funny. Twelve minutes, interior. *Tod.*

THE COLUMBIA CONCERT.

A good bill was appreciated by crowded houses Sunday, 15.

Jeter and Rogers opened in their skating act.

Flynn and McLaughlin, a natty couple, had a good dancing specialty.

The Three Lorettas (an attractive lady, a straight in white face, and a short blacked up party) showed a fine musical act, with singing by the lady. The acrobatic dancing by the "moke," with trombone playing while doing difficult dancing steps, caused a riot of applause. He also played a giant saxophone with good effect.

Tom Mahoney, a heavyweight Irish comedian, put over a neat act, starting with a rollicking Irish song, followed by an impersonation of the chairman at the bricklayer's meeting; then old-time Irish songs, "Rafferty's Chimes" and "Irish Ragtime Band," with a few good stories thrown in.

The Curzon Sisters showed to excellent advantage in their teeth work, with their revolving apparatus worked in several catchy effects, such as the butterflies, the serpentine dance and the electric jackets.

Lavaux and Moana Tawnsen, a Hawaiian act, started with some fine vocal harmony, then sang to the accompaniment of several native instruments which they played. An operatic solo, using four voices, was sung by the man, who also played the guitar with a zither effect. The duet finished the act. The lady is a beauty.

F. J. Ardath and company repeated here with great laughing success, through Mr. Ardath's efforts, aided greatly by the sheriff and the rest of the company. The little porker in his eager search for nourishment also made a big hit.

Mack and Walker put their flirting act over in great form, and the Florence Hensley Family of four ladies and four men were a fine closing number. One of the girls worked like a boy in the top-mounting and tumbling. They introduced many difficult new passes, and all of their work was appreciated, the ladies contributing a goodly portion of the effective work. *Mill.*

CHILDREN IN "GRUMPY."

The children's performance of "Grumpy," to be given under the auspices of Mrs. James Speyer, who has arranged with the Liebler Company for the benefit performance in aid of St. Mary's Free Hospital for Children, will take place at Wallack's Theatre on Thursday afternoon, Feb. 19. Cyril Maude is taking great interest in Thomas Benton Carnahan Jr.'s portrayal of the difficult character of Grumpy. The child actor is only ten years old.

John Harwood, Cyril Maude's stage director, has been rehearsing the children and states that, although an English company of stage children could easily be secured, he believes the American cast is much better. The cast will include: Thomas Benton Carnahan Jr., Paul Kelly, Richard Outfit, Raymond B. Ellis, Roy Desmond and Florence Ware.

REVIEWED NEXT WEEK.

"THE RULE OF THREE"—*Harris.*

CONTINUED ATTRACTIONS.

DRAMATIC AND MUSICAL.

ASTOR—"Seven Keys to Baldpate," twenty-second week.
BOOTH—"Omar, the Tentmaker," sixth week; second at this house.
BELASCO—Frances Starr, in "The Secret," ninth week.
CORT—Laurette Taylor, in "Peg o' My Heart," sixty-first week.
CASINO—"High Jinks," twenty-first week; sixth week at this house.
COMEDY—"Kitty MacKay," seventh week.
COHAN'S—"Potash & Perlmutter," twenty-seventh week.
CENTURY—Century Opera Company, twenty-third week.
EMPIRE—Maude Adams, in "The Legend of Leonora," seventh week.
ELTINGE—"The Yellow Ticket," fifth week.
FULTON—"The Misleading Lady," thirteenth week.
FORTY-FOURTH STREET—"The Girl on the Film," eighth and last week.
FORTY-EIGHTH STREET—"To-Day," twentieth week.
GRAND OPERA HOUSE—"Chauncey Olcott, in "Shameen Dhu," third week and last fortnight.
GAIETY—Mabel and Edith Taliaferro, in "Young Wisdom," seventh week; third and last week at this house.
GLOBE—"Queen of the Movies," sixth week.
HIPPODROME—"America," twenty-fifth week.
HUDSON—William Collier, in "A Little Water on the Side," seventh week and last fortnight.
KNICKERBOCKER—"The Laughing Husband," third week.
LONGACRE—"Maria Rosa," fifth week; third week at this house.
LIBERTY—"Sari," sixth week.
LYCEUM—Billie Burke, in "The Land of Promise," ninth week and last fortnight.
LYRIC—William Faversham, in Shakespearean productions, second week and last fortnight.
LITTLE—"The Philanderer," eighth week.
MAXINE ELLIOTT'S—"Help Wanted," second week.
NEW AMSTERDAM—"The Little Cafe," fifteenth week.
PRINCESS—Five one act plays.
PLAYHOUSE—"The Things That Count," eleventh week; ninth week at this house.
SHUBERT—"A Thousand Years Ago," seventh week.
THIRTY-NINTH STREET—Blanche Ring, in "When Claudia Smiles," third week.
WINTER GARDEN—"The Whirl of the World," sixth week.
WALLACK'S—Cyril Maude and London Playhouse Company, sixteenth week.

VAUDEVILLE AND MOTION PICTURES.

Loew's Avenue B, Loew's Grand Street, Hamilton, Loew's Delancey Street, Plaza, Fourteenth Street, Loew's Lincoln Square, Jefferson, Keeney's Third Avenue, City, Crotona, McKinley Square, New York, Loew's Third Avenue, Audubon, Eighty-sixth, Loew's National, Nemo, Riverside, Loew's Orpheum, Loew's Greeley Square, Proctor's One Hundred and Twenty-fifth Street, Proctor's Fifty-eighth Street and Proctor's Twenty-third Street.

MOTION PICTURES ONLY.

Circle, Unique, Savoy, Herald Square, Broadway, Weber's, Mount Morris, North Star, Regent, Washington, Yorkville, Family, Union Square and Bijou.

"OTHELLO."

Lyric (Messrs. Shubert, mgrs.)—William Faversham gave his first metropolitan revival of *Othello*, Monday evening, Feb. 9, with this cast:

Duke of Venice	Ernest Rowan
Brabantio	Arthur Elliot
First Senator	Herbert De Guerre
Gratiano	Henley Edwards
Lodovico	Edward Rugby
Othello	R. D. MacLean
Cassio	Pedro De Cordoba
Iago	Mr. Faversham
Roderigo	George C. Somnes
Montano	Charles Webster
First Gentleman	Herbert De Guerre
Second Gentleman	Frank Howson
Third Gentleman	Ralph Kemmett
Desdemona	Cecilia Loftus
Emilia	Constance Collier
Bianca	Louise Wakelee Elliot

The current revival of "Othello" is notable for several innovations introduced by the producer, William Faversham, not only in his delineation of the character of Iago, which he plays in somewhat different manner than any of the numerous actors who have preceded him in the role, but also in the costuming of the cast in general and in the sumptuous scenic investment of the Shakespearean tragedy.

R. D. MacLean plays Othello, and follows in the main the traditions of the part. Possessed of a rich voice, which he uses perfectly, Mr. MacLean fills the requirements in every respect, with the possible exception of an odd moment here and there, when he is inclined to become a trifle bombastic in the reading of lines.

Arthur Elliot, as Brabantio, is a fair reader, but proved quite acceptable in the council chamber scene, wherein he denounces the Moor for having clandestinely married Desdemona against the wish of her father.

Cassio, an important role, was intrusted to the care of Pedro De Cordoba, who played with intelligence but seemed to lack the personal attributes necessary for a high class rendition of the character.

Gratiano, played by Henley Edwards, was one of the lesser roles that was finely portrayed. Lodovico, by Edward Rugby, was impressive throughout until the final scene in the bed chamber, where he was rather lacking in force.

The Duke of Venice was played by Ernest Rowan, and Roderigo by Geo. C. Somnes. The last named character, full of opportunities for an actor with a good sense of high comedy values, was rather forced into the background by the overwhelmingly clever work of the star as Iago. Mr. Faversham made the malevolent Iago a creature vile indeed, but withal a man with an exceedingly well developed sense of humor, causing smiles and ripples of laughter at times, in a thoroughly legitimate fashion.

Cecilia Loftus, as Desdemona, was mis-cast. Emilia, played by Constance Collier, was an excellent portrayal. The minor role of Bianca was played by Louise Wakelee Elliot, who made the most of the few lines allotted to her.

The play opens with a tableau directly preceding the first act, showing a moonlit harbor. It is a very beautiful effect, but has no direct bearing on the story.

The ensemble scenes were handled in competent fashion, and while the cast as a whole, with the exception of Mr. Faversham, Mr. MacLean and Miss Collier, are not of the all star variety in ability, the company gives a delightful evening's entertainment.

For week of Feb. 16 "Othello" is continued for the first half, while "Julius Cæsar" will be given the last half. *Hon.*

Gaiety (Klaw & Erlanger, mgrs.)—"Along Came Ruth" will receive its metropolitan *premiere* at this house Monday evening, Feb. 23.

THE NEW YORK CITY THEATRES

"THE RULE OF THREE."

Harris (Joseph P. Bickerton Jr., mgr.)—*The Rule of Three*, a farce comedy in three acts by Guy Bolton. Produced by the New Era Producing Co., Inc., on Monday evening, Feb. 16, with this cast:

Hotel Clerk	Sam Coit
Bell Boy	Will Archie
Mrs. Fry	Maude Granger
Major Flower	Francis Byrne
Mrs. Flower	Katherine Grey
Mrs. Vincent	Anne Meredith
Jack Henly	Orrin Johnson
Jeanne	Vivian Tobin
Kitty Allison	Mary Alden
Phineas Dallard	George Hassell
Mr. Bragdon	Bernard Fairfax

The heavy snow and poor transportation facilities made theatregoing far from a pleasure on Monday evening (Feb. 16), but the audience at the Harris was amply repaid for coming, for "The Rule of Three" proved to be an enjoyable play. Many of the lines, however, sparkle with wit. The construction is excellent. Indeed, for a first effort Mr. Bolton has achieved a remarkable success and his future work should find a ready market.

This plot is built upon original lines. It has for its central figure a Mrs. Angie Dallard-Henly-Flower. She had just been married six weeks to her third husband, Major Peter Flower, when the play opens. They are at the Mountain View House, Greensville, Vt., spending their honeymoon. They are accompanied by Mrs. Flower's ten year old daughter by her first husband. Mrs. Flower learns from the hotel clerk that her second husband, Jack Henly, is also stopping there, and is engaged to marry a designing widow—a Mrs. Vincent. When she meets the widow Mrs. Flower decides that she would never make Jack a suitable wife, so she telegraphs to an old sweetheart of Jack's, a Miss Kitty Allison, to come to the hotel and help break off the engagement.

Major Flower, who is very jealous of his wife, objects to her having any conversation with her second husband, but the wife tells him that she feels it her duty to see that he is properly looked after, and the Major is made more miserable than ever when he hears that husband No. 1, Phineas Dallard, has arrived at the hotel to spend a few days. Seeing his wife mothering her two ex-husbands is more than the present husband can stand, and he decides to leave her. The wife, in the meantime, had successfully broken off the Henly-Vincent affair, and sees Jack once more in love with Kitty. She then turns to Flower and convinces him that he, and he alone, is the one she loves.

The best performance was contributed by George Hassell, as husband No. 1. He comes on near the end of the second act, but he makes his role stand out, for Hassell is an actor of great ability. Some of the brightest lines in the play fall to him, and he gets every drop of humor out of them.

Katherine Grey, as Mrs. Flower, demonstrated that she is as much at home in comedy as she is in strong dramatic roles. Hers was a difficult role and she handled it well.

As Mrs. Valentine, Anne Meredith was interesting. The role gives her little opportunities except in the last act, and she acquitted herself with credit in her one "scene."

Will Archie, as the hotel Bell Boy, who was also studying medicine, carried off much of the comedy honors on his small but strong shoulders, and scored heavily.

Francis Byrne and Orrin Johnson, as the two other husbands, played their roles exceedingly well. The rest of the company lent good aid.

The production, which was staged by Robert Milton, left nothing to be desired. And as for the gowns worn by Misses Grey and Meredith, more beautiful and costly ones have not been seen on the local stage this season. *Kelcey.*

Proctor's Twenty-third Street (Frank McCune, mgr.)—Vaudeville and pictures. Prince Runton and company top the program appearing here for the first half of this week. Others are: James Kennedy and company, in a comedy sketch; Howe and Howe, comic mind readers; Barney O'Neill, Gus Campbell and company, Cooper and Eshell, and McRae and La Port. Owing to the "cram" of material in our Anniversary Number last week, the review of the previous week's show was held up with the rest. So here it is as it were: Another out of the ordinary bill was on tap for the first half of the week beginning Monday, Feb. 2, with "A Dutch Courtship" (see New Acts), a romance in song sketch, billed boldly. Jolly Billy Huehn and his three Musical Maids and the Callaway and Roberts duo of "black and tan" singers and funmakers (see New Acts) ran a dead-heat with the "headliner" for popular favor. Mr. and Mrs. Everett Bennett's humorous family debate about which is to be "The Master" of the house, held its own in No. 3 position, with Mr. B. winning out, as usual. Smith and Marino, in a singing specialty, billed "When Tenor Meets Bass," have a well worked out singing turn, one working as a "wop" peddler and the other straight, in evening suit. Both boys possess good voices, with the bass a bit ahead in comparison. The Two Roeders, rings and single bar trapeze performers, started the bill off with speed. The woman's continual "di-di-dumming" and humming of all the orchestra's numbers puts "personality" to the offering. Their work is equally good. Graceful Rose Marguerite and her beautiful white horse and a pony closed the bill in circus style, with her posings on the animal's back and the horse's dancing when she danced. Miss Marguerite look well in a fringy, vented lavender robe and fleshings. A pretty "picture" act. *Tod.*

Century Opera House.—*Hansel and Gretel, Cavalleria Rusticana* and the International Ballet comprised the bill for week beginning Feb. 10. The cast of the first named: Peter, Bertram Peacock; Gertrude, Cordelia Latham; Hansel, Gladys Chandler; Gretel, Mary Carson; The Witch Who Eats Children, Kathleen Howard; The Sandman, Grace Alberts; The Dew Fairy, Florence Coughlan. Cast of "Cavalleria Rusticana:" Santuzza, Bertha Shalek; Lola, Florence Coughlan; Turridu, Morgan Kingston; Alfio, Thomas Chalmers; Lucia, Kathleen Howard.

West End (Matt Smith, mgr.)—May Robson, one of the cleverest character actresses on the American stage, returned to town on Monday evening (Feb. 16), in a play called "A Clever Woman," which proved to be James Forbes' play, "A Rich Man's Son," produced a few seasons ago at the Harris Theatre, on West Forty-second Street. A competent company aided the star. "Romance" follows.

Forty-fourth Street (Lew Fields, prop.)—"The Girl on the Film" will conclude its engagement here with Saturday evening's performance, Feb. 21. On Monday evening, 23, "The Midnight Girl," with George MacFarlane in a leading role, will receive its local premier showing.

Lyceum (Chas. Frohman, mgr.)—Billie Burke's engagement at this house, in "The Land of Promise," was extended to Feb. 28.

Academy of Music (Samuel F. Kingston, mgr.)—"The House of Bondage" is the attraction by the stock company 16-21, with Priscilla Knowles and Theodore Friebus in the leading roles.

Fulton (Henry B. Harris' Estate, mgrs.)—The students of Dartmouth College presented on Monday and Tuesday afternoons, Feb. 16, 17, "The Misleading Lady," which is the current play at this theatre. The authors are graduates of this university, which explains this unusual proceeding.

"HELP WANTED."

Maxine Elliott's (Geo. J. Appleton, mgr.)—*Help Wanted*, a play in three acts by Jack Lait. Produced on Wednesday evening, Feb. 11, by Oliver Morosco, with this cast:

Crane	Charles A. Abee
Jack Scott	Charles Ruggles
Gertrude Meyer	Lois Meredith
Jerrold R. Scott	Charles Richman
Sarah Smith	Rosamond O'Kane
Katherine Wiggins	Desmond Kelley
Dorothy Williams	Edna Mayo
George Stuart	John Miltern
Mrs. Smalley	Vivian Rushmore
Mrs. Meyer	Jessie Ralph
Rolling	M. S. Goldaine
Mrs. Jerrold R. Scott	Katherine Emmet
Josephine Scott	Lorraine Huling

Jack Lait, long prominent in Chicago theatrical circles as theatre manager and as dramatic critic, showed New Yorkers his maiden effort as a playwright on the above date. The play is, by the way, now in its tenth week in Chicago, and for its New York presentation Mr. Morosco has engaged a company that, in the main, is excellent.

It is very doubtful if New York will cherish "Help Wanted" for as long a period as has Chicago. It is a well known fact that the theatrical tastes of these two great cities are vastly different.

Mr. Lait's play at times strongly suggests an impossible melodrama of the type of "Bertha, the Sewing Machine Girl." The piece has a message to the girl in business to the effect that her employer has no good purpose in mind when he invites her to lunch with him, but instead of treating this theme seriously the author played for laughs, for the play has many amusing scenes which rather mar the message to such a degree that it is unconvincing. In addition to this it is crude in construction. Mr. Lait, however, can write clever dialogue, and he has a keen insight of human nature, and he will no doubt some day write a good play.

The central figure of "Help Wanted" is Jerrold P. Scott, a millionaire manufacturer, but whose main business seems to be love affairs with his stenographers. His last one settled with him for $5,000. Her successor is Gertrude Meyer, an innocent young girl of seventeen years, who, although a graduate of a business college, is a very poor typist. Because she is young and pretty Scott is lenient with her, and despite the warning of an older and more experienced stenographer Gertie accepts an invitation to lunch with him. On his return to the office Scott attempts to kiss her, but is prevented by his foster-son, Jack, whom he had only that morning made partner. Jack had fallen in love with Gertie and announces his intention to marry her. His step-father objects and discharges the girl, and in a heated argument with Jack dissolves the partnership. The boy goes home to pack his clothes.

The girl goes immediately home, and when her mother, an ignorant laundress, learns that Gertie has thrown up her job, her rage knew no bounds. To leave a job paying ten dollars a week because the boss tried to kiss her was to the mother no good reason. Her rage calms down, however, when she hears that Jack wanted to marry Gertie, for perhaps she (the mother) would get money after all. So she compels the girl to call on Jack at his home. Jack, who sincerely loves her, tells his family that he is determined to wed her, and they finally consent to accept her. Jack had carefully kept from his mother the account of his foster-father's conduct, and that worthy decides that he will reform.

Charles Richman played the role of the elder Scott and gave a very poor performance. Indeed, it was hard to realize that this actor, who had done such brilliant work in the past, could be so weak in a role that offered many opportunities.

The role of the step-son, Jack, was acted by Charles Ruggles, a young actor whom we have never seen before. We are not apt to forget him in a hurry, for he played the role charmingly and on new lines. His success was emphatic and deserved.

Jessie Ralph gave a lifelike characterization as the ignorant mother. She is only on in one scene, but she dominated it.

Lois Meredith was pretty and winsome as Gertrude, and Desmond Kelley, as the wise, up-to-date stenographer, played with authority.

Three very capable players, Katherine Emmet, John Miltern and Charles A. Abee, acted with ease the various roles assigned them.

The other roles were mere "bits."

Mr. Morosco has given the play an excellent production, and his general stage director, T. Daniel Frawley, did his share in his flawless style.

The second week began Feb. 16. *Kelcey.*

COLONIAL.

(SAM TAUBER, MGR.)

Another program of entertaining calibre has been scheduled for this week here, and as it was presented to the Monday patrons, from the opening number to the pictures which close the show, the universal opinion of the big audience was to the effect that the bill was nearly perfect in its entirety.

The headline position was accorded to Jesse L. Lasky's new musical production, entitled "The Beauties," with Stewart Baird and Lora Lieb as its principals, and a galaxy of pretty girls to give the new piece an added charm. (New Acts next week.)

The closing of the musical comedy in which they had been starred this season brought the return to vaudeville of John Hyams and Leila McIntyre, and their welcome on Monday should convince them that vaudeville patrons are still their most loyal friends. They appeared very grateful at the warmth of their reception, and it is certain that they never gave a better performance of their skit, "The Quakeress," than on this occasion.

Popular Minnie Dupree and company held the close interest of the audience in her tense little playlet, "The Man in Front." It is by far the best vehicle Miss Dupree has appeared in since she has been in vaudeville.

Kathleen Clifford, who specializes in boy characters, was one of the bright features of the bill. The little woman has adopted the sobriquet of the "American Vesta Tilley," and in dashing male characters she could easily hold her own with her talented English prototype.

Mrs. Louis James and her company gave a charming presentation of the comedietta entitled "Making a Play," written by Robert Garland. Mrs. James little company was entirely adequate in her support.

James Hussey and Al. Lee, in patter and songs, got by nicely.

Hines and Fox were all there with their fine vocalism and character impersonations.

The Jordan Girls showed a clever wire act for the opening number of the bill, and the Four Bards held the major part of the audience in until the close of their classy acrobatic work. *Old Timer.*

Metropolitan Opera House.—Bills week ending Feb. 14: *Die Meistersinger*, Monday, 9; *Louise*, 10; *Der Rosenkavalier*, 11; *Siegfried*, 12 (matinee); *Girl of the Golden West*, 12 (night); *La Traviata*, 13; *Tristan und Isolde*, 14 (matinee); *Faust*, 14 (night).

Proctor's Fifth Avenue (Gus McCune, mgr.)—Bill this week includes: Ramsdell Trio, Max Sanders and Ethyl Van Kuntz, Helen Page and company, Cavalleria Rusticana, Five Melody Boys, Louise Alexander and Clive Logan, Eddie Borden and Irene Shannon, and Chester Johnstone.

PROCTOR'S 125th STREET.

(WM. A. MATTHEWS, MGR.)

One act was dropped from the policy of this house beginning Monday, Feb. 2, and ten vaudeville acts and two "special" pictures made up the "twelve big features" as advertised.

Lack of space compelled this to be held over from Feb. 14 issue.

The Modena Four, operatic singers and musicians, including three men and a young woman, were billed as the headliner on the house advance sheet Feb. 2-4. A good singing act and every number finely rendered, but the hit of the entire bill was the Two Equilli Brothers, in a wonderfully clever hand to hand and head to head balancing act. Their finish, with the understander lying across two four-foot high steel "horses" (one at shoulders and one at ankles), raises and lowers his partner, hand to hand, twenty times, and then the foot rest is taken away by the woman assistant and, hand to hand, they balance on the shoulder rest alone. A great finish to a great performance. Nothing but a big time act, carrying appropriate special full stage set, and nicely dressed.

The Two Juggling Le Belles opened the show with the crash of "good going," and the "tramp" and his pretty lady partner romped through, juggling a repertoire of objects and arousing fun to a big score.

Colton and Miles had the lock-up position on the bill, and after opening as a "rube" and singing a few songs and pattering with his healthy appearing lady partner, the man changed to a "dog" and did a bit of "Tige" for an amusing finish.

Reviewed under our New Acts and Reappearances in this issue are: Lucile Tilton, male impersonator; Mr. and Mrs. Denver, in "The Elocution Bug;" Cornallo, Sherman and Lewis, singers and dancers; Musical Norrisses, Dave Ross and company, in "Jimmie's Cigar," and Leonard and Wood, Hebrew comedians.

The change of program on Thursday, Feb. 5, brought an even more varied array of acts and a more evenly balanced one in sex, as on the Thursday bill there were twelve men to ten women, alongside of fifteen men and eight women on the first three days. (New stuff.) The Knickerbocker Girls were featured in the billing. (See New Acts.)

Eddie Badger, a comedian and musician, lifted the lid and proved himself competent of getting by nicely with selections on hand bells, xylophone and a one string violin, with French horn attached to finish his act.

Perry and Elliott, man and woman, have a good No. 2 small time "hop" act. With their own "Shanley's" drop, the man as a "hippo" athlete and sniff artist, and the girl, after slipping from Shanley's, following a song back of the drop, delivers some exchange patter that drags a bit at start, and the succeeding song by the man is weak. Both sing "Love, Love, Love" better, with some face slapping business by her rung in. They depend upon patter, as neither possesses a singing voice. The girl wears tango "pants" beneath a pretty blue gown. But they didn't dance.

The Three Whalens, in No. 5 spot, were the clean-up turn of the entire bill with their way and songs. Not the most wonderful three act, but each of 'em, especially the "plump girl," has a dash of artistic personality about them that would carry their act over to a deserving hit in an early spot on the two-a-dayers, let alone four. Maybe some of their business appears rough to some, but that isn't the *reason* they are not in the above "early" place "up there."

The King Brothers, those boys with the Herculean physiques, were in a good following spot and, in neat black athletic suits and fleshings, went through a series of hand balancing and finished big with the smaller King's dive across three chairs and a table and through a hoop for a "catch" by "the big feller," lying at the end of the plunge.

Steve Jennings, with song, patter, piano playing and dancing, and featuring twirling of a cane to close, was treated very well. Steve is still getting away with some unfunny parts in his monologue that hurts his "going."

Other acts to be found reviewed under New Acts and Reappearances are: Buchanan and Devens, Pauline Saxton, Selma Walters and company, in "Eve and a Man," and Howe and Howe.

Dave Vine and Florence Mayfield were the best things on the bill for Feb. 9-11. (Both are reviewed under New Acts.) Outside of them it was the weakest bill that has been slipped into this house in all our visits.

Gus Campbell and company of two offered a poorly arranged musical act, with them portraying policeman, fruit vender and newsgirl roles. The final number, showing the trio in church array for "My Rosary," with one playing organ behind a transparent church drop at four, brought them across to fairly good finish. The idea, from the opening is poorly arranged. Ralph, Bayle, Mellen and company offered their melange of strength feats, by the straight, in which he is featured lifting a "two room tea house," occupying six people on his legs and arms, and a young boy's tumbling ability holds the trick up.

Dot Diamond and her four lively colored boys features the picks' ability to dance, while Dot is seen but little after her solo number in a fresh looking, knee-length dress. Whittier, Ince and company presented "Dr. Smart's Dilemma," a worn out idea made a bit new by "a suffragette wife" part, was full of the slapstick laughs, but lacks backbone enough to make it go to a big finish. Others appearing who are reviewed under New Acts are: James Kennedy and company, Palmer Brothers, Fine and Goe, and Nat and Fay Kennedy.

The incoming bill of Thursday, Feb. 12, was a wonderful one compared with the early part of the week.

"The Son of Solomon" was featured, with Hugh Herbert, Thomas Francis and Margot Williams portraying the three roles in this humorous sketch of Hebrew life. Watson, Hutchins and Edwards presented a comedy skit entitled "Schmaltz's Night Out." Harry Watson is the same funny German comedian, and Ada Abbott puts class and good appearance to it all, especially in the knee-length military dress for a dance with the third member of the trio. Chuck full of fun.

The Two Reeves Sisters pleased with their singing, but the girls need smarter costumes. Sprague and McNeece put a big splash of merit to the show with their beautiful and graceful roller skating. Others, to be found reviewed under New Acts, included: The Three Romanoffs, Piermont Trio, Dooley and Evelyn, Dorothy Mackaye, Shall and Cole, and Jimmie Cowper. *Tod.*

Columbia (J. Herbert Mack, mgr.)—*Social Maids* this week. Taxi Girls next.

Olympic (Dave Kraus, mgr.)—*Honey Girls* this week. Trip to Paris next.

People's (Frank Abbott, mgr.)—*Ben Welch's Burlesquers* this week. Queens of Paris next.

Murray Hill (Fred Waldmann, mgr.)—*Bon Tons* this week. Hastings' Big Show next.

Keith's Harlem Opera House (H. Swift, mgr.)—Motion pictures.

Alhambra (O. Saunders, mgr.)—Reports are good from this house. Bill this week: Bert Williams, Rice and Cohen, Cross and Josephine, Gordon and Rica, Karl Grees, Harris, Boland and Holtz, Bert Melrose, Schooler and Dickinson, Ishikawa Japs, and "The News of the World."

Hurtig & Seamon's (Harry Seamon, mgr.)—Belles of Beauty Row 16-21.

Gotham.—Trip to Paris opened to a crowded house on Monday despite the storm.

PALACE.

(ELMER ROGERS, MGR.)

Vaudeville as it should be presented can be witnessed here almost every week. Since the opening of the present season every program has contained two or more headliners, and as the result capacity business rules at each show. This week, as a special attraction, Virginia Harned and her company are presenting a condensed version of "Anna Karenina." It was Miss Harned's debut in vaudeville, and the welcome extended her on her first appearance surely must have gratified her. (New Acts next week.)

Elizabeth M. Murray, fresh from her success in "High Jinks," made her return to vaudeville under the most favorable conditions. (New Acts next week.)

Joan Sawyer and John Jarrott, society's favorite dancers, are too well known for much comment. Safe to say that both received plenty of applause for their endeavors. (New Acts next week.)

Buxom and brilliant Trixie Friganza, with a budget of new songs since her last appearance in New York, captured one of the hits of the excellent program. Her dancing also came in for a goodly share of applause. Her conception of the tango and turkey trot were very amusing and proved a big feature.

With songs put on in a production way, Frederick V. Bowers, assisted by Ada Rinpelle, Toots Davis, Ely Wies and Felix G. Rice, had the choice spot on the bill, and certainly made the most of it. As a song booster Mr. Bowers stands without an equal, rendering four songs in a rich tenor voice. His best offering was called "I'm Coming Back to You," which brought him in good returns. A new song, entitled "The Minstrel Show Parade," was capitally rendered by him, and bears all the earmarks of becoming a national hit. "Across the Great Divide" was another number that deserves special mention, it being received very favorably.

Almost sending several females into convulsions is the way to explain how Miss Norton and Paul Nicholson were received in their excellent offering, "A Dramatic Cartoon." Several new pieces of business have been put into the skit that earned much approval.

Burley and Burley, the comedians with the funny feet, again proved that they can appear in any position and clean up. Monday night they were assigned to open the bill, and made it a rather hard task for the acts to follow. Their work has been spoken of so much in these columns that we can only repeat that two cleverer men will be hard to find in vaudeville.

As wire artists, the Four Harveys stand alone. In the closing position they held the audience seated with their daring and wonderful performance on the wire. As a special feature the four do tango and some turkey trotting on the wire that was a capital piece of business.

Pathe's Weekly, showing many interesting views, proved a fitting climax. *Jack.*

Proctor's Fifty-eighth Street (John Buck, mgr.)—Vaudeville and pictures. Bill for first half of the current week includes: "The Bell Hops," Rose Marston and company, in "Out All Night;" Gertie De Milt, Kimball and Kenneth, Thomas and Saparo, and the Albergs.

Manhattan Opera House (Frank O. Miller, mgr.)—"The Whip" began a two weeks' return engagement here Monday evening, Feb. 16.

Brooklyn, N. Y.—Academy (F. O. Edsall, mgr.) concerts, musical entertainments, lectures, etc. Metropolitan Opera Co. played to capacity house Tuesday evening, Feb. 10. Burton Holmes' "Panama Canal to Date" 18, New York Symphony Orchestra 19, Minneapolis Symphony 25. E. M. Newman's travel talks start here Wednesday, March 4.

Montauk (Edw. Trail, mgr.)—"Broadway Jones" this week. Elsie Ferguson, in "The Strange Woman," week of 23.

Majestic (John R. Pierce, mgr.)—Marguerite Clark, in "Prunella," this week. Gilbert and Sullivan Festival Co. week of 23.

Broadway (Leo C. Teller, mgr.)—"Adele" this week. "Mutt and Jeff in Panama" week of 23.

De Kalb (I. Flugelman, mgr.)—"At Bay" this week. "Little Miss Brown" week of 23.

Orpheum (William Masaud, mgr.)—Bill week of 16: Valeska Suratt and company, Claude Gillingwater and company, "A Telephone Tangle," Hoey and Lee, Claudius and Scarlet, Harry B. Lester, Geo. B. Reno and company, Stuart and Keeley, and Montague's Birds.

Bushwick (Benedict Blatt, mgr.)—Bill week of 16: Louis Mann and company, "The Girl," Mary Elizabeth, Three Keatons, Six American Dancers, Big City Four, Delmore and Lee, Wheeler and Wilson, and Great Richards.

Crescent (Lew Parker, mgr.)—The Crescent Stock Company present "The Rose of the Rancho" this week. "The Master Mind" week of 23.

Grand (Louis Barr, mgr.)—The Grand Opera House Stock Co. present "The House of Bondage" this week. "Checkers" week of 23.

Star (M. J. Joyce, mgr.)—The Broadway Girls this week. The Social Maids week of 23.

Empire (J. H. Curtin, mgr.)—Queens of Paris this week. The Broadway Girls week of 23.

Casino (Chas. Daniels, mgr.)—The Behman Show this week. Girls from Starland week of 23.

Greenpoint (Al. Trahern, mgr.)—The Greenpoint Stock Co. present "The Time, the Place and the Girl" this week. "East Lynne" week of 23.

Payton's (Edwin F. Reilly, mgr.)—The Lee Avenue Stock Co. present "The Yoke" this week.

Gotham (James J. MacCurdy, mgr.)—The MacCurdy Players present "Charlie's Aunt" this week. "What Happened to Mary" week of 23.

Linden (A. H. Schwartz, mgr.)—The latest photoplays and vaudeville.

Gayety (E. A. McArdle, mgr.)—Vaudeville and pictures.

Columbia (A. Sichel, mgr.)—Vaudeville and moving pictures.

Comedy (Wm. Fox, mgr.)—Pictures and vaudeville.

Folly (Wm. Fox, mgr.)—Pictures and vaudeville.

Royal (Marcus Loew, mgr.)—Photoplays and vaudeville.

Fifth Avenue (M. H. Saxe, mgr.)—Motion pictures and vaudeville.

Jones (M. T. Jones, mgr.)—Vaudeville and pictures.

Liberty (John A. Zero, mgr.)—The latest photoplays and vaudeville.

Oxford (Geo. J. Weiss, mgr.)—The latest photoplays and vaudeville.

Warwick (Ambrose Miller, mgr.)—Vaudeville and photoplays.

Bijou (Geo. Schenck, mgr.)—Loew's vaudeville, changed twice weekly, also the latest photoplays.

Halsey (M. H. Saxe, mgr.)—Miniature musical comedies together with vaudeville and the latest photoplays.

Bedford (Ben Kahn, mgr.)—Vaudeville and the latest photoplays. The program is changed twice weekly.

Fulton (A. M. Lighton, mgr.)—Vaudeville, changed twice weekly, is drawing capacity houses.

Shubert (Wm. Sheehy, mgr.)—Loew's vaudeville continues to big houses. The program is changed twice weekly.

Olympic (Herman Wacke, mgr.)—Continuous vaudeville and pictures.

W.-F. JOIN HANDS AGAIN.

Weber and Fields will join hands once more as a team, and will open on Sunday, Feb. 22, at the Auditorium, Chicago, at the head of their own vaudeville show. Others in their company will be: George Beban and his company, in "The Sign of the Rose;" Norah Bayes and Harry Clark, George W. Monroe, Alexander and Scott, Dorothy Toye, the double voiced singer, and the Sixteen Dancing Girls. Frank Langley will manage the show, and John Touhy will be in advance.

Adele Ritchie was placed in involuntary bankruptcy, Feb. 16, on petition of Nellie H. Boyd, on a claim of $1,500 for services rendered.

Charles Coogan has been appointed treasurer of the Fulton, New York; Emmet Bailey, assistant.

Lillian Bradley has been engaged by M. S. Bentham, for London. She sails May 10, to open at the Palace in a new single act.

The Brooklyn Elks postponed their ball until Feb. 23.

SHAPIRO, BERNSTEIN & CO. MUSIC PUBLISHERS
LOUIS BERNSTEIN, Pres.

NEVER IN THE HISTORY OF THE FAMOUS WINTER GARDEN WAS THERE EVER SUCH A SENSATIONAL AND STUPENDOUS HIT AS BEING MADE BY LILLIAN LORRAINE IN THE TWO GREATEST SONGS EVER WRITTEN

BALLARD MACDONALD and HARRY CARROLL'S New Idea Novelty Ballad

OFF WITH THE OLD LOVE
ON WITH THE NEW
(EASIER TO SAY THAN DO)

AL. BYRAN and HARRY CARROLL'S Greatest Marvel of the Year

SMOTHER ME WITH KISSES
AND KILL ME WITH LOVE

WARNING! to writers and publishers to keep their hands off the ideas and titles of the following songs we are exploiting: "THERE'S A SHADY LITTLE DELL IN DELAWARE," "ON THE ISLAND OF PINES," "THE BANKS OF THE BRANDYWINE," "SOME DAY IT MAY HAPPEN TO YOU," "SHE WHO HESITATES IS LOST." We will prosecute all infringements.

SHAPIRO, BERNSTEIN & CO. MUSIC PUBLISHERS Broadway and 39th St., New York City

STOCK NEWS

MALLY-DENNISON GIRLS HONORED.

Carolyn Elberts, Evelyn Watson and Fay Baker, members of the Mally-Dennison Stock Co., playing at the Savoy Theatre, in Fall River, Mass., were the recipients of floral offerings week of Feb. 2, as tokens of appreciation for their good work.

PETERMAN JR. WITH DEAN PLAYERS.

Herman Arthur Peterman Jr. opened Feb. 12, with the Louis Dean Players, now enjoying a permanent engagement at the Grand Opera House, in Shreveport, La. Mr. Paterman is handling second heavies.

"MADAME SHERRY" and "The Three Twins" are two of the attractons to be played by the Morton Opera Co., who have just opened at the National, Boston, Mass.

"THE GHOST BREAKER" will be played for the first time in stock at the Washington, Detroit, Mich., week ending Feb. 21, under the management of William Moore Patch. A heavy advance sale is reported.

"THE GREAT DIVIDE" will be used by the Evanston, Evanston, Ill., week ending Feb. 21. Henry Minturn, manager of the company, also plays the lead.

"THE THIEF" will be the attraction at the Baker, Portland, Ore., week ending Feb. 21, under the management of George L. Baker.

"THE LITTLE MINISTER" will be the attraction week ending Feb. 21, at the Denham, Denver, Col., with Eva Lang in the title role.

"THE ROYAL MOUNTED" was most successfully played week ending Feb. 14, at the Alcazar, San Francisco, Cal., with Andrew Mack playing the part he originated. Mr. Mack's engagement at this theatre lasts but one week more.

"DOROTHY VERNON OF HADDON HALL" will be used week ending Feb. 21, by Grayce Scott and her excellent company at the Bijou, Richmond, Va., under the management of De Witt Newing.

"THE NINETY AND NINE" will be used by Vaughan Glaser and his company at the Metropolitan, Cleveland, O., week ending Feb. 21.

"WHEN KNIGHTHOOD WAS IN FLOWER," a romance of chivalry, will be the attraction at the Orpheum, Nashville, Tenn., week ending Feb. 21, with (Miss) Billy Long playing the lead, supported by the entire strength of the company.

"RAFFLES" will be used by Mabel Brownell and Clifford Stork, at the Orpheum, Newark, N. J., week ending Feb. 21.

"THE MASTER MIND" will be used at the Crescent, Brooklyn, N. Y., week ending Feb. 28, with George Alison and Leah Winslow playing the leads.

EARL D. SIPE
PUTS FORWARD
WINIFRED
ST. CLAIRE
HER OWN CO.
THERE'S A REASON

LESTER HOWARD is a newcomer with the Horn Stock Co., at Music Hall, Akron, O. George M. De Pettit has left the company and will run a theatrical press bureau in Akron. Fred K. Lanham succeeds Mr. De Pettit as manager of the Horne Stock Co.

FEB. 3 marked the first anniversary of the engagement of the Lyceum Players in New Britain, Conn. Last Winter twenty weeks covered the period, and so far this year the company has played twenty-one weeks, under the management of W. W. Blair, who is giving the patrons excellent treats in the line of comedies and dramas.

THE stock attractions in Brooklyn this week include "The Yoke," at Payton's; "Charley's Aunt," at the Gotham; "The Rose of the Rancho," at the Crescent; "The Time, the Place and the Girl," at the Greenpoint.

MR. AND MRS. OTIS OLIVER, formerly manager of the Oliver Players at the Majestic, Rockford, Ill., have gone to Davenport, Ia., where Mr. Oliver is organizing a new company. Ed. Williams has taken the management of the Rockford Co.

JOE THAYER writes to deny the report in a recent CLIPPER that he is connected with the Clara Turner Co., at Yonkers. Mr. Thayer is with the Empire Theatre Stock Co., at Salem, Mass., and in his twenty-first week.

EDMUND BREESE opened 9, with the Harry Davis Stock, at the Duquesne, Pittsburgh, succeeding Thurston Hall.

THE Clifford Stock Co., at the Whitney Theatre, in Brooklyn, was seen last week in "Old Heidelberg," and gave a wonderful performance of this beautiful drama. It was the opinion of both the press and public that the production given by this excellent company was the best that has been seen in this city in many a day, as each member proved to be an artist. Franklin Clifford, the star of the company, in the part of Prince Carl, was excellent, the artistic touch with which he handled this difficult role was indeed a credit to him, as it would have been to any actor who had portrayed this role in such a masterful manner as did this man, who is considered to be one of the youngest leading men in stock. Mr. Thomas Williams, in the part of Dr. Juttner, the private tutor to the prince, was all that one could wish for. Paula Shay, in the role of Kathie, was beautiful to look upon, and acted her role in a manner that pleased. Joe Granby, in the part of Lutz, and Pat Barrett, in the part of the prime minister, were well cast and played their roles in a painstaking manner. The rest of the cast were excellent in their respective roles.

CABLE NEWS

From Our Own Correspondent, Henry George Hibbert,

LONDON, FEB. 10.

Marie Tempest's new play, "Thank Your Ladyship" was a failure at the Playhouse. It exploits her, as whimsical aristocrat, in love with her footman.

The Drury Lane management has commenced a suit against a picture company for using the title "Sealed Orders." The entire film trade awaits decision on this copyright problem with great interest.

Eugene Stratton polled the highest vote of the Variety Federation Committee.

Stanley Houghton left barely twenty-five thousand dollars.

Stoll announces an immense new revue for the Coliseum.

Mrs. Dorothy Usner Baxter to-day produced Brieux's "Damaged Goods" for the first time in London, before a distinguished and appreciative audience at the Little Theatre.

Deaths in the Profession.

GEO W. (CANNON BALL) DONALDSON, Feb. 10.
JACOB OKIN, Feb. 14.
EARL TALBOT, Feb. 14.
FRANK CARLTON, Jan. 28.

SUCH IS LIFE IN CHICAGO.

BY GAD.

GOOD MORNING! pretty classic looking paper this Anniversary Number. How'd you like to look as hale and hearty on your sixty-first birthday?

Some days it's cold,
Some days it's hot;
But what we want
Is what it's not.

MUTT.—What did Miss Beaut say after you kissed her?

JEFF.—She told me to call on Friday hereafter, because that was amateurs' night.

DID you ever see a barn dance?

No, but I've seen a Castle walk.

"THERE seems to be," observed the observant one, "a penalty for everything except stealing a man's daughter."

"OH," said an innocent bystander, "there's a penalty provided for that too."

"WHAT is it?"

"HARD labor for life."

MONEY may talk, but to the vast majority there appears to be an impediment in our income.

HONESTY is the best policy, and a thief is bound to get the worst of it sooner or later. Many a young man who has stolen a kiss marries the girl.

SOME men write a song every day and think nothing of it. And the people who hear them are of the same opinion.

IT was in one of the old dime museums that once did a thriving business in Chi., and they were showing the skeleton of the horse ridden by Richard the Third.

"I THOUGHT, remarked a spectator, "that he had no horse—he offered his kingdom for one."

"WELL," said the lecturer, "this is the horse he offered his kingdom for."

ONLY two weeks to get out your glad togs for The Showmen's League Ball, Hotel Sherman, Wednesday evening, March 4. There'll be tango twisters, solo singers, ensemble surprises and varous other unique offerings, so come on, boys and girls and help to boost a worthy cause—a home for old and broken-down show folks.

THEATRICAL TERMS DEFINED.

Act.—A vaudeville vehicle which is often maintained to keep bad actors from becoming good farm hands.

Actor.—One who works for an agent.

Agent.—One who "works" the actor.

Audience.—Queer people who expect something for nothing.

Author.—Something with nothing.

Critic.—One who tells the audience whether they like the show or not.

Contract.—Something sometimes handed to an actor.

Notice.—Also sometimes handed to an actor, but not in the same place.

Closed.—Same as "spoiled" and "passed away," only more so.

Hotel.—A place where a guest often gives up good dollars for poor quarters.

Money.—An article sometimes used on the stage by old time magicians, but now almost extinct among the theatrical profession.

Producer.—A clever person who can produce anything but money.

Manager.—A person known by the company he keeps.

Theatre.—A building wherein are often exhibited things which, in any other place, would call for a "pinch" from the police authorities.

Booked Solid.—Can't be done anymore.

Open Time.—Everybody's doing it now.

◆

EARL FLYNN AND NETTIE MCLAUGHLIN have arrived from Australia.

WILLIAM D. NORTON, the well known advance man, for years with "McFadden's Flats" Co., has been critically ill at his home in New Orleans, is slowly recovering.

KATE ELINORE AND SAM WILLIAMS have returned to vaudeville and will shortly open at the Palace, New York.

"MA CHERIE, THE MONTMARTRE COURTESAN" will be staged at Hammerstein's, New York, March 2.

CUT BELOW COUPON IT IS WORTH $8.50 IF USED BEFO
MARCH 15, 19

"The" Photographer in Tow

E. Brunel

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Emil Brunel, an artist and a portrait painter from the Art Schools of Paris, brings to his New York Studios the latest styles of photographs at moderate prices. To convince you before you stand in front of a camera for your next pictures, stand in front of E. Brunel's Display Cases at address below—then use your own judgment.

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Also 245 B'way, 1269 B'way, 1 W. 34th St., 616 Fifth Ave., 115 W. 42d St., New York. 472 Fulton St., Brooklyn; 1026 Chestnut St., Philadelphia; 158A Tremont St., Boston. The service is quick, reliable, and businesslike—the walls are covered with a large exhibit of photographs—the price list is on the counter.

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Until Mar. 15

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1 HALF SIZE LIFE PHOTO $1.5
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GEN. BUS. MAN
Capable of Doing some Leads and Heavies; GEN. BUS. MAN for Juveniles and Light Comedy
Good Specialties; GOOD CHARACTER WOMAN with Specialties; GEN. BUS. WOMA
Second Business and Heavies. Other USEFUL PEOPLE write. State all in first letter,
salary low, as it is sure. Play airdomes all summer. People with good specialties given prefe
KEYSTONE DRAMATIC CO., T. H. WILLIAMS, Mgr., Monticello, Ark., week Fe

"A PAIR OF SIXES."

(*Special to* THE CLIPPER.)

HARTFORD, Conn., Feb. 16.—H. H. Frazee's newest production was presented for the first time here to-night in Parsons', with Arthur Aylesworth, Ann Murdock and Ernest Cossart in principal parts. The piece, scheduled to open in the Longacre, New York, Saturday night, Feb. 21, is an original farce in three acts by Edward Peple, and contains new and original ideas with a series of uncommonly amusing farce situations. The story concerns the quarrel of two young men, proprietors of the Eureka Digestive Pill Company, each of whom claims credit for the success of the business. Their lawyer, unable to assist them to an amicable settlement, suggests a game of showdown poker to decide which shall conduct the business unmolested by the other. A pair of sixes is the winning hand. Under the agreement the loser becomes involved in a series of complications from which he is ultimately rescued by the ingenuous scheme of his sweetheart.

The cast also includes Marguerite Chaffee, Maud Eburne, Carrie Clarke, Robert Kelly, Willis Reed and other players in minor characters.

◆

"FUN ON THE BRINY," which was booked for the Olympia Theatre, in Lynn, Mass., according to statements made by the manager of that company, and which was refused admission to the theatre by House Manager Lord, who claimed that the act was not booked there, was cared for by the Lynn Associated Charities and given their fare back to the Metropolis. The company has secured the services of Patrick Shaunahan who will bring suit against the Lynn vaudeville house.

SID C. FRANCE JR. AND CARRIE LAVARNIE have closed their tour over the Chas. J. Kraus circuit at Philadelphia. Mr. France wishes it known that he is the only one alive of the Original Frances, and Carrie and Harry Lavarnie are the only Lavarnies left.

JACK GOLDSTEIN will be assistant to
Bennett.

AL. LEVERING has replaced Francis Re
manager of "The Laughing Husband" Co.
Reed goes in advance of Billie Burke.

THOMAS SHARKEY was sentenced, Feb.
thirty days in jail, on a conviction of
a disorderly resort.

THE Majestic Theatre Co., of Cumberland
with a capital of $5,000, was incorporated
4, by W. D. Rohrer, H. D. Barner and
Wright, and will operate a vaudeville an
ture house in the Knights of Columbus Bu
in that city.

STERLING AND REVELLE returned from E
Feb. 14, after a four years' absence, to o
the United Time.

DE DIO sails for Mexico Feb. 10, to jo
Welton Circus.

STONE AND KALISZ will sail for Europe
fill a contract with Will Collins.

ELIZABETH MURRAY opened at the Palace
York, 16.

"A PAIR OF SIXES" follows "Maria Ros
Longacre, 23.

LAURETTE TAYLOR began rehearsals, 23, f
four one act Friday afternoon playlets "J
Well," "Happiness," "The Day of Dupes"
"The Forbidden Guests."

MARCUS LOEW is in Toronto, *en route* fo
cago.

JACOB OKIN, of the Majestic, Newark,
was killed Feb. 14, by falling from the f
the stage.

JOLLY JOHN SADLER is with the Vit
forces.

LAW FIELDS starts on a three weeks' tou
a vaudeville act, including twenty ponies.

VIOLET BARNEY has deserted stock for a
and is making her final appearance in vau
in New York, at the Proctor houses.

MOTION PICTURE DEPARTMENT

HARRY ENNIS, REPRESENTATIVE.

DOINGS IN FILMDOM.

EARL METCALFE, PLAYING CHARACTER LEADS FOR LUBIN.

ESSANAY CLOSE-UPS.

WHO said that motion pictures did not have an influence on the public? Here's evidence that they have a very strong influence. Let us tell you the story: A pretty young miss from Chicago went to St. Louis to visit some friends. A shopping tour up and down Olive Avenue ended by visiting a photoplay theatre. The house was packed to capacity. One or two pictures were shown and all went on smoothly enough until an Essanay photoplay was flashed on the screen. In about the middle of the story a fashionable Chicago girl, living at 909 Lakeside Place, jumped from her seat and shouted "Oh, that's my home." Miss Klewer later explained to the usher at the door that it was the best picture she has ever seen. No apologies were made, however, for her outburst of enthusiasm except that she was highly delighted to see her residence on the screen. It made her homesick, and she returned to Chicago the following day.

YEARS and years ago—to wit, about seventeen—there used to be a famous old playhouse in Chicago, the name of which to-day recalls all sorts of pleasant reminiscences. And there, at Hooley's, there was at that time a young fellow who acted as an usher and, when he got tired of that, as the genial gentleman who handed out the pasteboards at the box office. It was Harry Keenan, the popular player of heavies and leads, now identified with the Western Essanay players. A liking for his job at that time led to a taste for another kind of boards, and thus it was that Keenan embarked on what proved to be a successful and promising stage career, which has now met with its reward and permanent place on the limitless screen. G. M. Anderson found and appropriated Harry in New York six months ago, and Keenan expresses no regret at his new abode, far removed from little old Broadway, both in distance and taste. His last engagement prior to this, his first experience in the pictures, was with the Eastern "Rosary" Company; before that he had spent seventeen years in stock and other parts. Keenan is full of life, energy and optimism, and is undoubtedly a noteworthy acquisition to the movies.

A REPORTER from one of the Chicago papers got a "tip" that Essanay had engaged one of the biggest men in the theatrical profession. Said reporter called at the Essanay studio last Friday afternoon to see the big attraction. Said person was rather discouraged when he arrived at the studio and was told that the big man had gone to his hotel for a rest. Scribe with pencil and notebook dashed over to the hostelry and inquired for ———. He was ushered to the room where Eddie Redway, all smiles, was waiting for him. "The man you want to see is in the next room, fast asleep. You may go in and look at him, but do not disturb his peaceful slumber." The reporter stood in awe for a moment and then advanced slowly into the boudoir. The man of our story awoke and rose from the bed with an outstretched hand to greet the reporter, and there, before the bewildered news agent, stood Rapley Holmes, weighing three hundred and ten pounds, standing six feet two in his stocking feet. "Positively the biggest man in the theatrical business." (Business of reporter fainting.)

SELIG SNAP-SHOTS.

MAJOR-GENERAL WM. H. CARTER, U. S. A., has just returned to Chicago from Texas City, Tex., where he has been in command of the Second Division of the army, and states that as a result of heavy recruiting the United States Army now lacks less than 1,000 men of being up to the authorized strength of 85,604 enlisted men. The authorized number of officers is 4,744. Gen. Carter declares that this is the first time in his experience that the army is up to authorized strength, and that the navy has also been fully recruited. An interviewer asked him: "Do you believe moving pictures of army life, such as drills, ceremonials and parades, similar to those exhibited by the British Army, would be an aid to recruiting in this country?" "I certainly do," he replied. "At present the men come in without special attraction, but moving pictures, in my opinion, are better recruiting attractions than colored lithographs. The Government is taking moving pictures of army life all over the country. Capt. T. J. Dickson, of the Sixth Field Artillery, has taken many and is showing them with much success. There is no special fund in the army for this purpose, and the navy has an advantage over it, as it has a special moving picture fund."

THE employees of the Selig Polyscope Co., on Feb. 11, sent a wireless message to Oscar Eagle, sailing across the Gulf of Mexico, *en route* to the Panama Canal, wishing him well on his journey and a happy return. Mr. Eagle expects to be back in Chicago the last of this month.

A NUMBER of changes have been made in the Selig stock at Chicago, and important negotiations for noted people to fill the vacancies are now *en train*.

LAST Sunday was a sort of field day at the Selig Polyscope plant in Chicago, W. N. Selig inviting Wm. Morris, Harry Lauder and some literary friends to enjoy his hospitality and witness the showing of some remarkable new films. Several unique and valuable mementoes were reeled off on this occasion, presenting great men at play.

EDDIE KULL, the old reliable camera man, who has achieved his entire scientific education in the Selig establishment, and who is considered one of the most expert men of his class in the country, has been invited to accompany Harry Lauder *en tour* West. He will be with the company four weeks, and started last Saturday. He will stop at the California studio in Los Angeles for an indefinite stay.

Releases Week of March 1.

"THE TRAGEDY OF AMBITION."—A tale of the times, big in its emotional sweep, strong in its character contrasts and picturesque in its incidents. In two reels. Released March 2.

"THE SMUGGLER'S SISTER."—A sea coast play, with Bessie Eyton as the attractive and dominant personage, in her original composition. Released March 3.

"THE COUNTESS AND THE BURGLAR."—A woman of quality, who has nerve in corresponding ratio, captures an invader. Gertrude Coghlan, the well known actress, appears in the role of the "Countess." Released March 4.

"LITTLE LILLIAN TURNS THE TIDE."—An interesting child actress gives a big lilt of sentiment to a striking story, wherein the weakness of a strong man is overcome by the influence of his little daughter. Released March 5.

"THE RENEGADE'S VENGEANCE."—A flinty-hearted old ranchman, who has disowned his daughter, is re-united to her through an averted tragedy, in which he rescues his own grandson. Released March 6.

KLEINE POSITIVES.

"NAPOLEON," made by "Cines," will be placed on the American market by George Kleine through his branch offices March 10. "Napoleon" is in eight reels, and fairly bristles with spectacular battle scenes. Throughout the picture runs a love story centering about the evil influence exercised by the famous Madame De Longueville and a certain baron of ill repute in the history of those days. Anthony Novelli, of "Quo Vadis?" and "Antony and Cleopatra" fame, and Jeanette Trimble, who played "Cleopatra," play the respective leads. "Napoleon" is played by the same actor whose body and facial resemblance to the great general has caused him to be cast in legitimate dramas as well as pictures demanding a likeness to Napoleon. The entire eight reels are conspicuous for their remarkable photography, massive ensemble scenes and splendid acting.

The Chicago Tribune devoted a half page story to the dramatization of a Kleine-Cines release, "After Death," released through the General Film Company, Feb. 10. *The Tribune* selected the story as against the product of other film companies because of its intensive dramatic possibilities.

THE success that has already attended the recent release of George Kleine's dramatization of the opera story, "The Marriage of Figaro," has induced Kleine to follow it with "The Barber of Seville," in which the same characters appear, and which is quite as noteworthy for its beautiful settings and costuming. This will prove welcome news to theatres and exchanges.

OBSERVATIONS OF THE CAMERA MAN.

ANOTHER popular comedian of the regular stage has "deserted" for the pictures. This time it's Cyril Chadwick, the portrayer of English comedy types, best known through his long association with Bayes and Norworth and "The Eternal Waltz," in which he starred with Mabel Berra. The Thanhouser studios signed the comedian for a long term just the other day, and Lloyd Lonergan is working on a series of "silly ass" comedies right now. You see, an actor doesn't lose his individuality when he goes into pictures! Instead, it is the Thanhouser contention that individuality can be improved by studio work because a wise picture producer invariably fits the play to the player, and thereby develops him in his particular line. So the Lonergan playlets, especially written to portray Mr. Chadwick in the kind of comedy in which he excels, may result in a funnier Cyril Chadwick than the musical comedy stage ever knew. At all odds, the Chadwick picture efforts will be watched with a good deal of interest everywhere.

THE following officers were elected for period 1914-1915, of the International Motion Picture Association, Illinois branch: President, Robt. R. Levy; vice president, George Henry; treasurer, Wm. J. Sweeney, re-elected; financial and recording secretary, Sidney Smith, re-elected; sergeant-at-arms, I. Gelder; chairman of executive committee, Samuel Katz; executive committee: I. E. Berkson, M. A. Choynski, Fred Hartmann, Harry Hyman, C. C. Whelan, H. W. Lederer. The election was held Monday, Feb. 2, 1914.

IN THEIR efforts to completely outstrip the theatre as a workshop for the best players, the picture studios have scored again. Thanhouser did it with one of the best appointed "green rooms" that actor folk ever lounged in. President Hite, whose interest in his players is well known, figured that the high grade of actor that has been flocking from the legitimate stage to the studio stage of late deserved as fine accommodations for their comfort as the best legitimate houses ever provided. So the pretty green room under the Thanhouser stage resulted. It is painted a real emerald green, and there are "comfy" chairs, books, magazines and palms, all proving that you can't keep these mere picture studios down.

GEORGE TERWILLIGER, photoplay writer and director of the Lubin Company, is in receipt of many letters congratulating him on his successful production of "The Lion and the Mouse." George is embarrassed, as no credit is due to him for this picture. The scenario was evolved and production made by Barry O'Neil from the play script furnished by Charles Klein, with whom Mr. Lubin has a contract for the exclusive rights of all the famous author's works. Mr. Terwilliger, however, is now producing "The Daughters of Men" and "The Gamblers," by the same author.

BENJAMIN H. COHEN, formerly public accountant, has been made auditor of the World Special Films Corporation. Mr. Cohen comes to the organization with the best wishes of a host of his friends.

DEAR GAWGE.—Another one of those changes is "immenent." You're wise, Old Top!

PRESIDENT HARRY E. AITKEN, of the Mutual Film Corporation, who made the contract with Gen Francisco Villa for the exclusive rights to photograph the rebel army in action in the Mexican War, is in receipt of that valuable document ratified by the victorious Constitutionalist leader and bearing his signature. Almost simultaneously there arrived at the Mutual offices the following wire from Frank M. Thayer, who is in charge of Mr. Aitken's camera men: "All our photographers left Chihuahua and proceeding rapidly toward Torreon with Villa for battle. New reels, best ever taken in Mexican War, will reach you in two days." In a letter, also just received from Mr. Taylor, is this interesting information: "Little is known of Villa's wonderful character. The morning after the Ojinaga battle he sent fifty head of beef cattle to the people he drove across the river. He is absolutely fearless, and always travels without a bodyguard, is a crank on liquor, and closes the saloons in every town he captures. Villa's executive ability is marvelous. In less than eight weeks he has driven the Federals from the State of Chihuahua, opend three hundred miles of railroad and telegraph lines, and is operating regular train service from Juarez to Chihuahua City, where all the business houses are open and accepting the Constitutional currency at the same rate as the currency of the National and State banks. He is a man who is consistent, and unless something most unexpected happens, should be in Mexico City within sixty days."

AN INNOVATION in theatricals was made last week at the Alhambra Theatre, when musical comedy numbers were presented in motion pictures. They are called the Renfax Musical Motion Pictures, and are the invention of W. E. Tabor, a young Englishman, who has been experimenting some six years to obtain perfect synchronization between action and speech in singing pictures. By an ingenious device it is so arranged that there can be no action of the lips without a corresponding vocal sound from a singing machine used in conjunction with the moving pictures. This singing machine is known as the Renphone, and allows almost perfect vocalization. This effect, the producers explain, is gained by the use of compressed air passing through cotton-throated tubes in a manner that closely resembles the human vocal organism. The compressed air, moreover, gives an unusual power to the voice, allowing it to be heard distinctly in every part of the theatre. Several numbers were staged yesterday, including "I Love Her, Oh! Oh! Oh!" and "The Honeymoon Express."

THE sole Canadian rights for the Great Northern Film Company's widely heralded six reel production of "Atlantis" have been acquired by the International Feature Film Corporation, Limited, of Montreal, Que. During a recnt visit to New York Herbert Lubin, president and general manager of the Canadian concern, entered into preliminary negotiations with Ingvald C. Oes, general manager of the Great Northern, with the result that the deal was consummated last week. Mr. Lubin and his associates in the International Corporation, which has offices in the New Birks Building, Montreal, are experienced in the film business, and they are planning a campaign of wide publicity throughout the Dominion in connection with this big feature.

A GORGEOUS three reel feature by the "Flying A" Company, under Lorimer Johnston, has been evolved on the basis of Shuman's "Traumerei." The action is immense, and the interest is retained throughout the production.

ACCORDING to a decision rendered by Judge Williams, of Los Angeles, Cal., last week, no crime is committed if one person lift an idea or two from the mss. of another. Hampton Del Ruth was accused of this little pleasantry, and although, it is said, was proven to have been guilty, the learned judge and jury decided, however, that the complainant had no case. Of course scenario writers who submit their stuff to film editors will hail the news with joy. Sure!

EX-KING MANUEL, of Portugal, and his wife are reported to have become "movie" fans, according to a London paper. Wonder if King Manuel was attracted by the "Queen of the Movies" or our own "King" Baggot, who, by the way, is the only man in the world that holds the two titles of King and President. Explanation Note.—King Baggot is president of the Screen Club.

BILL BAILEY, formerly one of Essanay's favorite sons, is in the big town giving Broadway the "once over," after a twenty-two months' absence. "Castle Walk" Bill will announce a new connection shortly.

BILLY QUIRK, of Gem comedy fame, having hooked up with the Vitagraph, will start in acting "comical" in a new "cut-up" series shortly.

GUESS we'll have to put Hector J. Streyckmans in the route list. He changes his base of operations so often, "doncher know." Only seems like yesterday that Hector was P. A. for the Mutual, which he left to send out the stuff that dreams are made of for Pasquale, which he forsook for the Itala Co., which company, in turn, he is leaving to work for the Metropolitan Film Co. A film mathematician has figured that with four hundred possible jobs, H. J. could make 'em all in rotation in six hundred years.

W. W. HINES is publicity promoter for Kennedy Features. This is a re-entree stunt in the film game for William W., who is a first rate showman of broad experience.

"THE HOUSE OF BONDAGE," produced by the Photo Drama Motion Picture Co., was witnessed by Irving Cummings, of the Pathe Freres Co., at the Auditorium Theatre, Newark, O., says a correspondent. The movie actor was well pleased with the production. "Glad to hear that," as "Irv." is a hard audience.

LOUIS MACHAT, president of the Standard Feature Film Co., Inc., Boston, Mass., has signed a contract with Midgar Features for their entire output of two pictures per month for the New England States.

"TRAFFIC IN SOULS" will leave the Republic, New York, this week, and make way for "The Sky Monster," a photo feature introducing the Zeppelin airship as the *piece de resistance*. It is in four reels.

THE first annual entertainment and ball of the Motion Picture Exhibitors' League of Massachusetts was held on Tuesday evening, Feb. 17, in Symphony Hall, Boston. The committee comprised a large number of the leading motion picture actors, including: Mary Fuller, Lillian Walker, Pearl White, King Baggot, Crane Wilbur, John Bunny and others. The grand march was one of the big features. It was led by Governor Walsh and Miss Fuller, the versatile leading lady of the Edison Company. The affair was open to the public.

THE Cinema Club will hold their annual ball in New York City, Monday, Feb. 23.

THE General Film Co. is to release the K. & E.-Biograph features on the regular program.

R. C. SEERY, who left Chicago several months ago to take up special work in connection with the operation of the Mutual Film Corporation's many offices in the Northwest, now having completed that work satisfactorily, has returned to Chicago to take up new and important duties in connection with the H. & H. Film Service Co.

VIVIAN RICH represents the Nymph of the Woods, and Sydney Ayres is the subject destined to be guided by the sweet strains of the selection. The incidents of a rather turbulent career of a student of art in Paris are most vividly portrayed. As a whole the subject is regarded as a most gorgeous masterpiece. March 9 is the release date.

TOM BEDDING, erstwhile editor, press agent, *litterateur*, etc., has been selected as H. J. Streyckmans' successor as publicity promoter for the Itala Co.

A. M. KENNEDY has left for the Coast, where he will superintend the making of some big feature stuff. He is scheduled to return in two weeks, which gives him about time enough to get there, change his necktie and hop aboard the East bound rattler. Maybe Aubrey has chartered an aeroplane? Mebbe!

WE HAVE with us this evening Edwin August, just as handsome and debonnair as ever, after a long sojourn on the Coast. "He will act out" for the camera at the Universal Coytesville studios for the next few months.

MR. HARTIGAN, the Kalem producer, is another wanderer who returned on the same train as Edwin August. Hartigan directed some of the best Kalems produced on the Coast recently.

NPCo

CRITICISM

Live Exhibitors look for the best, experience having taught them to appeal to their patrons with a perfect show. Projection of Motion Pictures is always subject to criticism when the picture is marred with flicker or jump. You can secure yourself against this criticism by installing POWER'S CAMERAGRAPH No. 6A, the Motion Picture Projecting Machine without an equal. Inform yourself of our patented intermittent movement and other distinctive features of this perfect machine, all details which are given in our illustrated Catalog T.

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THE FAMOUS PLAYERS OF FRANCE
During the month of February
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"The Lion Tamer's Revenge"
THREE STARTLING ACTS.
THIS IS NOT A CIRCUS PICTURE but a wonderfully thrilling photoplay involving three monstrous lions whose actions stir the very marrow in your bones.
Money Getting Lithographs.
One, Three and Six Sheets.
Likewise all kinds of publicizing material to assist you.
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FEATURE!!!
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ACTIVITIES OF THE WEEK.

FAMOUS PLAYERS-HENRY W. SAVAGE INC. COALITION.

LASKY'S "SQUAW MAN" READY.

W. A. BRADY VISITS ECLAIR---M. JOURJONS RETURNS TO PARIS.

CHICAGO FILM MEN RETALIATE.

JUDGE HAND RENDERS IMPORTANT DECISION---PATENTS CO. HEARING IN PHILADELPHIA.

FAMOUS PLAYERS CO. AFFILIATES WITH SAVAGE, INC.

A joint announcement of great importance to the motion picture industry and the theatrical world in general has just come from the Famous Players Film Co. and Henry W. Savage, Inc., to the effect that an affiliation has been consummated between Adolph Zukor, president of the Famous Players Film Co., and Henry W. Savage, for the purpose of producing all the plays owned and controlled by the Savage Company, in motion pictures. These plays include such prominent successes as "The Million," "Top o' the Mornin'," "The Great Name," "The Prince of Pilsen," "Little Boy Blue," "The Galloper," "Common-Sense Brackett," "Miss Patsy," "The College Widow," "Madame X," 'Mary Jane's Pa," "The Little Damosel," "Con & Co.," "The Sultan of Sulu," "The Merry Widow," "The Devil," "The Stolen Story," "The County Chairman," "Excuse Me" and "Everywoman." The great success attained by these plays when produced on the stage may serve to indicate the certain popularity that will attend the film versions of these subjects.

It is necessary, in recording this significant alliance, to explain that for some time past Mr. Savage has been approached by representatives of the world's leading film concerns with the view of affecting an affiliation to produce these famous plays in motion pictures. It is a fact, complimentary to the high standard of the Famous Players Film Co., that before Mr. Savage closed an arrangement with any other film concern he gave serious consideration to the remarkable productions of that company, and after a visit to its studios and a careful examination of its unusual facilities, equipment and advanced methods, Mr. Savage concluded that an affiliation with the Famous Players would insure the nearest approach to the high standard of merit that distinguished the original productions.

All who have followed the amazingly successful career of Henry W. Savage in the theatrical producing business, are familiar with his judicious choice of plays, his devotion to the artistic development of the drama, and his careful and close attention to every detail in the mounting of his productions. It is therefore easily apparent that these plays possess all the elements that should contribute to the perfect photoplay, including strong dramatic action, forceful plot, charming characterization, impressive environment, and a broad and universal appeal. A casual scrutiny of the list of plays above mentioned will also disclose a variety of theme and character necessary in the selection of a film program such as is released by the Famous Players Film Co. The statements of both Mr. Zukor and Mr. Savage concerning the alliance, bear an interesting parallel in that each records as a contributory reason for the affiliation, a respectful regard for the reputation and distinction of the other's organization.

"The unusual and consistent merit of the Famous Players productions," said Mr. Savage, "was the primary inducement for my giving that concern the preference over all other film combinations that have long desired to produce my plays in motion pictures. Until I was certain that the film productions of these plays would, in every respect, come up to the standard of the original staging, I did not consider any motion picture alliance. On the strength of the artistic excellence of the Famous Players subjects, and the possibilities of varied environment offered by their film studios in New York, Los Angeles and London, I decided that an affiliation with this company would maintain in the film portrayals of my plays, the dignity with which I have tried to invest the original productions."

Mr. Zukor, president of the Famous Players Film Co., said: "I am very pleased at this alliance, because it evidences Mr. Savage's confidence in our organization, and also because I am certain that the motion picture public will receive with enthusiasm these famous plays just added to our program. My sincere respect for the artistic ideals of Mr. Savage, prominently manifested in all his productions, adds to my personal appreciation of this alliance."

Of unique interest bearing upon this arrangement is the fact that the Famous Players Film Co. was the first concern to present the famous players and celebrated plays of the day in motion pictures.

LASKY'S "SQUAW MAN" READY.

Tuesday morning, at the Colonial Theatre, New York, Jesse Lacky's photoplay feature, "The Squaw Man," with Dustin Farnum in the leading role and an all star cast, was shown for the first time. The picture was voted a first rate success by the large audience of critical scribes present.

WM. A. BRADY VISITS FORT LEE.

The Eclair studios at Fort Lee, N. J., had the honor of entertaining on Tuesday of last week distinguished guests in the persons of the famous theatrical power, William A. Brady, Mr. Miller, of the Shubert forces, and Edward S. Curtis, the author of a wonderfully interesting treatise, entitled "The North American Indian." The visitors were shown through the studios and factory, and watched with great interest the taking of a scene in a forthcoming Eclair release, entitled "The Kangaroo," a six reel feature.

MONS. JOURJONS, PRESIDENT ECLAIR FILM CO., RETURNS TO EUROPE.

Mons. Jourjons, Eclair president, returned to Paris last week. The Eclair executive expressed himself as well satisfied with American conditions before leaving for sunny France. He will return to America in the Fall.

CHICAGO FILM FOLKS PLAN RETALIATION.

Chicago exhibitors, having experienced a sample of the evils of one man censorship during the past month or so, have awakened at last and propose to hit back vigorously. The plan is to nominate aldermanic candidates chosen from their own ranks in the forthcoming elections. Joseph Baker, Republican, and president of the Moving Picture Operators' Union, and another practical motion picture man or showmen will be offered as contestants for participation in the law-making privileges of the Windy City. Alderman John J. Coughlin (Bath-House John) has introduced a measure in the board that provides for a local censorship board of three members. The provisions of this proposed ordinance seem to meet with the approval of a majority of the Chicago exhibitors.

Woe betide the ambitious would-be office holder who declares unfairly against the "movies." The exhibitors will quite consistently refuse to allow portrait slides or other campaign matter booming movie monomaniacs shown in their houses. Chicago exhibitors have suffered much, some deservedly so, as regards ventilation, etc., but about ninety per cent. of the censorship agitation has been of the usual sort, i. e.: "Let me be my brother's keeper and I will allow him to indulge himself in pleasures that are good for him, but first, last and all the time let me regulate somebody, something or anything, because I am a reformer and a goodly man, and so on, *'ad nauseum'*." Here's luck to the Chicago brethren in the campaign. May they elect a mayor and friendly board as well.

JUDGE HAND RENDERS IMPORTANT DECISION.

Judge Hand, of the United States District Court for the Southern District of New York, rendered a decision on Feb. 10, 1914, that will be of great interest to the motion picture and dramatic worlds.

Since the decision by the United States Supreme Court in 1911, in the action, Kalem versus Harper Bros., wherein it was decided that the production of a copyrighted book in motion pictures was an infringement of the dramatic rights of the book, there has been great confusion on the question who, as between the author of a novel and the owner of the dramatic rights, was privileged to produce the book in motion picture form, and conservative producers of motion pictures based upon popular books have been compelled to procure the consent of both the author of the book and the owner of the dramatic production in order to obviate all possibility of litigation. This has been a matter of considerable expense in some cases.

Judge Hand has decided that since the amendment of the Copyright Act, the Kalem case does not cover the situation, and that when the author of a book assigns the exclusive dramatic rights, he retains the motion picture rights.

The opinion is on an application for an injunction made by Photodrama Picture Co., Inc., as complainant, through its attorneys, Messrs. Graham and Stevenson, against Social Uplift Film Corporation, defendant, in which the injunction is granted to the complainant. A part of the decision is as follows:

"The sole question remaining is of Kingsley's notice. If dramatic rights include moving picture rights, then he had notice of Totten's rights, but I think since the amendments of Aug. 24, 1912, 37 St. at L. 488, that they do not. It was undoubtedly held in Kalem Co. vs. Harper Bros., 222 U. S. 55, that the owner of dramatic rights might forbid their dramatic representation by moving pictures, and to the present time the only right to protect moving pictures arises from the words, 'dramatic' or 'drama.' Thus, the statutory right to protect against the making of a moving picture scenario from a book still arises from Section One, Subdivision (B), and the statutory right to protect against infringement of the scenario arises from Section One, Subdivision (d). Yet the proceedings for registration of the moving picture play are now specifically controlled by Sections Five and Eleven of the amendment of 1912, and it appears that it is one thing to secure the copyright upon a drama proper and another to secure it on a moving picture play. A man having general statutory dramatic rights like Kaufman might make a publication or he might copyright the play, and he would still not have copyrighted or published his moving picture rights. If he wrote such a scenario and made his film he could get a separate copyright upon that. Of course, he could sell his statutory or common law copyright of the play and keep the moving picture copyright, or he could sell each. It seems to me clear that if he could do this he could sell separately the right to dramatise and the right to make a moving picture play, dividing his statutory dramatizing rights, and thus giving each assignee the right when he had exercised those rights to get his own copyright for a drama or for a moving picture show.

"Hence, when Kaufman told Kingsley that he had sold his dramatic rights at the moment while he was selling his moving picture rights, he told him something which it was perfectly legal and natural for him to do. Kingsley was not called upon to assume that Kaufman was a knave and was then stealing his money, nor, indeed, is that yet proved. Kingsley need have found nothing suspicious in the transaction and got a good title, although it was subject to defeat by registration of the prior assignment before Jan. 12, 1913."

PATENTS CO. HEARING RENEWED IN PHILADELPHIA.

Argument was heard last week before Judge McPherson, in the United States District Court in Philadelphia, on the question of a delay asked for by the Motion Picture Patents Co., in connection with the filing of testimony in the charge of the government alleging a violation of the Sherman Anti-Trust Law. Edwin P. Grosvenor, special attorney general, asked that the closing of proof be not later than Feb. 27. Attorneys for the defendant corporation argued that they could not complete their case until April 1. Counsel on both sides finally agreed on April 1, after which the government will be given ten days for rebuttal.

ASSEMBLYMAN GOLDEN INTRODUCES PLAY CENSOR BILL.

The movies have been getting it pretty strong of late from all directions. Now comes a man who would reform the spoken drama as well. A bill introduced by Assemblyman Golden, in the New York State Legislature at Albany last week, contains the following clauses:

A State commission of three members appointed by the Governor, to supervise and censor plays.

An office to be established with a secretary in charge.

An appropriation of $10,000 per year to cover all expenses.

The commission is vested with sole direction, management, control and jurisdiction over all theatrical plays, performances and exhibitions given in any theatre, club or amusement hall. No play, performance or exhibition shall be given except pursuant to authority of the commission, evidenced by its certificate in writing. The commission may, in its discretion, forbid any play which in its opinion is lewd, immoral or obscene.

The penalty for violation is $500 fine, while the person responsible is guilty of a misdemeanor.

The bill is now in the Assembly Ways and Means Committeee.

In speaking of his measure Mr. Golden said: "To think of a man's wife or his daughter seeing and listening to some of that rotten stuff that is put on the stage! We censor the movies, but we let the drama go to the very limit of immorality, lascivious suggestion and indecent action. It got me stirred up, and when I found that the theatrical managers were doing nothing to clean house I determined to do all I could to get something done by law."

The result was the introduction by Mr. Golden this week of the bill in the Assembly.

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(Could anything be more IDEAL?)
THAN
The All-Stars of Europe
IN
Two SAVOIA Productions
NAMELY.
Fatality and Mystery
A PERFECT PHOTODRAMA
Featuring Mlle. MARIA JACOBINI
IN THREE ACTS
An Unknown Monster
A MASTERPIECE IN THREE ACTS
Lithographs De Luxe. 1, 3 and 6-Sheets
WIRE in Your Orders
FEATURES IDEAL
237 West 42d ST., NEW YORK

Manufacturer of Moving Picture Machines, Moving Picture Cameras and Tamaranic Heads.

Arc Lamps, $1.75, $2.25, $8, $12 and $21; 4½ in. Condensers, 55c.; 5 in. Condensers, $1; 6 in. Condensers, $1.25; 8 in. Condensers, $3.50; 10 in. Condensers, $6; Moving Picture Lenses, $2.75; Jackets, $1.75; all focuses, Stereopticon Lenses, all focuses, 50c each; Holders. 75c.; Stereopticons, $12; Slide Carriers, 25c; 50 Candle Lamps, 50c.; Rheostats, $3 to $6; Films, 1c. per ft. Circulars and catalogue.
L. HETZ, 302 E. 23d St., N. Y. City

WE MUST HAVE AT ONCE
Three Reel Feature Scenarios'
Dealing With Western Life
NOTHING TOO BIG
Top prices for Stories With a Punch
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THE COLORADO MOTION PICTURE CO.
CANON CITY, COLO.

FILM and SONG SLIDES
A Big Reduction in Film, 100 reels at 1 cent a foot, some at $3 a reel; have Western and Indian Reels. 500 Sets of Song Slides, 50c. to $1 a set; Power's No. 5 Machine, $75; also other cheap Machines; Model "B" Calcium Machine, $20. I also buy Film, Slides and Machines, if good.
G. F. GALLOT, 16 Eighth Ave., N. Y.

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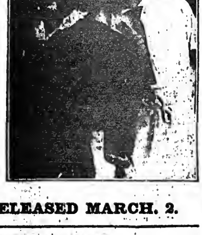
THE TRAGEDY
OF
AMBITION
A DRAMA OF TO-DAY
A story of social contrasts, freighted with big emotions.
By LANIER BARTLETT
IN TWO REELS. RELEASED MARCH. 2.



March 3—"THE SMUGGLER'S SISTER."
Written and enacted by BESSIE EYTON.
March 4—"THE COUNTESS AND THE BURGLAR."
A startling study of criminology, featuring GERTRUDE COGHLAN.
March 5—"LITTLE LILLIAN TURNS THE TIDE."
A child saves a strong man from the error of his ways.
March 6—"THE RENEGADE'S VENGEANCE."
How a ranchman estranged, from his children, was re-united to them in after years.

N. B.—Give your lobby pictorial charm, as well as your Stage. The SELIG poster line is original and presents superior color work. One-sheets on every release; three and six-sheets on all multiple films.

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DANIEL FROHMAN
Presents the Famous Romantic Play
"The Pride of Jennico"
By Abby Sage Richardson and Grace Livingston Furniss
A Dramatic Conflict of Hearts and Swords
Enacted by the Famous Players Stock Co., in FOUR REELS. Released Feb. 20
FAMOUS PLAYERS FILM COMPANY,
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In America. Prompt shipments, backed by a solid guarantee. New and slightly used Machines, Booths, Ticket Choppers, Brass and Wood Frames. Get our prices first and deal with a wide-awake concern. Always on the job. No fake parts or junk.
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FILM FANCIES.

BY HEX.

THE influence of one man in any art, profession or institution of society has never been so strongly emphasized as in the case of George Kleine, whose name is now potent in the photodrama and moving picture world and a synonym for wholesome, clean entertainment in every household in America. Less than a year ago he was simply a prosperous merchant in his line, known to very few. Now, everywhere that moving pictures are presented the name of George Kleine is familiar. Nine months ago he presented the wonderful photodrama, "Quo Vadis?" for the first time in this country. It was a sensational success, and has not only earned thousands of dollars, but won thousands of people to the moving picture habit. Since then he has produced "The Last Days of Pompeii," "Antony and Cleopatra" and "Between Savage and Tiger," each one of which has been a companion piece to the great "Quo Vadis?" Mr. Kleine has done more than any other individual to lift "moving pictures" from the commonplace level of ordinary amusement to the highest ideal of public entertainment. It has not alone been due to the intrinsic merits of his photodramas, which represent the highest quality of European manufacture, but also to the dignified manner in which he presented and exploited his attractions. A George Kleine production to-day commands as much respect and attention in the best theatres of America as any of our foremost plays and stars. It is announced from his offices that he has eight more big photodrama productions to launch this Spring, and has concluded arrangements with the European markets whereby he will have an almost unlimited supply for several years to come.

GEORGE KLEINE'S magnificent new theatre on Forty-second Street, New York, which is to be devoted exclusively to de luxe photodrama productions, will probably be opened about April 1. The opening attraction has not been announced, although extensive preparations are being made to have it the most elaborate and perfect photodrama production ever presented in this country. Mr. Kleine will have offices in the new building, and while abroad has been collecting some rare, costly and unique pieces of bric-a-brac and office furniture.

JOHN BUNNY, the Vitagraph moving picture star, is the ninth descendant of the same name, and his son, also in the motion picture business, is John Bunny the tenth. Being often asked, he replies that Bunny is his real name and not a *nom de plume*. John Bunny, the actor, now appearing at the Vitagraph Theatre, is the first of his family to adopt that calling. Each of the preceding generations have followed the sea for a livelihood, and when Mr. Bunny was in London recently for the purpose of taking motion pictures, he saw the records and master's papers of the five generations preceding him.

"TRAPPED IN THE GREAT METROPOLIS," the first release of the Rolands Feature Film Co., is notable for its sensational realism. Exciting incidents follow one another in rapid succession and interest is maintained to the very end. Geo. K. Rolands, the producer of many of the best selling specials of the last few years, including "The Lure of New York," has surpassed all his former efforts in this powerful feature.

ARTHUR J. LANG, Power's Cameragraph export manager, calls Hughie Mack the Vitagraph Fat Funster Huge-ee Mack. Just like that. Well, that's all right, Arthur; Hughie weighs a trifle less than three hundred, so he is huge-ee at that.

THE new "Beauty" brand of film, being produced by the American Film Mfg. Co., and Harry Pollard is directing as well as playing leads. Beautiful Margarita Fischer plays opposite, and the productions are proving unusually popular. For a long time Harry Pollard produced highly successful and artistic photoplays, pictures which embraced emotional dramas, children's plays and comedies of a high order. Among others may be named: "The Village Blacksmith," "In a Strange Land," "Black Jack's Atonement," "Mother," the "Freckles" series of comedies, "Bobbie's Magic Nickel," "While the Children Slept," "The Kid," "Playmates," "The Lesson the Children Taught," "The Doctor's Story," "Why Rags Left Home" and "Three Children." In many of these Mr. Pollard acted himself, and always with distinction.

"JOAN OF ARC," the big five reel Savoia production, which is being marketed through the offices of the World Special Film Corporation, is being booked from three days to a week at a time in houses that ordinarily change their program three and four times a week. No film presented through the offices of the World Special Films Corporation up to this time has met with the tremendous favor this wonderful historical subject has.

WM. L. SHERRY announces the removal of the executive offices of the Wm. L. Sherry Feature Film Co., Inc., to larger quarters. The exchange and advertising departments will in future be conducted in connection with the business offices. The new quarters will include additional space for the handling of advertising material and film, a private projecting room and commodious private offices.

F. H. MCMILLAN, manager of the Chicago office of the World Special Films Corporation, is getting considerable notoriety these days, due to his argument with Major Funkhouser, the local censor, over the unfairness of the latter's methods.

STUDENTS of the art of terpsichore will be highly pleased by the excellent work rendered by special artists in the "Flying A" subject, "The Call of the Traumerei."

A UNIQUE and most successful idea for a motion picture exhibitor was that used by Manager U. T. Koch, of the Bonita Theatre, Augusta, Ga., during the past week. The Bonita was showing this week for three days two of the wonderful Selig wild animal features, "Thor, of the Jungle," and "In the Midst of the Jungle." The lobby of the theatre was made into a veritable jungle by decorations of palms, reeds, grasses and moss. The box office was covered with straw and closely resembled a South African hut. The feature that attracted most attention was several cages of real jungle inhabitants, which were loaned for the occasion by the Smith Greater Shows, in Winter quarters here. This novel method of advertising proved most successful from a box office point of view, the theatre doing the biggest business in its history.

DR. P. A. GARIAZZO, artistic manager of the Savoia Film Co., has just returned from Rome, where he had gone to present to the Pope the first copy of the new film, "The Triumph of An Emperor" ("In Hoc Signo Vinces"), which has been secured for the United States and Canada by the World Special Films Corporation. His Holiness has accepted, as a kind thought on the part of the Savoia Co., the presentation of the Constantine film, which will remain in the Vatican Museum. This is one of the few instances of a film having received the endorsement of the Pope.

MURRAY BEIER, well known to the local exhibitor, has been transferred from the management of the Buffalo office of the World Special Films Corporation, to take charge of the New York branch. Mr. Beier has long been associated with the rental end of the business, and his return to New York will be a welcome bit of news to his many friends.

"THE CONSPIRACY," or "A $4,000,000 DOWRY," which the World Special Films Corporation will market next week, was done at the Paris Eclair factory with a cast of some of the best known French artists appearing at the Sarah Bernhardt, Comedy Francaise, the Odeon and the National Theatre Francaise.

CURRENT FILM EVENTS.

"HEARTS ADRIFT" AN ENTERTAINING FEATURE.

Nina is the sole survivor of a shipwreck, which occurs just off one of the South Sea Islands. Clinging desperately to the spar of the ship, Nina half unconscious, is tossed by the waves upon the beach of this island.

Some years later a wealthy couple, the Grahams, who are traveling for health and pleasure on their yacht, are also shipwrecked near this island. Their yacht burns, and in the excitement husband and wife are separated, and each fears the other has been lost. Mrs. Graham is put into a boat and her rescue effected, but her husband, like Nina, is washed ashore on the desolate island. Nina discovers his body on the beach, hardly knows what the strange creature is, and seeing him move, timidly runs away. Every night while Graham sleeps Nina brings him food, which he finds in the morning. One night, puzzled by the strange and regular supply of food, Graham pretends to be asleep and catches Nina. She escapes and flees from him, but later observes that he appears friendly, and finally permits his approach.

One night, in a terrible thunder-storm, Nina runs to Graham's cave for refuge. Graham tells Nina they must "marry," and he performs an impromptu marriage ceremony. Nina is supremely happy, but one day a boat comes to the lonely island. In it is Graham's wife, still persevering in a heart-breaking search for her husband. There is a happy reunion between the Grahams, while the poor little girl of the island is completely forgotten. Sadly, slowly she walks away, and when Graham at last turns to look for Nina he sees her poised upon the brow of a cliff, her babe in her arms. Only a moment she stands there, and then leaps to death.

Mary Pickford, always a charming screen ingenue, is seen at her best in this feature photoplay of illicit love and conflicting emotions. The settings are up to the usual high standard of the Famous Players. There are numerous beautiful scenes throughout.

The master hand of Edwin Porter is clearly evidenced in the careful selection of background and the convincing scenic environment.

"SMASHING THE VICE TRUST" INTRODUCES DISTRICT ATTORNEY WHITMAN.

"Smashing the Vice Trust," the newest and most spectacular of the white slave films, enters on its second week at Weber's Theatre with capacity houses. This picture is noteworthy because it shows District Attorney Whitman on the screen directing his sensational prosecution of the vice interests.

A large part of one reel is devoted to showing Mr. Whitman and his staff at work. This new vice film is in six parts and contains over seven hundred scenes, based upon disclosures made by District Attorney Whitman in his sensational clean-up of the "system."

Bill Cavanaugh, as a detective, plays with force and intelligence.

Clifford P. Saum portrays the part of a procurer, and lends a strong personality to a difficult role.

Marion Ferrel and Dixie Compton capably assume the characters of Ruth and Maud Bradley.

Dallas Fitzgerald, the producer, has lived up to his established reputation as a director, competent to handle large subjects. The scenic investment is elaborate throughout.

"Smashing the Vice Trust" is quite the equal, if not superior, to any features of the kind shown heretofore in New York.

"THE GOVERNOR'S GHOST."

Oh, Yea! Nearly forgot to tell you about the initial showing of the Ramo Feature, "The Governor's Ghost," at the Audubon Theatre, New York. This house is the top notcher of Wm. Fox's large metropolitan string of vaudeville and motion picture houses, and all of the dignitaries of the Fox Co. were on hand to give the feature a proper send off. Stuart Holmes, Ramo's leading man, made a speech, in which he explained to a large and appreciative audience the many difficulties encountered by a movie producer.

C. LANG COBB AT IT AGAIN.

C. Lang Cobb has been at it again. At what again Why, selling territory for the Ramo product. Returning from one of those record breaking trips last week, C. Lang informs us that he closed Canada and several Southwestern States for the entire year's output.

DIRECTOR INCE COMPLIMENTED.

Director Thomas H. Ince, of the Kay-Bee brand of Mutual movies, is justly proud of the unsolicited compliment paid him by Capt. Fredrick I. Macy, U. S. A., the exchange officer at Fort Stevens, Ore.

Mr. Ince has won fame as the greatest director in motion pictures in the staging of great spectacles, particularly those of a military nature, and especially for that most pretentious of all war photoplays, "The Battle of Gettysburg."

Following is an excerpt from a letter from Capt. Macy to William Binford, branch manager for the Mutual, at Portland, Ore.:

"Our men are surprisingly critical and appreciative. Though they live peculiarly masculine lives, yet none are more insistent upon real merit in pictures, or more impatient with the coarse or mediocre. As a rule 'soldier plays' only excite disgust among the men, as they are so unmilitary in every way that the only amusement the men find is in criticism.

"But I saw your 'Narcotic Spectre' Saturday. It was the only correct military film I ever saw. It was perfect in every detail of uniform, guard duty and atmosphere. The orders and letters might have come from our own headquarters in correctness. It had the spirit of trained, disciplined men, who had been actually drilled, and as for the colonel's 'stryker,' if he has never been a soldier himself I still want to shake hands with him. He had it perfectly. Devotion to his officer, respect, a close mouth, though his thoughts were well shown, and a degree of personal familiarity that never overstepped a certain bound as only the trained soldier knows it. I congratulate you."

UNION FEATURES AFTER THE TERRITORY JUMPERS.

We are in receipt of information from Agnes Egan Cobb, the efficient sales manageress of Union Features and Features Ideal, that on her recent trip through the South her attention was called to the alleged pirating of films by a concern whose headquarters are in Chicago.

The name of this concern is in the possession of this paper, and if the investigation we have started proves the authenticity of the above report the name of the firm will be given to the whole industry, in order to protect honest manufacturers from the dishonest guerrilla tactics of the territory jumpers.

JAMES McENNERY HERE WITH SEVERAL FEATURES.

James McEnnery, American representative of the United Kingdom Film Company, of Great Britain, who sold "A Message from Mars" in America, starting it by selling the New York rights to Marcus Loew, came back from England Sunday, on the *Megantic*, and made known his plans for the future.

While in England Mr. McEnnery organized the Anchor Film Company, a producing organization, and the James McEnnery Syndicate. He has secured the South American rights for all the products of the All Star Feature Film Company for the next three years, and a representative is now on his way from London to Buenos Ayres to locate a branch there. The Anchor Film Co. is producing, and the new films will be shipped here and to South America. Mr. McEnnery was accompanied to this country by Thomas Savage Graham, who will help McEnnery handle the firm's affairs. McEnnery will go back to London in a month to superintend his interests there, and Mr. Graham will be in charge of the syndicate in America.

Mr. McEnnery announced he would immediately start to sell State rights for the Harry Lauder film.

ANCHOR'S FIRST.

The first production of the Anchor Film Company is "A Thousand Pounds Reward," showing the interior of the famous Portland Prison, in England, and convict life in a jail where no man receives less than seven years. It includes Countess Zalor, an adventuress, well known to the European police, in the cast, and shows the inner workings of a real counterfeit plant. This is in three parts, 3,500 feet.

Another big feature is "Bombita," in 1,000 feet, showing Spain's greatest bull fighter in his last battles. Another is Sir Bulwer Lytton's "The Lady of Lyons," in 3,500 feet and three parts. The scenes were taken in France. Another Anchor Film Company product is "Nobody's Child," a pathetic drama in one reel, showing the Thames River district in London, and life among the poor of the world's greatest city.

Another feature, already announced is "The Brass Bottle," in three parts, and 3,500 feet. A well known cast of English players appears in the picture version of the original book.

GRIFFITH DENIES A RUMOR.

A. H. T. Banzhaf, attorney for D. W. Griffith, replying to a question, yesterday, said:

"So great has been the success of D. W. Griffith, the master director of moving pictures, in his production of extraordinary feature films for the Mutual Film Corporation, with which he is now associated, that the competitors of this organization, in an effort to create trouble among the great company he has assembled, have circulated reports that this mutually advantageous connection has been or was about to be severed.

"Such is not the case. Mr. Griffith has never been more agreeably situated or in better position to realize his great and original ideas, and the Mutual is delighted with his initial achievements. Both parties desire to have it known that the present intention as to the connection is for permanency."

IT MIGHT BE HERE.

BY HEX.

The World Special Films Corporation are the latest victims of the pirates, duped copies of "Proten" having been discovered in New Orleans and Philadelphia. Being fully protected by copyright, the World Special Films Corporation will have no mercy on these pirates, but intend prosecuting them to the fullest extent of the law, and will seize the duped copies which they are exploiting wherever found. Anyone running these pirated versions do so at their own risk.

When the Majestic Company arrived at Los Angeles, the studio stage was only 22 by 35 feet. Constant additions have resulted in a stage of 110 by 55 feet, while a new stage is now in process of construction.

J. C. Epping and Lucius J. Henderson "went up in the air" the other day. They were out at Griffith Park watching Glen Martin as he performed various thrilling stunts in his aeroplane. Martin, who knows Epping and Henderson quite well, asked them if they would like to get in his plane. They eagerly assented and were whirled 1,700 feet up in the air, alighting safely after a very enjoyable trip.

The other week the Princess Company, at New Rochelle, sent a story to the press on the speech of Boyd Marshall, their leading man, in favor of Sunday closing of picture shows before the Woman's Club of New Rochelle. Mr. Marshall states: "It would likely have been a novelty for a man who gets his living from moving pictures to address a public body in behalf of an ordinance that would forbid their exhibition at any time, but I wouldn't be novel that way! I merely advocated an editing of Sunday programs that would result in exhibitions that were more or less educational in nature."

Carl L. Gregory, one of the moving picture directors who actually operate their own camera, has had a new distinction conferred on him. Since C. J. Hite decided that four reel features were in so public demand, and created his "big productions" department to turn 'em out. He has been on the lookout for competent directors too associate with Carroll Fleming on that kind of stuff. Gregory has been making so good with his Princess photoplays, which he produced from their inception, that Mr. Hite transferred him last week to the open directorship on the "big productons." Before joining the Princess brand at its very birth, Gregory had been with the Thanhouser Company from their beginning. Carroll Fleming chief director of the "big productions," staged the spectacles at the New York Hippodrome for many years, and for that reason was selected by President Hite for his post.

Joseph Kaufman, an able player of the legitimate stage, has joined the Lubin forces, and has been assigned to the company directed by Harry Myers. Mr. Kaufman played many notable roles under the Frohman management, and commanded much attention when with Frederick Thompson he played the operator in "Via Wireless."

The Metropolitan Theatre, Cleveland, now the home of the Vaughn Glaser Stock Company, have made arrangements with the World Special Films Corporation to run all of their features on Sundays during the tenure of the stock organization and, at the close of their engagement, to run the World Special Films Corporation's service exclusively.

E. D. Horkheimer, secretary and treasurer of the Balboa Amusement Producing Co., manufacturers of "Balboa Feature Films," has returned to Los Angeles, California, after a successful business trip to New York City.

H. M. Horkheimer, president and general manager of the Balboa Amusement Producing Co., of Los Angeles and Long Beach, Cal., manufacturers of "Balboa Feature Films," shortly leaves for the East to close up contracts for exclusive territory for the feature productions of his firm, and will then visit England and Europe for a similar purpose.

Turner & Ankun, managers of the Tivoli Opera House, San Francisco, Cal., the finest motion picture theatre in America, and who also control fourteen theatres in the State, have contracted to purchase copies of all the products of "Balboa Feature Films," manufactured by the Balboa Amusement Producing Co., of Los Angeles and Long Beach, Cal. This is the first time that a firm of motion picture exhibitors have arranged to purchase film, and it speaks volumes for the high class merit and quality of the Balboa brand of features.

The first production made by the Western Studio of the Eclair Film Company, located at Tuscon, Arizona, will be released on Wednesday, Feb. 18. It is called "The Cross in the Cacti," and for Western atmosphere and realism is somewhat different from the usual story of this type. The Eclair Company at Tuscon has been augmented by the addition of several "dyed-in-the-wool" cowboys and girls, and the riding in this picture is of the hair-raising variety. A wonderfully realistic revolver battle scene in "The Cross in the Cacti" came very near costing Jack Johnson his life, as real bullets were used, and one of them clipped a beautiful little hole through his sombrero. This first release of the Western Eclair series is a very commendable effort, and no doubt will jump into the same favor with the exhibitor as the two and three reel dramas of this company.

Nova Films Company, of Rome, Italy, is opening a film exchange with headquarters in Philadelphia, Pa. Some negatives will be sold outright, and some State rights will be sold on or about March 10. They will release a picture called the "Nephew's Crime," which is something out of the ordinary.

The Vitagraph Theatre, at Broadway and Forty-fourth Street, New York, is presenting an entertainment composed of motion pictures. Four performances are being given daily, including Sunday. Two feature pictures are shown. The first, "A Million Bid," is a sensational modern drama in five reels, of the play "Agnes," by George Cameron (Mrs. Sidney Drew). The story concerns a mercenary and managing mother and her daughter Agnes. The young lady loves a youthful doctor, but the mother seeks to marry the daughter to another. The mother's extravagance ruins the father who, being in ill health, succumbs to heart failure. With poverty staring them in the face, the mother take Agnes abroad, finally forcing her into a marriage with an Australian millionaire. The millionaire and his young wife, while on their honeymoon on his yacht, are shipwrecked. He is dealt a terrible blow on the head, which completely destroys his memory. Five years later, the young doctor, to whom Agnes has since become married, has become a famous brain specialist. To him Agnes' former husband comes for an operation in hope of restoring his lost memory.

E. K. Lincoln, as the young surgeon, and Harry T. Morey, as the Australian millionaire, are strong. The mother is Julia Swayne Gordon. The second part of the entertainment is furnished by the personal appearance of John Bunny, Mary Charleson and James Morrison, in "The Honeymooners," a silent drama, by J. Stuart Blackton. It is sort of a combined "living moving picture" and pantomime. The entire story is told without a word being spoken, and is extremely amusing. The third feature is "Goodness Gracious!" of "Movies As They Shouldn't Be," a burlesque of the moving picture art in three reels.

SIMPLEX MACHINE
Complete with motor, like new, $225.00. Powers, No. 5, complete, $75.00. Edison latest model, $125.00. "Victims of Satan", two reel feature, $50.00. "Does Crime Pay", three reel feature, $100.00. Both features have plenty of advertising. Song slides for "Last Night Was The End Of The World", "If I Could Only Call You Mine", and all the latest hits with music, $1.00 per set and up.
U. S. PHOTOPLAY EXCHANGE
Dept. A, 219 6th Ave., New York City

LOOMIS APPOINTED MANAGER.

Frank Loomis, for many years treasurer of the Criterion Theatre, New York, has been appointed manager of the Vitagraph Theatre (which, as all New Yorkers know, was the former Criterion). Mr. Loomis was the choice of the company, despite the fact that many well known and experienced managers of picture houses were candidates for the position. Mr. Loomis knows the theatre game from A to Z, and it is a safe bet that the interests of the public and those of the Vitagraph Company will be thoroughly looked after.

RELEASES.

LICENSED FILMS.

Biograph.
Feb. 23.—"Her Father's Silent Partner" (Dr.)
Feb. 26.—"The Massacre" (Dr. Parts 1 and 2).
Feb. 28.—"Chocolate Dynamite" (Com.)
"Because of a Hat" (Com.)

Kalem.
Feb. 23.—"The Shadow" (Dr. Parts 1 and 2).
Feb. 25.—"The Tigers of the Hills" (Dr. Parts 1 and 2).
Feb. 27.—"Reggie, the Squaw Man" (Com.)
Feb. 28.—"The Delayed Special" (Dr.)

Patheplay.
Feb. 23.—"Pathe's Weekly, No. 16, 1914" (News).
Feb. 24.—"The Winning Hand" (Dr.)
Feb. 25.—"September Morn" (Com.)
Feb. 26.—"The Devil's Assistant" (Dr. Parts 1 and 2).
Feb. 26.—"Pathe's Weekly, No. 17, 1914" (News).
Feb. 26.—"The Parasites" (Dr. Parts 1 and 2).

Selig.
Feb. 23.—"Adventures of Kathlyn No. 5."
"A Colonel in Chains" (Dr. Parts 1 and 2).
Feb. 24.—"The Cynic" (Dr.)
"Doc Yak, the Cartoonist" (Com.)
Feb. 25.—"King Baby's Birthday" (Dr.)
Feb. 26.—"Tested by Fire" (Dr.)
Feb. 27.—"The Attic Above" (Dr.)

Vitagraph.
Feb. 23.—"In the Old Attic" (Dr.)
Feb. 24.—"Doctor Polly" (Com.-Dr. Parts 1 and 2).
Feb. 25.—"The Hero" (Com.)
"Crawfishing" (Ed.)
Feb. 26.—"The Old Oak's Secret" (Dr.)
Feb. 27.—"A Change in Baggage Checks" (Com.)
Feb. 28.—"The Drudge" (Dr. Parts 1 and 2).

Edison.
Feb. 23.—"The Beautiful Leading Lady" (Com.)
Feb. 24.—"The Mystery of the Ladder of Light" (Dr.)
Feb. 25.—"Love's Young Dream" (Com.)
"Cheese Mining" (Burlesque).
Feb. 27.—"The Drama in Hayville" (Com. Parts 1 and 2).
Feb. 28.—"The Ghost of Mother Eve" (Com.-Dr.)

Essanay.
Feb. 24.—"Hear No Evil" (Dr.)
Feb. 25.—"Mrs. Manly's Baby" (Com.)
Feb. 26.—"The Arm of Vengeance" (Dr.)
Feb. 27.—"Let No Man Escape" (Dr. Parts 1 and 2).
Feb. 28.—"Broncho Billy's Bible" (Dr.)

Lubin.
Feb. 24.—"The Lost Child" (Com.)
"The Rise of Officer Casey" (Com.)
Feb. 25.—"Sealed Orders" (Dr. Parts 1 and 2).
Feb. 26.—"The Two Roses" (Dr. Parts 1 and 2).
Feb. 27.—"A Desperate Chance" (Dr.)
Feb. 28.—"Coon Town Suffragette" (Com.)
"Father' Temper" (Com.)

Cines.
(G. Kleine).
Feb. 24.—"The Money Sharks" (Dr. Parts 1, 2 and 3).

Melies.
Feb. 26.—"Batty Bill and His Pal's Legacy" (Farce Com.)
Feb. 26.—"Winky Willy's Arithmetic" (Com.)

MUTUAL FILMS.

American.
Feb. 23.—"The Dream Child" (Dr. 2 reels).
Feb. 28.—"The Carbon Copy" (Dr.)

Keystone.
Feb. 23.—"'Twixt Love and Fire."
Feb. 26.—"Little Billie's City Cousin."
Feb. 28.—"Between Showers."

Reliance.
Feb. 23.—"Our Mutual Girl No. 6."
Feb. 25.—"The Musician's Wife" (Dr.)
Feb. 28.—"The Green-Eyed Devil" (Dr. 2 reels).

Thanhouser.
Feb. 24.—"The Golden Cross" (Dr. 2 reels).
Feb. 27.—"Their Best Friend" (Dr.)
Mch. 1.—"The Scientist's Doll."

Majestic.
Feb. 28.—"The Rival Barbers" (Com.)

Beauty.
Feb. 25.—"The Professor's Awakening" (Dr.)

Broncho.
Feb. 25.—"Repaid" (Dr. 2 reels).

Mutual.
Feb. 25.—"Mutual Weekly No. 61."

Domino.
Feb. 26.—"The Courtship of O San" (Dr. 2 reels).

Kay-Bee.
Feb. 27.—"North of 53" (Dr. 2 reels).

Princess.
Feb. 27.—"The Hold-up" (Dr.)

Apollo.
Mch. 1.—"Village School Days."

SPECIAL PRODUCTS.

New Majestic.—"Sapho," in six reels, with Florence Roberts.

Thanhouser.—"Moths," in four reels, with Maude Fealy.

Thanhouser.—"Robin Hood," in four reels, with Gerda Holmes.

Thanhouser.—"A Legend of Province," in four reels, with Maude Fealy.

Thanhouser.—"Frou-Frou," in four reels, with Maude Fealy.

Kay-Bee.—"The Battle of Gettysburg," in five reels.

Keystone.—"Zu Zu, the Bandleader," in two reels.

Majestic.—"Ruy Blas," in three reels.

UNIVERSAL FILMS.

Imp.
Feb. 23.—"The Touch of a Child" (Dr. 2 reels).
Feb. 26.—"Rounding Up Bowser" (Com.)

Powers.
Feb. 23.—"The Rival Dentists" (Com.)
Feb. 27.—"Regeneration" and "Tightwad Buys a Laundry."

Gold Seal.
Feb. 24.—"Captain Jenny, S. A." (Dr. 2 reels).

Crystal.
Feb. 24.—"That Infernal Machine" and "Arabella's Romance" (Com.)
Mch. 1.—"How Mosha Came Back" (Com.)

Nestor.
Feb. 25.—"Breed o' the Mountains" (Dr.)
Feb. 27.—"One of the Finest" (Com.)

Joker.
Feb. 25.—"Sheridan's Ride" (Com.)

Eclair.
Feb. 25.—"The Devil Fox of the North" (Dr. 2 reels).
Mch. 1.—"The Heart of Carita" (Dr.)

Rex.
Feb. 26.—"For the Family Honor" (Dr. 2 reels).
Mch. 1.—"The Weaker Sister" (Dr.)

Universal.
Feb. 25.—"Universal Weekly."

Frontier.
Feb. 26.—"Slim Becomes a Cook" (Com.)
Feb. 28.—"So Shall Ye Reap" (Dr.)

Victor.
Feb. 27.—"The Stepmother" (Lawrence Dr. 2 reels).

Joker.
Feb. 28.—"Ma and Pa Play Poker" (Com.)

101 Bison.
Feb. 28.—"Legion of the Phantom Tribe" (Dr. 2 reels).

NEXT WEEK'S BILLS.

U. B. O. TIME.
Feb. 23-28.

ATLANTA, GA.—FORSYTHE: Rae Elinore Ball—Macart & Bradford—"Act Beautiful"—Four entertainers—Jack Gardner.

BOSTON—KEITH'S: Burton Churchill & Co.—Jed & Ethel Dooley—Weise Troupe—"Porch Party"—Bert Errol—Cross & Josephine—"Myrtle Clayton"—Ed. Vinton & Buster—Pollard—Dale & Boyle.

BALTIMORE—MARYLAND: Apdale's Circus—Three Bohemians—Minnie Dupree & Co.—Neil Kenyon—Wm. Oakland & Co.—Hal & Francis—Ray Cox.

BUFFALO—SHEA'S: Cleo Gascoigne—Valeska Suratt & Co.—Kramer & Morton—Two Jonleys—Daniels & Conrad—Chas. Grapewin & Co.—Wallace Galvin.

BROOKLYN—BUSHWICK: Ishakawa Japs—Van & Schenck—Jordan Girls—Elsie Janis Trio—"Purple Lady."

BROOKLYN—ORPHEUM: Chas Ahearn & Co.—Alpine Troupe—Murray Sisters—Virginia Harned & Co.—Frawley & Hunt—Chief Capoulican.

BIRMINGHAM, ALA.—LYRIC: Mme. Tinn—John & Winnie Hennings—William Thompson & Co.—Frosini—Stepp, Goodrich & King—Blanche Walsh & Co.

CLEVELAND—KEITH'S: Winona Winter—Capt. Anson—Claude Golden—Amoros Sisters—"Beauty Is Only Skin Deep"—Cantwell & Walker—Trans-Atlantic Trio.

COLUMBUS, O.—KEITH'S: Avon Comedy Four—Ismed—Kirk & Fogarty—Jos. Jefferson & Co.—Musical Gormans—Willard & Bond—Bankoff & Girlie.

CINCINNATI—KEITH'S: Rigoletti Bros.—Sidney & Townley—Nick's Skating Girls—Jack Wilson Trio—Henry & Francis—Harry Tighe & Co.—Three Juggling Millers—Will Rogers.

CHARLESTON, W. VA.—Bill 26-28: May Melville—Will & Kemp—Donovan & Arnold—Lucy Daly & Co.

DETROIT—TEMPLE: Fred Dupree—Gliding O'Mearas—"Trained Nurses"—Rolandow Bros.—B. Reinold & Co.

ERIE, PA.—COLONIAL: Gordon & Rica—Three Mori Bros.

GRAND RAPIDS, MICH.—COLUMBIA: Josephine Dunfee—Marie & Billy Hart—Lee Barth—Ower & Ower.

HARTFORD, CONN.—POLI'S: Webb & Burns—Mijares—"Red Heads"—Walter Van Brunt—Dorothy De Schelle & Co.

HARRISBURGH, PA.—ORPHEUM: "Spring Garden"—Emil Hoch & Co.—Libonati—Sansone & Delilah—Melville and Higgins—"Seminary Girls."

HAMILTON, CAN.—TEMPLE: Helene & Justin—Chris Richards—Jungman Family—Seymour's Happy Family—Ryan & Lee.

INDIANAPOLIS—KEITH'S: Rube Dickinson—Marie & Mary McFarland—Francis McGinn & Co.—Bissett & Scott—Hursley Troupe—Sam & Kitty Morton—Wartenberg Bros.

JACKSONVILLE, FLA.—ORPHEUM: McCormick & Wallace—Ed. Morton—Tossing Austins.

KNOXVILLE, TENN.—BIJOU: Ray & Hilliard—Morris & Allen—The McBans—Dinehart & Heritage—Bud Fisher

LOWELL, MASS.—KEITH'S: Bessie La Count—Bert Wheeler & Co.

LOUISVILLE—KEITH'S: Robt. L. Daily & Co.—Marie Lo & Co.—Dupree & Dupree—The Kitaros—Moore & Young—Merrill & Otto—Lai Mon Kim.

MONTREAL, CAN.—ORPHEUM: Great Leon—Rieaner & Gores—Eva Shirley—Five Idanias—The Rosaires.

NEWARK, N. J.—PROCTOR'S: Ed. Hayes & Co.—O'Brien, Havel & Co.—Juggling De Lisle—Violinsky—Edw. Clark & Co.—Ramsdell Trio.

NEW HAVEN, CONN.—POLI'S: Howard's Ponies—Thos. Jackson Co.—Harry Ellis—The Marshes—Belle Baker—"Telephone Tangle"—Bronson & Baldwin.

NORFOLK, VA.—COLONIAL: Beaumont & Arnold—Ethel Green—Earl's Nymphs—Imhof, Conn & Coreene—Hugh Lloyd—Chas. Sweet.

N. Y. CITY—VICTORIA: Joe Cook—Hussey & Lee—Ed. Wynn & Co.—Asahi Troupe—Wentworth, Vesta & Teddy—Great Lester—Victor Moore & Co.—Miller & Lyle—"Temptation"—Rita Gould—John T. Sullivan.

N. Y. CITY—PALACE: Eddie Foy & Family—Saharet—Fannie Brice—Elinore & Williams—Claude Gillingwater & Co.—Three Du For Bros.—McRae & Clegg.

N. Y. CITY—BRONX: Lydia Barry—American Dancers—Fredrika Slemons & Co.—Louis Mann & Co.—Carson & Willard—Schooler & Dickinson—Bert Melrose.

N. Y. CITY—ALHAMBRA: Keno & Green—Two Tom Boys—Carl Eugene Troupe—Doris Wilson Trio.

N. Y. CITY—FIFTH AVENUE: Brown Bros.—Herbert's Dogs—Cabaret Trio—Howard & McCane—Equilli Bros.

N. Y. CITY—COLONIAL: Claudius & Scarlet—Icelandic Troupe—Flanagan & Edwards—Anna Held—Geo. B. Reno & Co.

OTTAWA, CAN.—DOMINION: McKay & Ardine—Australian Boy Scouts—Kirksmith Sisters—Florette.

PHILDELPHIA—KEITH'S: Orford's Elephants—Diamond & Brennan—Tuscano Bros.—Nine White Hussars—Big City Four—C. H. O'Donnell & Co.—The Hassmans—Three Dancing Bugs.

PITTSBURGH—G. O. H.: Stan Stanley Trio—Lily Long—Herbert & Goldsmith—Rinaldo—Arthur Deagon—Blanche Bates & Co.—Edwin George—"Girl From Milwaukee."

RICHMOND, VA.—COLONIAL: Laddie Cliff—Alexder Bros.—Four Bards—Hoey & Lee—Lew & Mollie Hunting—"Green Beetle."

PROVIDENCE—KEITH'S: Grace Wilson—Lane & O'Donnell—Three Arthurs—Chadwick Trio & Co.—Angelo Patricolo—Canfield & Ashley—"Honey Girls."

ROCHESTER, N. Y.—TEMPLE: Chas. & Fannie Van—Williams & Wolfus—Trovato—Arthur Sullivan & Co.—Kitamura Japs—La Vier—Sallie Fisher.

SYRACUSE, N. Y.—GRAND: Hines & Fox—Ball & West—Three Hedders—Gardner Trio—McConnell & Simpson—Three Types—John T. Murray.

SPRINGFIELD, MASS.—POLI'S: Loughlin's Dogs—Halley & Noble—Fisher & Green—Van Bros.—Frank Markley—Liane Carrera & Co.—Lora & Payne.

SCRANTON, PA.—POLI'S: Burley & Burley—John & Mae Burke—Vandinoff & Louie—Leona Stevens—"House That Jack Built."

SAVANNAH, GA.—BIJOU: Bill 23-25: May Melville—Will & Kemp—Donovan & Arnold—Lucy Daly & Co.

TORONTO, CAN.—SHEA'S: Morris Cronin & Co.—Warren & Conley—"On School Playgrounds"—Raymond & Caverly—Robert T. Haines & Co.—Mr. & Mrs. Jimmie Barry—Azard Bros.

TOLEDO, O.—KEITH'S: Cressy & Dayne—Watson & Santos—Ernie & Ernie—Sophie Tucker—Robt. E. Keane.

UTICA, N. Y.—SHUBERT: Minnie Allen—Mlle. Martha & Sisters—Sprague & McNeece—Howard, Ratliff & Co.

WASHINGTON—KEITH'S: Great Richards—Rooney & Bent—Gordon & Rica—Prelle's Dogs—Mercedes—Sam Mann & Co.

PANTAGES' CIRCUIT.
Feb. 23-28.

CALGARY, CAN.—EMPIRE: Capt. Jack's Bears—Pavett & Duvall—Bernard, Finnerty & Mitchell—Lawrence Johnson—Morrette Sisters—Gregoire & Elmina.

EDMONTON, CAN.—PANTAGES': Harry Bulger—Terry Troupe—Tom & Stacia Moore—Vera Berliner—Bettina Bruce & Co.—Juggling Wagners.

LOS ANGELES, CAL.—PANTAGES': "Golden Dreams"—Julia Redmond & Co.—Bob Albright—Dunbar & Turner—Reed's Bull Dogs.

OALAND, CAL.—PANTAGES: Little Hip & Napoleon—Le Roy & Lytton—Rice & Franklin—The Sylphanos—Three Jahns.

PORTLAND, ORE.—PANTAGES: Zena, Keefe & Ten—Schrode & Mulvey—Manne & Belle—Clark & Lewis—Hughes Musical Trio.

SAN DIEGO, CAL.—SAVOY—Pollard Opera Co.—Gertrude Dean Forbes & Co.—Roche & Crawford—Kresko & Fox—De Forrests.

SAN FRANCISCO, CAL.—PANTAGES: "A Night in Chinatown"—Uyeno Japs—Millard, Kennedy & Christie—Lillian Watson—Dreyer & Dreyer—Monahan.

SEATTLE, WASH.—PANTAGES: Riding Duttons—Rhoda & Crampton—Duncan & Holt—Patsy Doyle—Clara Stevens & Co.

SPOKANE, WASH.—PANTAGES: Gunboat Smith—Walker's "Happy Girls"—Granville & Mack—Clinton & Rogers—Magnani Family.

TACOMA, WASH.—PANTAGES': "In Laughland"—Lora & Co.—Elliott & Mullen—Leon Rogee—Frank Smith.

VANCOUVER, CAN.—PANTAGES': Priestess of Kama—Edwin Keough & Co.—E. J. Moore—Weston & Leon—Spanish Goldinos.

WINNIPEG, CAN.—PANTAGES': Allsky's Hawaiians—Creo—Comer & Sloane—Danny Simmons—De Alberts—Togan & Geneva.

JONES, LINICK & SCHAEFER.
Feb. 23-28.

CHICAGO—McVICKER'S: "Matrimonial Contest"—Five Old Veterans—Alsace—Orrin Davenport Troupe—Essex Quartette—Ralph E. Cummings & Co.—Bella Belmont—Reiff, Clayton & Reiff—James Brockman—Nettie Carroll Troupe.

CHICAGO—COLONIAL, 23-25: Pecheo Troupe—Four Cook Sisters—Rapoli—Le Roy (Lasses) White—Saona & Co.—Romano & Carme—Madison & Nace—Mars Duo. 26-28: Choo Choo Girls—Axel Christensen—Four Dancing Strollers—The Vivians—Four Roeders—Braun Sisters—Tannean & Claxton—Howard & Graff.

CHICAGO—OAK PARK THEATRE: 23-25: Five Greens—Archer & Ingersoll. 26-28: Wilson, Franklyn & Co.—Stith & Garnier.

CHICAGO—WILSON AVENUE THEATRE: 23-25: Mazeppa—Monroe & Pusey—Stith & Garnier—Four Baldwins. 26-28: "Day in the Alps"—Rapoli—Four Cook Sisters—Archer & Ingersoll.

CHICAGO—CROWN. 23-25: Four Roeders—Axel Christensen—Braun Sisters. 26-28: "Hunting Morn"—Five Periscoffis—Saona & Co.—Frank Meisel.

CHICAGO—STAR HIPPODROME. 23-25: La Petite Cecelia—Howard & Graff—Tannen & Claxton. 26-28: Aerial Carpenters.

CHICAGO—SCHINDLER'S. 23-25: Young Hackenschmidt & Co. 26-28: Onetta—Hunter & Ross.

INTER-STATE BOOKINGS.
Feb. 23-28.

DALLAS, TEX.—MAJESTIC: Lohse & Sterling—Leona Guerney—Felix & Barry Girls—Kajiyama—"The Dancing Mars"—Mullen & Coogan—Trevett's Military Dogs.

FT. WORTH, TEX.—MAJESTIC: Les Yosts—The Greys—Hale & Patterson—Three Collegians—Jack Kennedy & Co.—Josie Heather—Leitzel & Jeanette.

HOUSTON, TEX.—MAJESTIC: Meyako Sisters—Vincent & Raymond—Paul Kliest & Co.—Baron Lichter—Milton Pollock & Co.—Primrose Four—Redford & Winchester.

SAN ANTONIO, TEX.—MAJESTIC: Standard Brothers—Van & Carrie Avery—De Leon & Davies—"The Girl Aboard"—Elsa Ruegger—

Geo. W. Walker, brother-in-law of Robert Hilliard, died Feb. 15, of strangulation while being taken to the Flower Hospital, New York.

The decree of divorce obtained by Dorothy Delmore against George E. Delmore, was made absolute Feb. 14, by Supreme Court Justice Tompkins, at White Plains, N. Y.

"The Girl on the Film" Co. will sail for England 26.

"The Midnight Girl" opens at the Forty-fourth Street, New York, Feb. 23.

Eva Shirley will open in London June 22.

"Along Came Ruth" will follow "Young Wisdom," 23, at the Gaiety, New York.

Zit says The New York Clipper had a beautiful Anniversary Number.

L. Lawrence Weber is reported to have secured an interest with H. H. France, in the lease of the Longacre, New York.

A new Weber-Fields Show will open in New York in May, for the entire Summer.

WANTED
A young, good looking Lady Violinist for Vaudeville act able to sing and dance. Address LEO SCHMIDHAMMER, care of Gable & Co., Altoona, Pa.

AT LIBERTY For One Piece or Rep.
Frank—THE HATHAWAYS—Lottie
A1 Advance Agent. Chars., Heavies, Gen. Bus., Specialties. Need one ticket. Ad. F. Hathaway, Jeffersonville, Feb. 20; Milton, 21; Croton, 24. All in Vt. Care Girl of Streets Co. After that Richmond, Vt.

FOR SALE, WORDS AND MUSIC
Will You Love Me When I'm Old—When the Sun Kisses the Western Skies Good-Night Dear—Those Golden Melodies—I Wonder at the Heaven's Blue—Every Blushing Rosebud Hides a Thorn—Gap of Dunloe—How I Miss You—Walking Home with Teacher—Canoodling—O, You Tantalizing Kid—Fill the Shack with Love, My Honey—You Can't Blame Me for Loving Her—Dear Eyes of Irish Gray—Why Will My Love Not Die—What's the Matter with the 'Phone—Nothing in Life Is Worth While, Sweetheart, That Brings Not a Thought of You—When the Moon Says Go Home—What Makes the World Go Round—There's a Mother Always Waiting in the Dear Old Home—Queen of My Dreams—Gee, But I Take a Fancy to a Girl Like You—The Trail That Is, Nobody Knows How Old—For I'm Going Back to Alabam and My Southern Rose—It Is Haying Time, Melissa—Moonlight Song—Molasses Magnetized—Dear Wife—Those Good Old Times—Good-Bye, Jessie Dear—Dreaming To-night—The Face in the Golden Frame—The Cowboy's Love—I Need a Man—Wimona—Get Rich Quick—Keep That Lovelight Glowing—Longing—Ever Since I Met You—I Long to Hear the Robins Sing Again, Bessie Dear—Come to the Southland—Golden Past Days—Get the Habit—Take Me Back to Broadway—Arizona Bell—That Irresistible Rag—Take Me Back to Sunny Alabama.
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Quality Not Quantity
The Sort of Stuff that Bert Williams, John Healy, Neil O'Brien and Bert Swor make their hits with, 2 Monologues, 2 Dialogues, 2 Parodies, 2 pages of refined nonsense. Not clipped but written. Catalogue No. 3. $1.00 money—stamps or order.
W. T. WHITEHEAD,
20 Depot Square, White Plains, N. Y.

HERE AND THERE IN BURLESQUE

GEO. RED MARGIE
MARTIN and CATLIN
CLOSING THE OLIO, WITH "GIRLS OF THE FOLLIES."

SMILING
LIBBY BLONDELLE
ROBIE'S BIG BEAUTY SHOW
DIRECTION
JOHN G. JERMON

There's Only One "Grogan"
BILLY SPENCER
Working for "STARS OF BURLESQUE"

ZELLA RUSSELL
"Queen of the Ivories"
FEATURED WITH AL. REEVES.

Eddie Swartz
THE JEW MELBA OF BURLESQUE
EN ROUTE ROSELAND GIRLS.

Fannie Vedder
With the QUEENS OF PARIS
Under the Management of JACOBS & JERMON

THAT BUNDLE OF ANIMATION
PAULINE PALMER
With the PROGRESSIVE GIRLS

Weston and Keith
Taxi Tangoists with Eva Mull's Girls from Maxim's

GET ME!
JOE P. MACK
COMEDIAN
With MONTE CARLO GIRLS

Just Singing
E. AKIN
With the GIRLS FROM HAPPYLAND

THE GERMAN SAILOR SAILING
JACK MILLER
PRINCIPAL COMEDIAN
WITH THE PARISIAN BEAUTIES.

GLOOM DESTROYERS
Bob—**THE BARKERS**—Zaida
Principal Irish Comedian and Olio Feature.
WITH THE PARISIAN BEAUTIES.

THE PROGRESSIVE GIRL
ETTA JOERNS
Prima Donna
PROGRESSIVE GIRLS CO.

Lou Talbot Still Owns
FRED RUSSELL
TRAMP and HEBREW with Eva Mull's
Girls From Maxim's

BURLESQUE NEWS

THE BROADWAY GIRLS.

Last week's attraction at the Columbia, New York, was topped by George P. Murphy, the funny man, who, as Fritz Tinkle, had all kinds of "trouble," as the German always in trouble, he had plenty of opportunities. The cast:

Fritz Tinkle	George P. Murphy
Goot A. Conway	Jimmy Connors
Walker Miles	Billy Armstrong
John Jackson	Sol Powder
Bill, a clerk	Bert Capman
Mr. Brief	Ed. Windham
Officer Kintz	Chas. Frank
Miss Ruth Rich	Ruby Bailey
Carlotta Mendoza	Kathryn Howard
Caro Fay	Pam Lawrence
Lilly Fairchild	Grace Alton

Chorus: Maud Denham, Cora Ash, Anna Fawn, Brownie Beaman, Viola White, Dorothy Francis, Martha Ross, Mabel Carron, Henny Hass, Edith Howard, Annette Miller, Stella Gilson, Marie Ray, Olive Stewart, Mildred Butler, Rose Witson, May Abbott, Ethel Cook, May Smith, Ethel Werner.

Ruby Bailey, the attractive and talented prima donna, made a host of friends for her clever work. Kathryn Howard was a fiery and forceful Spanish girl. Pam Lawrence put over a good line of soubrette work, especially in the rag numbers, and Grace Alton helped out cleverly in her role.

Jimmy Connors was a classy straight man, well fitted to the role of the fixer and schemer. Billy Armstrong mixed up the role of the drunk with the waiter, etc., but was effective. Sol Powder and Bert Capman were well placed in the general scheme, and made good.

The numbers included: "Wonderful Girl," by Pam Lawrence; "Rebecca of Sunnybrook Farm," by Ruby Bailey; "Dot's Nice," with a lot of effective business, by George Murphy; "Ragtime Bungalow," by Pam Lawrence; "Wild West Show," by Powder and Capman; "Little Church Around the Corner," by Pam Lawrence; "Lock Me Up in Jail with You for Life," by Ruby Bailey and J. Connors; "The Band," led by George Murphy; "Tulip Town," by Miss Bailey, to numerous encores, with the chorus flashing electric bouquets; "Confidences," by George Murphy, disguised as the old lady, with many funny antics; "Old Home Town," by Pam Lawrence; Powder and Capman's specialty; "Don't Blame It All on Broadway," by Miss Bailey; "Flower Garden Ball," by Pam Lawrence and Sol Powder and the Broadway Girls.

Miss Bailey had a number of fine costumes for her shapely form, as did Misses Howard, Lawrence and Alton. The chorus worked energetically and all looked well in tights.

The staff: Louis J. Oberworth, manager; A. Jack Faust, business manager; A. E. Nieman, musical director; George Carron, stage carpenter; Louis Luft, property master; Ed. M. Dunbar, electrician; Madame Le Roy, wardrobe mistress. *Mill.*

HONEYMOON MANAGER ARRESTED.

Dave Guran, manager of the Honeymoon Girls, was arrested in Rochester, N. Y., 13, charged with embezzling funds of the Theatrical Operating Co., which owns the show. Jess D. Burns, the auditor of the Operating Co., made the charge against Guran.

W. M. (BILL) HALE REPLACES GURAN.

W. M. (Bill) Hale, the well-known dramatic manager, who successfully piloted Henrietta Crosman shows for a number of seasons, left for Rochester, N. Y., Feb. 13, to replace Dave Guran, of the Honeymoon Girls.

"GOING GREAT!"

Joseph Oppenheimer writes from Indianapolis, Feb. 13: "My show is going great, and pleasing both managers and public. Biz is considerably better than the first trip over the circuit. Yours, etc., JOE OPPENHEIMER."

SPRINGFIELD OUT, HOLYOKE IN.

Commencing Feb. 23, the Columbia Circuit shows will play Shea's, Holyoke, Mass., instead of the Gilmore, Springfield.

SEVERAL requests have been made for the whereabouts of the members of the late Sunshine Girls Co. Answer: Most of the chorus girls have joined other wheel shows; Pete Curley is offering a tabloid over the W. V. Association time; Chas. Falke is playing the Sullivan-Considine time; Bella Belmont is offering her single specialty, playing around Chicago; Louise Pearson is with the Girls of Starland; Chas. Raymond is making a decided hit with the Bon Tons; Sam Lewis is with the Parisian Beauties; Hank Goldenberg is in advance of the Herk Shows.

WASH MARTIN, the well known manager, has been confined to his bed for several days with a slight touch of rheumatism, but is well on the way to recovery.

WILL J. KENNEDY, the popular comedian, featured this season with the Girls from Starland Co., was tendered quite a surprise on Thursday night, Feb. 12, at the Empire, Albany. A party of three hundred ardent admirers of Mr. Kennedy journeyed down from his home town, Hoosick Falls, and attended the performance in a body. At the finale of the first act the real surprise was sprung. The curtain was raised with the entire company on the stage, and a committee, Messrs. Johnson, Canfield and Clare, delegated by his friends, called Mr. Kennedy to the footlights and presented him with a handsome diamond stickpin. Cash Johnson made the presentation speech most creditably, and Mr. Kennedy, who was overcome with surprise, finally collected himself and acknowledged the gift, responding in a most befitting manner.

The Trocaderos will play the Summer run at the Columbia, New York.

THE SOCIAL MAIDS.

COLUMBIA, NEW YORK, FEB. 16.

Described as the World's Greatest Grotesque Eccentrics, Etta Pillard and George Stone are featured in this company, which is cast as follows:

Bum Sykes	George Stone
Bud Sawyer	Billy Baker
Ludwig Krause	Billy Foster
General Plazazza Captain Jacy Flynn	Marty Seamon
Will Power, Krause's secretary Lieutenant Murphy	Jack Pillard
Mrs. Ludwig Krause	Jessie Hiatt
Vera Goodfellow	Grace Haley
Ima Goodfellow	Lucilla Haley
Marie, Krause's daughter	Etta Pillard

Show Girls—Maude Hamilton, Marguerite Morrison, Helen Sherman, Lenore Southard, Ida Long, Edith De Ferris, Nellie Leroy and Sadie Galvin.

Mediums—Lillian Florence, Grace Willard, Nellie Lawless, Evelyn Howard, Fern Ferrier, May Frederick and Bobbie Venus.

Ponies—Belle Belmont, Estella Silveira, Rena Nathan, Jeanette Wellman, Estelle Wilmott, Kittie Howard, Dottie Burk and Jean Hulstad.

Both Miss Pillard and George Stone were at their best Monday night, and never seemed to get through showing new tricks, Miss Pillard starting in with her high kicking and finishing with flip flaps and turnovers in profusion.

Billy Baker was an able side partner to Geo. Stone, as the assistant sailor and tango teacher. Billy Foster, in an extremely un-German like make-up was a funny Dutchman, and furnished many laughs.

Marty Seamon looked well as the general, also as the captain, and sang well in his number with Miss Pillard. Josie Hiatt appeared to advantage as Mrs. Krause, and Grace and Lucilla Haley, as the Krause nieces took care of their roles and their songs.

A number of new songs have been added lately. The list includes: "Daddy Come Home," "Happy Little Country Girl," "Happy Sailor Boy," "Mason Dixon Line," with a great dance by Stone, Pillard and Baker; "Rebecca of Sunnybrook Farm," by Miss Hiatt; "Daisies Won't Tell," with plenty of business; "Crying Just for You," the effective coaxer by Miss Pillard and Mr Seamon; "On the Road to Mandalay," by Grace Haley and a rousing chorus; the musical specialty by Stone and Baker, and the "International Rag," with appropriate costuming, by the entire company.

The second act, on board ship, introduced Miss Pillard as a cabin boy, and as such she cut loose when it came to her number, "Dancing Around and Around." Other catchy bits were: "This Is the Life," by Miss Pillard; "Old Fall River Line," "Good Ship Mary Ann;" a piano specialty, by Mr. Stone, with funny business, aided by Baker and Foster; a funny walk around and salute to the captain; a fake quartette, with clever trombone imitation by Mr. Foster.

Some handsome gowns were shown by the ladies, and the chorus was well behaved and full of action. The Four Haley Sisters offered a neat singing specialty with fine harmony, and some enjoyable clowning by the contralto.

The staff: Burlesque Producing Co., owners; Hurtig & Seamon, managing directors; Robert J. Cohn, manager; Joe F. Lewis, business manager; George Stone, Stage director; Peter Petersen, musical director; Ed. C. Dart, master mechanic; Milton Lowe, electrician; Herman Gross, property master; Mae Frederick, wardrobe mistress. *Mill.*

A TRIP TO PARIS.

Harry C. Lewis' A Trip to Paris is the show that replaced the Sunshine Girls in Chicago, Ill. The cast at the Gotham remains the same as when reviewed in the Windy City. Geo. Rehn and Marjorie Lake hold down the principal roles. Rehn is an Irish comedian of exceptional ability, being gifted with a natural sense of humor. Marjorie Lake, in the prima donna role, has magnetism and a phenomenal baritone voice. During the entire show Miss Lake was welcome.

Cash Knight gave a capable performance in the German comedy role.

Grace Wolfe, a newcomer to burlesque in the East, danced well and put over her songs in good form as the soubrette.

Henry Long, in character parts, was up to the standard, as was Wm. Wintenhoff and Rose Rehn.

The production is nicely equipped. The chorus are all good lookers with good voices. The Carlton Sisters and Marjorie Lake are the olio features. Herbert Beyersiedt, the leader, played several selections on the violin, and proved to be a musician of rare ability. *Otto.*

May Walsh has replaced Helen Eley with the Girls of the Gay White Way.

Vic Casmore and George Douglas go with Ben Welch's Show next season.

SOME tall hustling had to be done by companies to make the stands for opening matinees on Monday, on account of the storm. The Bon Tons missed the matinee at the Murray Hill, and the Broadway Belles' stuff arrived late at the Star, Brooklyn.

THE TAXI GIRLS, at the Columbia, New York, next week, will include: Joe M. Fields, Princess Luba Meroff, Marty Ward, Edna Green, John Bohlman, Lynn Cantor, Frank Harcourt, Chas. Jansen and Nellie Lockwood.

ETHEL MARMONT is a niece of Ed. Lee Wrothe, and her capable work and rapid rise in burlesque is due to her natural talents.

MAY WALSH replaced Helen Eley with the Girls of the Gay White Way Co., at the Murray Hill, Feb. 7.

HARRY STEPPE, the clever Jew comedian with Harry M. Strouse's Girls from the Follies, is signed with the above manager for two more seasons, to be featured. Harry Steppe and His High Life Girls will be the billing.

MAY EARL, late of the Girls of the Gay White Way Co., has forsaken burlesque, and is now making a decided hit in one of the principal parts with Al. Rich's one night stand show, "Brewster's Millions," now playing through Pennsylvania.

BOBBY BARKER, late of the Parisian Beauties (Progressive), is now located in Kansas City, producing musical tabloids, in partnership with Fred Horton.

BEGINNING March 2, the Honey Girls will make an entire change of cast, at the Trocadero, Philadelphia, Pa. Snitz Moore, Mabel Clark and Joe Mills will replace Barrett and Dunn, Tom Barrett and Ma Belle. Flossie McCloud will remain with the show in the prima donna role.

HARRY FEINBERG, formerly in advance for Lou Talbot's Eva Mull's Show, is now billing and pressing it for Morris Wainstock's big Progressive outfit.

CAPACITY business was reported at all the Miner houses for their big Fiftieth Anniversary. Extra attractions were introduced at each house, and elaborate souvenirs were given to everyone who attended.

MEYER HARRIS is booked solid over the Loew time, introducing his act, "The End of the World." Meyer goes with Al. H. Woods next season.

IN THE death of Fred Wyckoff, the comedian, burlesque lost one of its most capable performers and writers. Fred was one of the best liked fellows in the show business, his yearly mirth budget afforded amusement to hundreds in show business, and his loss will be felt for many a day in burlesque circles.

HARRY LE VAN has signed with Joe Oppenheimer for his Fay Foster Show for next season.

PAM. LAWRENCE was a hit with the Broadway Girls at the Columbia last week, for her rendition of rag ditties.

JIMMY CONNORS, the new straight man with Geo. P. Murphy's show, at the Star this week, is getting much news space devoted to him.

THE employees of the Star, Toronto, Can., gave a banquet to the members of the Follies of Pleasure Co. during their run at the Star house.

HARRY GARLAND AND THE STANDARD TRIO are making a decided hit with the Cabaret Girls, and will remain with the show until the end of the season.

Carnivals.

SOLOMON & DORMAN LIBERTY SHOWS.

BY WESTERMAN.

That the Liberty Shows will take the road bigger and better than the season before is very evident from the amount of building and repairing that is going on at Winter quarters, at Braddock, Pa. Last season was the first season for this organization, the show was one of the most complete and best extant.

George F. Dorman is one of the first carnival secretaries, he has grown up with the business, he has served in an official capacity under such managerial celebrities as the Ferraris, Gaskill, Mundy, Bostock, Krause, and others.

In his many years in the business he has made innumerable friends, and is one of the few showmen that is spoken well of by everyone, and is called friend by all.

George last served as secretary and treasurer for Ben Krause, where he spent nearly four years. Ben Krause unselfishly credits George for thoroughness and success of the Krause Greater Shows.

Sam Solomon is well known as one of carnivaldom's most successful general agents.

When these two gentlemen joined hands and styled themselves the Liberty Shows, they formed one of the strongest combinations in the business. When they announced their intentions of organizing the Liberty Shows carnivaldom looked on with much interest. They were successful in landing some of the best show and concession people in the business.

Those who were with the show last season were highly successful, and have signed contracts for the coming season. Mr. Dorman has received letters from scores of others who wish to join for the coming season. Judging from the class of the independent shows, and those owned by Solomon & Dorman, it will be one of the season's representative organizations. One thing that makes this show desirable is the fact that there are no girl shows or gambling in any form tolerated.

The line up will consist of three rides, ten shows and thirty-five concessions. Matt Gay has been re-engaged as free attractions. Gargana's Royal Italian Banda Roma will again furnish the music.

The executive staff will be as follows: Geo. F. Dorman, general manager; Sam Solomon, general agent; Geo. W. Westerman, press and special agent; G. J. Rise, secretary; H. L. Hamilton, special agent; Frank Haley, general announcer; Clyde W. Cass, superintendent of lot.

LACHMAN SHOW NOTES.

BY O. M. HUNT.

We left San Antonio, Sunday A. M., Jan. 18, for Kerrville, Tex., with three baggage cars, and Mr. Lachman's private car. Reached Kerrville at noon, unloaded and set up that afternoon. Opened Monday to good business, which lasted all the week, the weather being ideal.

The outfit consists of four shows, and ten concessions.

The shows are: Lukens' animal show, Lachman & McKenna's Ten-in-One, Wright's "Trip to the Moon," and "Tiny," the midget, under the management of De Kreko Bros.

The outfit is clean and legitimate in every detail, and is sure to win under the management and direction of the genial Dave, who knows from twelve years' experience the real route for Winter carnivals in Southern Texas.

Arrived in Boerne, Tex., Monday, 26, and opened Tuesday night, to a good business. Mr. Lachman went to San Antonio Monday P. M., and J. N. Wisner brought him to Boerne Tuesday, in his automobile, accompanied by Wm. Judkins Hewitt (Red Onion), W. W. True, Herbert A. Kline, Walter K. Sibley and Fleece Bernard.

Col. Wisner entertained the party at Ye Kendall Inn. At dinner Prof. Henley's Band, from the shows, furnished the music. The party bought tickets to all shows, and played every concession, leaving for San Antonio at 4.30, after having spent a most enjoyable day.

We opened at Pearsall, Tex., Tuesday, Feb. 3. Winter carnivaling is all right if you keep down to Winter size.

DOC ALLMAN IN CHICAGO.

Most all of the tent show folks of America have, at one time or another, favored the Western Bureau of THE NEW YORK CLIPPER, in Chicago, with a call, but Doc Allman, one of the few who had not already paid his respects in person to THE OLD RELIABLE, honored us on Tuesday, 10, in company with Al. Lotto, the well known concessionaire, who has been identified with a number of America's leading carnival organizations.

Doc Allman is a typical type of the young American showman, full of snap and ginger.

According to Doc, the Allman Bros.' Big American Shows will open in Lawrence, Kan., about the first of May, and it is their intention to play the Northwest territory. There will be nine high class shows featured with the aggregation, and the outfit is to be carried on eighteen cars. The Allman Bros. own all of their rolling stock, all of the riding devices, and two of the latest improved portable electric lighting plants.

Al. Lotto will have eight concessions with the Allman Bros.' Big American Shows, his second season with this organization. C. N. ("Dad") Farley will have his monster pit show with this attraction again, and this season it will be under a top 30x170. E. O. Meyers, the noted band director, has been engaged to furnish the music, and will have a big musical organization under his supervision. John P. Martin will be the secretary and treasurer. C. N. Farley will be the assistant manager of the shows on the lot.

THE Metropolitan Shows will open March 7.

E. C. TALBOT, who enjoys a world-wide reputation in the carnival business has been engaged as general contracting agent for The World at Home, a new carnival aggregation which is being projected by J. Frank Hatch, Rube Deigarian and Joe Bauman, with general offices in *The North American* Building, Chicago.

WEIDER AMUSEMENT COMPANY.

The Weider Amusement Company advise that a number of promising dates have already been contracted for, including: Jackson and Portsmouth, O., and Huntington, Parkersburg and Wheeling, W. Va. Prof. Fred Meeker, who will again direct the famous All-American Band, visited Mr. Weider at his home in Coalton, O., recently, and reports everything going along smoothly.

Many promising attractions have been booked, and this season's show is expected to greatly surpass that of any previous year. As in former years, the ever-popular "Pop" Weider will have full charge of everything, being assisted by a corps of clever carnival men.

NOTES FROM THE WASHBURN SHOWS.—The main offices of the Washburn enterprises in the Knickerbocker Theatre Building, New York, are a constant scene of activity. Mr. Washburn, himself, is a frequent visitor, but the Washburn Theatre at Chester, the direction of his various "Uncle Tom's Cabin" companies, and the necessary superintendence of the Spring preparations at Winter quarters, monopolize most of his attention. Manager Walter Brownlee, in charge of the main office has been kept busy, signing up new feature and free acts, musicians and concessionaires, besides entertaining other numerous visitors. Among the latter, last week, were: Sam Gumpertz, John G. Robinson, Frank A. Robbins and R. Deigarian. The popular Isidore Fireside (Murphy), whose cook-house was one of the big money-makers with the Ferari Shows last season, has ordered an entire new outfit of tents, tables, ranges and steam tables for next season, and has engaged a full force of expert Japanese help, which will be divided between the "Midway Restaurant" and the new and palatial dining-car, Chester. The car *chef*, Matsuda Harakichi, was "discovered" by Mr. Fireside on his recent California trip. B. Liddall (English), another energetic member of the Ferari forces last season, and who has a national reputation as a money-maker, is among the recent engagements. Jack Smith is busily preparing his new line-up of concessions, and is a daily visitor at the offices. At the Chester Winter quarters, the entire force of carpenters and painters are at work building and decorating the new and elaborate fronts, under the personal direction of Henry Hawkins, the well-known English artist. The newly completed flats and stock cars have just arrived, and are side-tracked at Chester, while the recently purchased wild animals are in process of training in the steam-heated quarters.

Circus News.

HEBER BROS. NOTES.

The Heber Bros.' Circus, Wild West and Menagerie headquarters is on the rush for opening week. The executive staff of twelve are busy in their various departments. New wagons, cages and truck autos, chariots, etc., will surely shine. No old acts, everything new this season, and believe me, they will be up-to-date and on tap to the music and no mistake. Larger tents, increase in seating capacity. Aerial acts, tumblers, wire artists, cloud leapers, troupe of funny clowns, numerous and new creations in wild animal acts and Wild West will be extensively featured.

Reginald C. Heber Sr. organized this circus about thirty-five years ago, in Syracuse, N. Y., and played the territory covered by Ringling Bros., Barnum & Bailey, Van Amburgh, and many others.

He moved his show and family to Columbus, O., and as fast as his sons graduated from school and College they assumed different positions of responsibility on the show.

We will exhibit one solid week in Columbus, matinee each day, the latter part of April and the first of May.

We enlarge every department every Spring, and this, without doubt, is one of the fastest growing shows in existence to-day.

Complete roster: Manager, Reginald C. Heber; assistant manager, R. F. Heber; treasurer, E. R. McKinney; secretary, H Harrison; auditor, Louis Johnson; general agent, Benj. C. Heber; special agents, Robert B. Congdon; press agent, Francis McKinney; manager of side show, Andy Anderson; equestrian director, Rollo H. Heber; general superintendent, Jacob Ingram; superintendent privileges, Jesse L. White; musical director, Reginald Franklin; superintendent reserved seat tickets, Daniel Murphy; superintendent canvas, Earl Mead; master of transportation, Geo. T. Heber; boss hostler, Joe Adams; superintendent commissary department, Fred Glover; superintendent lights, Harry Ross; superintendent properties, Earl Parker; superintendent ring stock, Peter Owens; superintendent working crew, Dick Joyce; twenty-four hour agent, Earl Edwards; boss carpenter, E. E. Graves; superintendent animals, William Bryce; blacksmith, James Fields; manager advertising car No. 1, Phillip J. Strauss; checker up, Fred Norris; legal adjuster, Leslie Warren; announcer, Al. Davis.

Show opens at Columbus, O.

E. M. JACKSON, press agent of the Sells-Floto Shows, sends the following: "A man calling himself Charles McDonald, and representing himself to be a contracting agent for the Sells-Floto Shows, is working a queer game in the West. In Pocatello, Ida., McDonald got prices on hundreds of pounds of meats and other provisions, O. K.'d an old bill against the Buffalo Bill Wild West and Pawnee Bill's Far East Shows, and ordered that it be sent to the Sells-Floto Shows Company for payment. The Sells-Floto Shows Company has nothing to do with bills contracted by the Buffalo Bill-Pawnee Bill Show, and Buffalo Bill's appearance with the Sells-Floto Circus is that of a 'star.' Charles McDonald is not connected with the Sells-Floto Shows in any form. He is an impostor and should be arrested. All of the representatives of this circus carry credentials which display very fully their connection with the attraction. McDonald has neither credentials nor any right to contract anything for us. His arrest as an impostor will be welcomed by us, and following his arrest we will speedily prosecute."

SAN ANTONIO CIRCUS NOTES.

Gentry Brothers' Shows Nos. 1 and 2 are having a thorough overhauling at their Winter quarters here at the fair grounds. Every detail of the re-construction is being done under the personal direction of H. B. Gentry, who announces that the Gentry Brothers' Shows, No. 1, will be a twelve car organization, and will probably open the season about April 15, while the No. 2 will be a four car organization, and will probably open about April 1. The staff of each being the same as last season.

Mr. Gentry informs THE NEW YORK CLIPPER correspondent that all of the painting and gilding is nearly completed, and that work on the cars will start shortly and will be rushed to completion as fast as the weather will permit, and the breaking of new acts is progressing nicely and that all of the animals are in perfect health.

All new canvas will be used this season, which will come direct from Cincinnati, O.

W. W Gentry recently arrived at Winter quarters from Hot Springs. Frank H. Gentry has been on a hunting trip through Texas.

W. E. Wells has returned from a six weeks' stay at Hot Wells, Tex., very much improved in health. Among the others in Winter quarters are: John Schmidt, the steward; William Carpenter, the boss hostler; H. C. Bruner, the treasurer of the No. 1 shows, and Roy Rush, the equestrian director of the No. 2 shows.

All told there are thirty-two workingmen at the Winter quarters, and the painting is in charge of Don Conway, who has been with Gentry Brothers a number of seasons.

Everything does, indeed, look bright and active, and H. B. Gentry says he will remain in San Antonio until the conductor hollers all aboard.

Charles E. Redrick and Margaret Redrick are now touring with Moredock & Watson's Minstrels. They announce that they will be with the John H. Sparks Circus this season.

J. C. Miller, of Bliss, Okla., passed through San Antonio last week, *en route* to El Paso, where he will complete the arrangements for the final shipment of the properties recently purchased from General Marcardo, which amounted to one hundred car loads in all. This acquisition on the part of the Miller Brothers closes one of the biggest deals ever made for properties to be used for show purposes. J. C. Miller informs THE NEW YORK CLIPPER correspondent that it is the intention of the Miller Brothers & Arlington's 101 Ranch Wild West to present a mammoth Mexican War spectacle in connection with their Wild West at the Madison Square Garden, New York, in April. Negotiations are under way to secure the Miller Brothers to produce "The Seige and Fall of the Alamo," moving pictures, which will be put on shortly by a San Antonio corporation.

MRS. BAILEY'S WILL REVERSED.

By verdict of jury in the Supreme Court at White Plains, N. Y., the will of Mrs. James A. Bailey was broken. Unless reversed by a higher court, Mrs. Anna Ovabel Hutchinson, sister of Mrs. Bailey, will receive part of the estate instead of a mere income.

The will named J. T. McCaddon, Theo. F. McCaddon and Mrs. Lillian Harper as heirs.

Undue influence was charged by the complainant.

WELTON A SUCCESS.

Richard Pitrot received the following cable from Mexico, Feb. 11: "Show great success. Circo Welton."

Incidentally Mr. Welton is sending for more acts.

J. J. RICHARDS will have the big show band with the Ringling Show again next coming season.

ANSWER to sympathetic inquirer in regard to Jim O'Neill staying in Texas.—No, dear reader, the Texas laws do permit one to leave the State even after they have been in Texas as long as Jim has, but Jim's reason for not going is Mrs. Jim O'Neill, and anyone who has had the pleasure of playing Taylor, Tex., and meeting the lady, will agree that it is the best reason in the world.

NOTES FROM RENTZ BROS.' CIRCUS.—We are a real Sunday school troupe. No stores with our aggregation, and nothing stronger than ginger ale in the privilege car. We have built up a clean name in the last two years. We are trying hard to get open by April 11. Our performing ponies, dogs and high school horses are now playing vaudeville dates, and our unridable mule causes a riot at every performance.

J. R. RICHARDSON, who will direct the big show band with the No. 2 Gentry Show the coming season, is now enjoying a rest at his home in De Valls Bluff, Ark., after spending a few weeks in Memphis, Tenn.

CHAS. W. FOSTER has been engaged by Lew Graham as orator and ticket seller with the Ringling side show.

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ANSWERS TO CORRESPONDENTS.

DRAMATIC.

MRS. J. M. C., Roxbury.—James A. Bailey (born McGinness), the great circus man, died April 11, 1906, aged fifty-nine years. His widow died March 11, 1912.

A. R., Goshen.—The same man.

B. F., Ardsley.—1. Watch our route list each week. 2. It opened in New York, but is now on the road.

G. L. M., Martinsburg.—Bert Williams is playing vaudeville. Watch our route list each week.

A. W. B., Thomaston.—He is not playing at present.

P. B. Co., St. Louis.—We do not know present address of party. Address him in care of this office and we will advertise letter in CLIPPER letter list.

M. G. F., Ephrata.—The play is unknown to us.

MRS. E. H., Lima.—1. The American Play Co., 1451 Broadway, New York, can probably supply your wants. 2. We presume you can obtain the book from any leading book store.

J. C. P., Springfield.—We have no means of knowing.

A. A., Chicago.—1. He died May 9, 1913, and the notice appeared in CLIPPER dated May 24.

CARDS.

G. P. R., San Jose.—Judging from the wording of your query, neither party attempted to count out as the points were taken, but waited till the deal was played. The result is therefore a tie. The points count in this order of precedence: Big Cassino, Little Cassino, cards, spades and aces. P gets six of his seven points and R gets one of his four points, irrespective of aces. No one ace takes precedence over another, and the fact that P only needs one ace to win and R needs three aces to win does not alter the case.

J. H. J., Deer Park.—Four 4s and a 3 count twenty.

FIELD TO REJOIN SHOW.

Al. G. Field, who has been in this city for nearly a month making preparations for next season's production, will rejoin his company at Wilkes-Barre, Pa., for the Western tour.

It has always been Mr. Field's policy to "never put off until to-morrow what can be done to-day," as it were; by which we mean that long before his competitors have made arrangements for the forthcoming season his show is practically ready for rehearsals.

With but a very few exceptions, his company is all engaged, and the wardrobe, scenery, electrical effects and music are now nearly ready.

This has been Mr. Field's biggest season, in point of gross receipts, since the inception of the organization, but the profits have not been so large, owing to the excessively high cost of all commodities.

But notwithstanding the steady and undiminished flow of gold to his coffers, Mr. Field impatiently awaits the day when Wm. Walters' Gold Band plays "Auld Lang Syne," thus signalising the last day of the season, when he immediately hies to his farm near Columbus, O.

Apropos of the farm, some alleged humorist recently took away the word "Maple" over the orchard gateway and substituted "Minstrel" instead, making it read "Minstrel Villa."

If he had any idea whatever that in so doing he would anger Mr. Field he made a miserable guess, as all the money this famous burnt cork impresario ever made is due entirely to minstrels and minstrelsy. As a matter of cold fact, Mr. Field was so tickled with the idea that he intended letting it go that way. Mrs. Field, however, decinred otherwise, so once more it reads "Maple Villa," and as such it will likely remain.

◆

PILMORE SELLS TO BUTTERFIELD.

Carrying out plans made last Summer, when he made a lease of the Bijou Theatre, in Battle Creek, Mich., with an option to purchase, W. S. Butterfield, of that city, manager of a string of ten theatres in Michigan, recently purchased the Bijou Theatre property there from J. Dan Pilmore, and with the sale Mr. Pilmore retired from the management of the theatre, and the property will be managed in future by G. A. Beatty, formerly manager of the company's theatre at Saginaw.

Mr. Pilmore has no definite plans other than a long rest on his two hundred and eighty acre ranch in Ogemaw County.

"WILLING WALTERS."

No one man nor any one thing can make a success of any show, but William Walters, directing his Gold Band for the past few seasons with Al. G. Field's Minstrels, does as much for the success of that famous organization as any one individual can do.

Mr. Walters, who is immoderately modest, was once of that sterling musical act, Howe, Wall and Walters.

◆

GILBERT-SULLIVAN REVIVAL.

The Shubert and Brady company includes: De Wolf Hopper, Alice Brady, Gladys Caldwell, Sara M. Edwards, Maude Mordaunt, Arthur Aldridge, Arthur Cunningham, Herbert Waterous and John C. Thomas. The company will play the Majestic, Brooklyn, next week.

OUT OF TOWN NEWS

CINCINNATI.

One shadow flashed across the tableau of Thespian prosperity when the Orpheum Players wrote "finis" for the season at the last performance of "The White Sister." The decision was reached after rehearsals of "The Third Degree" had begun. Managing Director J. Herman Thuman gave as the reason of the action: "Lent is at the door, and Lent is no favorable season for the theatre, so it was deemed good business to conclude the season this week." All Orpheum Players will be released from the hill top engagements. The Orpheum is to re-open as a motion picture house, under the direction of G. G. Hettesheimer.

GRAND OPERA HOUSE (John H. Havlin, mgr.)—David Warfield comes 16, for a revival of "The Auctioneer." "The Lady of the Slipper" proved superlatively pleasing. It was magnificently staged—a beautiful lot of nonsense, with Elsie Janis and Montgomery and Stone as the leading lights. Dave Abrahams and his animal representations were fine. Others in the cast, fully capable of interpreting the fairy roles, were: Douglas Stevenson, Eugene Revere, Robert Rogers, Louise Mackintosh, Violet Zell and Edna Bates. The chorus is pretty and nimble. Julia Sanderson, in "The Sunshine Girl," 23.

LYRIC (M. T. Middleton, mgr.)—Wm. A. Brady's production, "The Family Cupboard," is underlined 15. "The Whip" proved an old-time melodrama that recalled the days of "The Lights of London" and "The World." It was a rare treat to see the parade across the stage of the entire cast while the villain and adventuress were hissed, and the hero and heroine cheered. Big houses really enjoyed the respite. Erle Mayne was a cigarette-devouring, deep-eyed conspirator who, as Capt. Sartoris, was a veritable human smoke-house. Hilda Honiss made a very pleasing Lady Di, and Saba Raleigh was sufficiently calloused as Mrs. D'Arquila. When the gallery gods hissed her ungallantly she tossed a kiss among them. The cast was good all through, and possibly the ones who were in greatest popular favor were Tom Lambert and the Hon. Mrs. Beamish, interpreted by John L. Shine and Able Eeden. Kolb and Dill are due 22, in "Peck o' Pickles."

B. F. KEITH'S (John F. Royal, mgr.)—Will Cressy and Blanche Dayne are the tip-toppers 15, in the new Cressy playlet, "The Man Who Remembered." Others: Travilla Brothers and their seal with the human brain; Prince Lai Mon Kim, the Chinese tenor; Robert L. Dailey and company, in the sketch, "Our Bob;" the Three Bohemians, Amoros Sisters, the Wartenberg Brothers, Bissett and Scott, and Lola Merrill and Frank Otto, in "Her Daddy's Friend." Cincinnati in motion pictures.

EMPRESS (George F. Fish, mgr.) — "Circus Days" is the headliner 15, presented by Nat Ellis, Ella Nowlan and their company. Others: Porter J. White's presentation of "The Beggar;" Demarest and Doll, in "The Man, the Girl and the Piano;" Bijou Russell, Great Johnson and Tas Weatherford. Motion pictures.

WALNUT STREET (W. F. Jackson, mgr.)—Wm. Anthony McGuire's play, "The Divorce Question," comes 15, after a week of "Oscar and Adolph." Charles O. Rice and Fred M. Cady were seen as the two cartoon characters, and with Gypsy Lawrence, as Diane Dillpickles, were in laughable evidence. Ollie Janis was the brightest little star in the constellation, and she made a hit with "I'm in Love with a Movie Man." Charles R. Haight was Skyrock from Mars. Esther Joy was Sue, Adolph's daughter. Tremendous business. Eugenia Blair, in "Madame X."

GAYETY (Larry Nelms, mgr.)—Dave Marion is due 15, with his own company, in "The Land of the Impossible." Lillian Brennan, who has voice as well as beauty, led the Beauty Parade through two enjoyable acts of "local color." Elsie Meadows as Carita, cabaret performer, Joe Phillips, James Howell, Harry Fields, George A. Wood, the Countess Rossi, George F. Hayes and Martha Stuart, were all in the thick of the performance. Good business. Mollie Williams arrives 22.

ORPHEUM (J. Herman Thuman, mgr.)—The Orpheum Players said "Good-night and good-bye" 14, when the curtain fell on the last performance of "The White Sister." It marked the unexpected close of the season at the hilltop house, and another chapter of its stormy history is thus abruptly ended. Lillian Kemble was Sister Giovanna, and Charles Gunn was the swain. J. Irving White was impressive as the cardinal. Daniel Matthews had the ungrateful role of Countess Chiaromonte.

OLYMPIC (McMahon & Jackson, mgrs.)—Gladys Sears, with Taylor's Musical Comedy Co., the Tango Girls, arrive 15, presenting "The Girl from Jacks" and "Casey in Society." The High Life Girls did splendidly last week, offering "Frolics at the Beach." Florence Munroe scored big in her "Bathing Girls" song. Ambark Ali, as "Bumpsy" aided in the joy of living. Jules Jacobs was a great old Duke of Monte Carlo. Michelini Panseth's Apache dance was distinctively good. May Fleming, Grace Nelson, Eva Lewis, Alice Brophy and Jennette Singer were girls not overlooked. The Happy Maids arrive 22.

GERMAN (Ernst Otto Schmid, mgr.)—The German Theatre Co. will offer "Mary Magdalena" 15.

STANDARD (John J. Black, mgr.)—John J. Black's stock will be in evidence 15, as the Kentucky Belles, featuring Mlle. Marcie, the snake and Oriental dancer. "A Bad Bargain" and "How He Won Her" will be presented. Last week, the Ramblers put on "The Title or the Man" and "Back on the Old Job." George Ward and John J. Black were in cheerful evidence, while Shirley Ward was the bright feminine light. Ad. Wolgast, the light weight fighter, was seen in sparring bouts with his Milwaukee sparring partner, Jack Andrews.

EMERY AUDITORIUM.—The Cincinnati Symphony Orchestra will give concerts 13, 14, with Julia Culp as soloist.

HEUCK'S OPERA HOUSE, LYCEUM, CENTURY, PEOPLE'S and FAMILY, old combination and vaudeville houses, are offering motion pictures.

NEWS PICK-UPS.

MARTHA STUART, as Mrs. Irma Belle, was one of the hard hitters of "The Beauty Parade."

ANNA HELD was the comet that outshone all the lesser stars at B. F. Keith's. The fair Anna had her cream baths, went to the Zoo, and had her picture taken feeding the lions and graciously smiled during the ovations which marked her every appearance.

MARIE LO and her bunch of Dresden Dolls gave a corking good act at B. F. Keith's, one of the out-of-the-ordinary sort.

JULIAN ROSS made good at the Empress in his Hebrew monologue.

MARIE HUGHES' debut, at Music Hall, as soloist at the fourth "pop," probably opened the door to greater things for the young singer, who has a fresh, clear, coloratura voice.

JOSEPH O'MEARA'S pupils gave an evening of recitation and comedy at the Odeon. In "The Piper's Pay" Nellie Gilbert, Gretchen Morris, Hellen Campbell, Mary O'Neil, Ada Murphy, Camilla [illegible] Weinstein and Minnie Bodeman, took part.

CLAIRICE VON FRANTIUS (Sabaret), the dancer, and Jose Florido Garcia, got several columns on the strength of their announced wedding here. They got the license all right but didn't use it.

A LOT OF Wellesley Girls ushered at the Orpheum at a benefit performance for their old college.

CHESTER RICE came ahead of David Warfield.

BLANCHE FISHER, a cousin of Pauline Frederick, the "Zuleika," in "Joseph and His Brethren," made her debut in a speaking part during the Cincinnati engagement. She was cast as Tamai, chief maid in waiting to Zuleika.

MAE DOWLING, who came here to herald the coming of "Fanny's First Play," was hurried on to Cleveland by a change in the original route.

JOHN G. ROBINSON'S elephants started on a tour of the Sullivan-Considine Circuit at Ft. Wayne. They played the Empress week of 22.

ADELAIDE D'VORAK, the fancy skater, is a card at Music Hall Rink.

INEZ FENNELL, a Walnut Hills Girl of eighteen, is wearing Cincinnati's first tango medals, won at a contest at Orpheum Winter Garden.

J. J. MURDOCK, of the B. F. Keith staff, dropped "in and out." It took him less than six hours to put his O. K. on the Cincinnati situation as directed by John F. Royal.

ADOLPH HAHN, Marcian Thalberg and Alma Beck were greeted by a delighted crowd in the Hotel Gibson ballroom. Harold Morris was the latter's accompanist.

THE Olympic is playing for the fair sex, and are printing coupons in their newspaper ads. which with ten cents, pays the admission fee of a lady at the matinee, Sunday excepted.

J. HERMAN THUMAN is entirely out of the Orpheum deal, and it is now said that Carl Dietz may be manager of the Orpheum Players in the Fall of '14. Many Cincinnatians believe Manager Thuman erred in not popularizing his matinees, and charging a quarter all over the house.

MANAGER T. AYLWARD is making great preparations for the coming of "The Garden of Allah" to the Grand.

THE LYRIC THEATRE is conducting a prize contest for a program cover design. The prize is $25, and the contest closes March 15.

JULIAN ROSE'S bride, a pretty little woman who nursed him back to health at Carlsbad, saw her husband in his act at the Empress. She couldn't understand what "Levinsky" said, but she is fast learning English.

MARK PEMBERTON arrived to tell of "The Family Cupboard."

ANNA HELD told a curious newspaperman that there was nothing doing in the Cupid line with her, and added, "I'm never going to marry again."

FRED STONE enjoyed a visit to Bob Stickney's School of Circus Riding, on Walnut Hills, and took a lesson in the art from Emily Stickney.

ARTHUR MIDDLETON was soloist at the second concert of the Orpheus Club, 12.

THE old bill room of Heuck's, on Bremer Street, has been abandoned, and "Jimmy" Day has moved all his lithographic treasures to a room in the Lyric—his new headquarters.

JENNIE MANNHEIMER is home after a successful series of readings in New York.

Birmingham, Ala.—Jefferson (R. S. Douglass, mgr.) "Within the Law" (return) Feb. 16-18, Stratford-on-Avon Players 23, 24.

BIJOU (M. L. Semon, mgr.)—The Beulah Poynter Stock Co. is pleasing large audiences at this house, and their engagement promises to run well into the Summer. For week of 9, "St. Elmo" was the attraction. "The Common Law" 16-21.

LYRIC (M. L. Semon, mgr.)—Gus Edwards' Kid Kabaret was the headliner week of 9. The violin playing of Betty Washington was the feature of the act. Others on the bill were: McCormack and Wallace, De Vine and Williams, Lane and O'Donnell, Jones and Sylvester, Joe and Lew Cooper, and the Three Hedders.

ORPHEUM (M. L. Semon, mgr.)—Bill week of 16: Pietro, Kitner and McClay, Musical Gordon Highlanders, May Melville, and Rice Brothers.

MAJESTIC (M. L. Semon, mgr.)—Dark.

BEST (E. L. Lenhart, mgr.)—The Fox Musical Comedy Comany, in "The Isle of Nowhere," was here 9-14.

AMUSE-U (H. M. Newsome, mgr.) — Refined vaudeville, to splendid business.

ODEON (T. M. Abernathy, mgr.)—Cecilia Loftus, in the film "A Lady of Quality."

NOTE.—The managers of the photoplay houses had a conference recently with the striking operators who have been out for six months, and an amicable adjustment of all differences was made. The musicians who went out in sympathy with the operators are also concerned in the settlement, and are gradually being placed at the various houses.

St. Paul, Minn.—Metropolitan (L. N. Scott, mgr.) "Mutt and Jeff in Panama" had big business week of Feb. 8. "Peg o' My Heart" week of 15, with big advance sale. "The Blindness of Virtue," matinee and night, Sunday 22, and Robt. Mantell, in Shakespearean repertoire, week of 23.

SHUBERT (Frank C. Priest, mgr.)—Business continued big with the Huntington Players, in "The White Sister," week of 8. The offering for week of 15 is "What Happened to Jones."

ORPHEUM (E. C. Burroughs, mgr.)—Business good week of 8. Bill week of 15: Six Musical Cuttys, Harry Gilfoil, Ruth Roye, Ben Deely and company, Crouch and Welch, La Toy Brothers and Kartelli.

GRAND (Theodore L. Hays, mgr.)—The Dreamland Burlesquers, with Ed. Johnston and Will H. Ward, to very good business week of 8. Billy Watson's Beef Trust company week of 15, the Cracker Jacks week of 22.

EMPRESS (Gus. S. Greening, mgr.)—Bill week of 15: Dick Bernard and company, Four Quaint Qs, Thornton and Corlew, Will Morris, and Orville Stamm.

MAJESTIC, PRINCESS and STARLAND, pictures only.

GAIETY (Otto N. Raths, mgr.)—Bill week of 15: Gnistat Duo, Morris and Sherwood, Charles Edenberg, Melvin-O'Neill Trio, Madam Doherty's poodles, De Steffano Bros. and Eni, and Langevin Sisters.

NOTE.—The Gaiety management has procured a twenty-five years lease upon the present site of their theatre and will erect a new, modern vaudeville and moving picture house, to cost $100,000.

Ann Arbor, Mich.—Whitney (Arthur Lane, mgr.) "The Scarecrow," presented by the U. of M. Comedy Club, drew a large crowd Feb. 12. "Damaged Goods" drew to one of the largest crowds this season.

HILL AUDITORIUM.—Carl Flesch, violinist, 18.

MAJESTIC (Arthur Lane, mgr.)—Vaudeville and motion pictures.

ORPHEUM and TEMPLE.—Motion pictures only.

Nashville, Tenn.—Vendome (W. A. Sheets, mgr.) "Stop Thief" Feb. 16, 17; San Carlos Grand Opera Co. 18-21, Stratford-on-Avon Players 25, 26.

ORPHEUM (Geo. H. Hickman, mgr.)—"When Knighthood Was in Flower" 16-21.

PRINCESS (Harry Sudekum, mgr.)—"A Night in Old Heidelberg," the best tabloid seen in this house this season, 9-14. Beautifully staged and dressed. The work of Elmer McDonald, the baritone, and Maggie LeClaire, stand out strong.

LOG CABIN, CRYSTAL, ELITE, FIFTH AVENUE, ALHAMBRA and REX, motion pictures only.

Knoxville, Tenn.—Staub's (Fritz Staub, mgr.) "The Blindness of Virtue" Feb. 16, "Stop Thief" 18.

BIJOU (Frank Rogers, mgr.)—Bill 9-14 included: Effie Yeager and Hugh Goforth, Belle Blanche, the Huntings, Macart and Bradford, Bracks and Derrick, Willard's Temple of Music, and the Bijou Weekly.

GRAND (J. O. Roberts, mgr.)—Tabloid musical comedies are playing to excellent patronage.

MAJESTIC, GAY, REX, GEM and LYRIC.—Motion pictures.

Topeka, Kan.—Grand (Truitt & Maxwell, mgrs.) "The Red Rose" Feb. 23, Rhoda Royal's Indoor Circus March 2-4, Negro Players 7, Mme. Nazimova 9.

NOVELTY (Truitt & Maxwell, mgrs.)—"Miss Nobody from Starland" Feb. 12-14.

MAJESTIC (Truitt & Maxwell, mgrs.)—The North Bros. Stock Co. present "Ten Nights in a Bar Room" week of 16.

ORPHEUM (L. Nathanson, mgr.)—Bill 12-14 included: Tasmanian-Van Dieman Troupe, Capt. Piefard's sea lions, Zadia Le Clear, Bolger Bros., and Ferns and Davis.

GEM, EMPRESS, BEST, COZY, Iris, AURORA and CRYSTAL, pictures only.

NOTE.—Paderewski plays at the Auditorium 18.

Hutchinson, Kan.—De Luxe (J. R. Burford, mgr.) General Film Co. feature films and orchestra, to good business, Feb. 9-21, with "What Happened to Mary" series.

IRIS (Fred Savage, mgr.)—Universal Film features, to good business.

ELITE (Clouse & Colton, mgrs.)—Vaudeville and pictures.

PALACE, MAJESTIC and PEARL, pictures only.

CONVENTION HALL.—Evan Williams, tenor in recital, 18.

Muscatine, Ia. — Grand (Chas. Salisbury, mgr.) Blanche Baird's Burlesquers was the attraction Feb. 10.

ORPHEUM (Harvey D. Orr mgr.) — First half week of 9, "Easy Money," and four vaudeville acts.

NOTE.—Leah Kleschna was the opening bill of the beautiful Palace the new photoplay theatre, 4.

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OBSERVATIONS BY JOE HEPP

Live Tent Show News. Circus, Carnival, Wild West Gossip and Comment. Pertinent Paragraphs by our Special Correspondent.

POLITENESS AND COURTESY PAYS IN THE CARNIVAL BUSINESS AS IN OTHER VOCATIONS.

BY PAUL C. BLUM.

Carnival folks should cultivate politeness and courtesy toward their patrons and among themselves, as a business proposition, if for no other reason. Politeness pays—for example, take the wonderful success of the United Cigar Stores. The managers and clerks have to be as courteous to the five cent customers as to the man who spends ten dollars, in order to hold their positions. It is an infallible order that the small spender shall receive as gracious a greeting, and as courteous a "thank you," as the big purchaser. And it has, and is paying the United people a vast financial return, and making them millions of staunch friends.

While there are many men and women in the carnival world of undoubted business integrity, unquestioned veracity and courteous manners, there are too many who descend to deliberate falsehood and the unscrupulous methods of the lowbrowed plunderbund to make an extra dollar—at the same time offending the senses of all well-bred people near them by a profuse but unnecessary use of billingsgate and profanity, instantly lowering the social status of the entire aggregation to that of a lot of high-binders, unfit to be allowed within the limits of any law-abiding community. The self-respecting, high class men and women of the company are classed in the same category as the poor, ill-bred blatant-mouthed ignoramous they have just heard shoot off his misleading hot-air.

Thank goodness there are carnivals where politeness, courtesy and cleanliness of speech and person are fully realized as one of their strongest business assets.

When you see a midway with a lot of employees badly dressed, dirty and unwashed, lounging about the entrances or on the bally-hoo stands, smoking cigarettes, bawling across the midway in an unseemly manner, then you know at once that the manager is at fault. That he is too weak-kneed to promote, by personal example, a proper dignity to his business, or not big enough to create the respectable atmosphere so necessary to carry his enterprise to a final success, and every season sees some of these become a "busted" community.

On the other hand there are some organizations where all things are properly conducted, systematized and run on purely business principles, with respectful politeness shown to their patrons at all times—civil answers to even silly questions. Politeness is catching, and I have seen a kindly answer completely knock out a grouch more than a dozen times in the past season. When one diverts a patron by discourtesy he loses his business. Conversely when you increase the number of your friends you increase your business, thus through courtesy are dollars coined.

The carnival man of 1914 who is a man of principle, cleanly and really ambitious not only to rise in life himself, but to assist those connected with him to do likewise, has to suffer for the faults committed by the unprincipled, blatant bunk-stingers of a few seasons past. All of them of the "Get-Rich Quick" order of humanity get rich by any means. Men who bowed down in adoration to only one thing—*i. e.*, money, or the man who possessed it. They wanted money at any cost of character or business standing. Their motto: "Get money, no matter by what method, but get money." With no thought of right, or others, or of the intense harm they were doing an otherwise honorable business. Look around you and see what has become of most of them now. That will tell any intelligent person the whole story, and it is not necessary to say more on the subject.

Is there any reason on earth why the business methods of a carnival manager should not be as honorable and respectable as those of other lines of business? Is there any reason why his employees and associates should not be as cleanly in dress, habits and speech as those in other walks of life?

Let the manager of the coming season try to keep his contracts with the local people to the letter. Let him pay some attention to the daily habits of his associates and employees. Let his motto be "Courtesy, Politeness and Cleanliness," and at the end of his season reckon what it has been worth to him, not only in dollars, but in social standing with men of affairs where he has visited and in his own self-respect.

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THE REFORM WAVE IN AMERICA, ITS EFFECT ON OUTDOOR AMUSEMENTS.

In San Antonio, Tex., on Christmas Day, at the Gunter Hotel, representative factors of every branch of outdoor amusements assembled at the banquet board, and had an old fashioned Christmas gathering. Good cheer prevailed, and a most enjoyable time was had by all who were fortunate enough to be present.

The showmen were joined by city officials and business men, and the press of the entire State of Texas had columns of matter regarding the affair.

Dear reader, have you ever thought what a wonderful change this dinner made in the minds of the citizens of San Antonio, aside from the fact that it brought the many showmen Wintering in this beautiful city together. It has opened the eyes of the inhabitants of the Lone Star State that show people are not merely moving gypsies, whose only aim in life is to get the money, no matter how, but get it. The outdoor amusement business like everything else has had its setback in its ranks. It has had people who were no respecters of person, but whose only slogan was, get the money. It is no wonder when one stops to think of the class of amusement that has been forced on the public, that for years the showman was met on every hand with suspicion, and was an outcast socially. Success begets success, but it also begets imitations, and it is these imitations that have hurt and put a stain on legitimate attractions. P. T. Barnum was a wonderful showman—he fooled the public, but he did it legitimately. He did not take the public's money without giving them something in return. But as soon as Barnum originated an idea, it was immediately copied by unscrupulous showmen, who made no pretence of surrounding their attractions with an equipment that at least would give the attraction something worth spending money to see.

The carnival field has probably been the best stamping ground for these pirates. When Bostock and Ferari first gave America the carnival they produced a form of amusement that at once became a popular form of amusement. It was novel, it contained all the elements of what the name carnival stood for. But also, once more the pirate stepped in and degraded a project that never should have had a black eye. Ragged fronts, disgusting girl shows, impossible freaks, thieving concessions, broken promises to committees, rowdyism among the employees, until many towns were closed, and carnival companies were forced to play lots on the suburbs of cities. But there were managers who fought these conditions, and season after season have made good every promise to both the committees and the public, until they won the fight.

The real carnival of to-day is a real institution, its staff are business men. There are no questionable attractions. The girl show is a thing of the past. In its place has come real musical comedy, in its cast are some of vaudeville's best stars. The cooch show is refined so that ladies may gaze on this dance without a blush. Gambling concessions have been eliminated. The pit shows have real curiosities, so that the carnival of the future will take its place among the wonders of the twentieth century. Reform has won the day and the gypsy camp will find it a hard road to travel.

Now that State and county fair managers are organized, they demand a standard of excellence that the carnival managers who haven't the goods cannot enter this fertile field. Lodges of all kinds have learned the difference between the real and the false, so that it is but a matter of a short time when once more we will see the day when carnival will be as it should be—clean, moral and entertaining. Every showman who has the welfare of the business at heart should give thanks for what has been accomplished by our friends in San Antonio. They have opened the eyes of Texas that we are human, that we are progressive, that we are benevolent, and, best of all, that we are liberal minded, and unselfish. If every individual showman would take it upon himself to be an example, the day will come when in coming into town, instead of being met with opposition, shows will find a welcome. But to accomplish this we must forget those petty jealousies that exist among ourselves. When you knife a showman you are only knifing yourself. You can spend thousands of dollars in framing a show, but after it opens if your personnel is not mutual in its effort to hold up its standard, like a house divided, it cannot last. Too much care cannot be given to the selection of the people who will surround you. The agent should be of the highest class. A boy can go into a town and promise the organization you are doing business with impossible things, but when you come in with nothing, and expect to do business with an outfit that is at war with itself, you will find that it is poor economy to have an inferior representative and a lot of cheap shows.

The days of framing a show with a lot of paper and a brass band are past. Folks of to-day have been educated that the billing of a show don't prove it is a show. The day of suggestive amusement is gone. It has taken burlesque managers many years to learn this, but they have learned the lesson well, and as a proof that clean shows get more money—the wheel shows get more money to-day than they ever did, and a big per cent. of the seats are filled by women. It is safe to prophecy that in a very few years carnival will take its place at the front of outdoor amusement —it belongs there. It has all the elements that appeal to the working classes, when properly conducted. It enlivens and amuses, but when it is half shod it sickens and disgusts. A little effort on each one's part to emulate the good thing started by our brothers in San Antonio will have the effect of not only making patrons, but making friends. The field is fertile—the harvest should be good, but so long as we let the weeds of discontent grow the crop is bound to be bad. Answer this question: When a man is continually knocking some one to you, don't he become a pest to you? Well, then, the same rule applies to yourself. Make this a rule in life. If you can't boost, don't knock, for remember to the layman, who is suspicious to start with, when you knock you don't knock the individual, but you knock the masses. When you air your troubles in public you don't accomplish anything but censure. We of the show world are a powerful factor, our mission in life is to amuse, *we should be the most beloved people on earth.* This we can be if we will all become a brotherhood of good fellows, and adopt for our motto: *"Be a square guy."*

DR. GROUCH.

MY DEAR JOE—Monday, afternoon, Jan. 26, will be a day in history for me. I went and saw Eddie Foy and his family. Joe, have you ever seen them? I can't say "great act." That ain't a strong enough expression. Say, Joe, I cried, then I laughed, then I cried some more. I remember when I saw Warfield in "The Music Master," but that was fiction. This act of Foy's is real, without looking for sympathy. It just naturally starts something inside of you that keeps getting bigger until it's a big lump and gets in your throat. Gee, but the last edition of the Foy's is cute. Say, Joe, when he cuddles up to his father one can't help but wish he were Foy, and what is more touching than on one of the exits, when Foy kisses them one by one. I wonder if anyone in the large audience saw the act as I did. The proud but unselfish father giving the lie to the scandal-monger of the theatrical profession.

Eddie Foy long ago gained his laurels as a comedian. He has done great things. He has been the successful pivot of many productions, but I dare say that his present tour is the most enjoyable one of his career.

Of late years when one reads a marriage announcement of a stage celebrity, with it comes the question: "For how long?" The press seems to take great pleasure in heralding scandal. They lead the public to believe that actor folks are never real in their domestic relations—that they are temperamental, and all is false. But as one looks at that laughing bunch of Foy joy, he feels so happy that among our theatrical stars there is an Eddie Foy. I wish that I could convey to the readers of THE OLD RELIABLE what a wonderful family this is. As each one does his bit, from singing a song to imitating father do the dance, the look of approbation on Eddie's face seems as though he forgets it's a performance they are giving, but to him it seems like a romp with his children. Everyone of them talented, a fitting representation of the man who has made millions laugh. God bless you and best wishes, Eddie! Stars may come and stars may go, but you, Eddie, will ever be in the memory of the American amusement loving public, a comedian, a real star and a regular father.

Folks, Eddie has got some family.

DR. GROUCH.

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JOE HEPP'S GREETINGS.

As my distinguished friend, Dr. Grouch, remarked the other day during the course of a luncheon at the Union League Club, "Joe, I am prompted to quote the words of the immortal William Shakespeare:

"'True hope flies swift, with swallows' wings,
Kings it makes gods; and meaner creatures kings.'"

I was puzzled, for the nonce, to grasp just what my beloved confrere really meant. But it gradually seeped into my more or less feeble comprehension.

He knew that through the columns of THE OLD RELIABLE I was sure to send a greeting to the tent show friends for whom I have always entertained a high regard, and with whom it is my constant endeavor, in my humble way, to do everything I possibly can to dignify the profession of entertainment, to further their individual interests, as occasion provides, and on behalf of THE NEW YORK CLIPPER to extend a helping hand in carrying out projects which may tend to afford employment for worthy individuals and to reap dividends for the promoters.

It is customary with all well regulated tent show aggregations to employ a general announcer, and while I hesitate to constitute myself as a prophet, or to forecast what 1914 will bring forth from the signs of the times, I do not hesitate to say that, in my opinion, with the improved conditions, the personnel being engaged to handle the executive matters of the circus, Wild West and carnival aggregations, with every prospect of good crops and plenty of ready money in circulation, the coming season holds much promise for reputable factors in the tented field.

The Winter months are waning, the soft winds of the Springtime will soon be blowing—birds will be singing and the bands will be playing.

Here's hoping that the season of 1914 may prove a bumper one, that troubles may be scarcer than the proverbial hen's teeth, and that when *Joe Hepp* visits you on the tent show lots this coming Summer, all of your good intentions may have been faithfully kept and the grouch bag sagging with coarse notes.

For remember, as Dr. Grouch says: "It's just as cold in the Winter as it is hot in the Summer."

SOME folks look human until they start to talk.

HE is most easily fooled who imagines he can't be.

JOHN WANAMAKER says: "The difference between the clerk who spends all his salary and the clerk who saves a part of it is the difference in ten years between the owner and the man out of a job."

GOOD WILL is the cheapest investment in proportion to its value.

A DEAF man may miss hearing a lot of good things, but he misses a lot of hot air.

THE man who is everlastingly reaching for the best of everything may over-reach himself.

WE screen our timorousness by calling it caution.

EVERYONE must have felt that a cheerful friend is like a sunny day shedding brightness on all around, and most of us can, as we choose, make of this world either a palace or a prison.

KICK a little but don't knock.

SELF-NEGLECT is worse than self-love.

THE wise guy puts his troubles in "hoc"—then loses the ticket.

WHEN some men pay a debt with a promise, they expect a receipt in full.

FORGET the unpleasant things, but remember the lesson they teach. Do not let the shadows of to-day overcast to-morrow's sunshine, and be sure to erase the wrinkles of yesterday's achievements. Be up and at 'em all the time.

IT'S better to make good once than to bluff twice.

EVEN the biggest fish began life on a small scale.

BEWARE of the meek looking man or mule—it may not last.

THE average man would rather help out with the chorus than play second violin. Not for the exercise either.

EGOTISM makes the lonely man.

◆

Never lose an old friend,
No matter what the cause.
We wouldn't ever do it
If we didn't look for flaws.
The only thing worth while having,
Is a friend that's stood the test,
And who has one friend such as this
Knows friendship at its best.

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REGARDING CONSOLIDATION.

While for some time rumors had been afloat in the metropolitan cities of America that there was under way a consolidation of gigantic carnival enterprises, the fact remains that when THE NEW YORK CLIPPER announced that Colonel Charles W. Parker, Con T. Kennedy, Tom W. Allen, S. W. Brundage and H. R. Parker, had brought about a coalition of amusement interests with general offices at the Hotel La Salle, Chicago, and home offices and factories at Leavenworth, Kan., it must be recorded that there was a ripple of excitement in the haunts of representative carnival men. Rumors at the best give food for pastime in the way of gossip, but when certainty prevails, then idle conjecture gives way to action.

For years and years Colonel C. W. Parker and confreres have dreamed of bringing about a condition where united effort might eliminate abuses which have militated against the complete success of the carnival business.

Naturally, a combination, such as has been formed in Leavenworth, has aroused national comment.

This is an age of evolution, age of change—an age of betterment, and, according to Tom W. Allen, vice-president and general agent of the General Amusement Co., who honored the Western Bureau of THE NEW YORK CLIPPER with a call, his company, embracing four of America's leading carnival organizations, aims to give the carnival business an uplift.

Money has always held a magic sway in the destiny of men and their enterprises. But according to Mr. Allen, the mere fact that the financial resources of the General Amusement Company will enable it to carry out vast projects, still money will not be the only factor towards the accomplishment of the movement under way. In other words, talent of a high order is to be exercised and employed. The general staff will be made up of men of a high calibre—all working in unity under the personal supervision of President Con T. Kennedy. Harmony will be the slogan for 1914, and the years to follow. There promises to be an absence of friction, and naturally serious opposition will be obviated in the projection of the shows comprising the General Amusement Co., which should benefit the attractions affiliated therewith.

I really do not know who was the father of this promotion, although I am inclined to believe that Colonel C. W. Parker should be given full credit for it. As I have previously expressed myself in this department of THE NEW YORK CLIPPER, I believe it is high time that the carnival business be placed upon a more substantial basis, and I am in hopes that the wishes of these big factors of the General Amusement Co. may be realized to the full. Naturally there will be plenty of opposition next season. It would appear to be the object of the General Amusement Co. to force the carnival business to a higher standard. Not to eliminate competition, but to welcome it—a competition worthy of recognition. In other words, place every carnival manager on his mettle in putting forth efforts deserving of public approval.

The opening of the season 1914 approaches, and the developments will be noted with interest by the readers of THE NEW YORK CLIPPER, who will be kept fully informed from week to week.

CHICAGO, Ill., Feb. 9.

MY DEAR JOE: I am just in receipt of a letter from General Manager George Arlington, stating that the Miller Bros. & Arlington 101 Ranch Wild West Show opens at the Madison Square Garden April 20, and will remain for three weeks. His new address is 507 W. One Hundred and Forty-ninth Street, New York, N. Y. Eddie Arlington, who is now in South America, is expected to return to New York some time in March. If the 101 Ranch makes as good an impression in New York as they have in other cities, their successful season is assured. With such a fine bunch of fellows at the head it deserves success at all stands.

W. A. ATKINS.

CIRCUS NEWS

PICKED UP IN QUARTERS.

BY FLETCHER SMITH.

No show has ever made a fortune in the South, and of late years business has been only fair with even the big ones, but the politicians seem to imagine that the showman has not been paying enough money into their pockets, and they are really trying to pass laws creating a really prohibitive license. The State of Florida has, by its new license law, made it tough sledding for the smaller shows, and the State of North Carolina, after April 1, will make the State license $1,000. The State of Virginia is going North Carolina one better, and a bill is now pending just doubling the State license on all shows and carnivals. If this sort of thing keeps up the shows will wind up the season in October and give the sunny South the go by.

The Sparks Show is going to make the clowning a feature this season, and has engaged Walter Young as producing clown, assisted by his clever partner, Buster Marsh, and brother. They have a lot of new material, and now comes the announcement that Doc Grant and Harry Meeks will be seen on the track before the show with their funny skit, "The Quaker and the Maid." It is said to be a scream. They were with the Sanger Show last season, and have also been with the big ones. Doc writes that he has a lot of new stuff to spring on the natives.

An evangelist has been holding forth in Salisbury for the past week, and has been doing good business. I say good business, for he might be classed as a real manager. He has serious thoughts of opening up this Spring with a dog and pony show, and actually endeavored while here to purchase a tent and the necessary animals. He is about on a par with the sky pilot who was conducting a tent revival in Clyde, N. Y., a few years ago. I worked next top to him on the Streets of India at the first street fair ever held in Syracuse, N. Y. He was lecturing and selling tickets for a hypnotic show, the feature of which was a man buried alive. In Troy, N. C., last Fall, another evangelist was working in a 90 foot top, and boasted that he was going to remain in that town until he had driven the devil out of it. The next day in came the Rentz Bros.' Show and Jones' Alabama Minstrels, and the exhorter capitulated. Both shows, by the way, did good business.

A new pole wagon and four new cages have been added to the working equipment of the Sparks Show.

Charlie Taylor, one of the best circus painters in the business, and a real artist, is doing some fine work down at Birmingham on the Howe's London outfit. Charlie was boss painter with the Cole Show for several years.

Guy Cohen, the live wire, and a top-notch trap drummer, returns to his first love this season, and will be on deck with Jack Philip this Spring. Guy is working single now.

Levi Dyer, a circus cook, with a big reputation, who has been with all of the big ones, and for the past two seasons with the Sparks' Shows, is at the Downie quarters, putting up some swell meals for the boys there. Bert Rutherford is on the job looking after the painting and decorating. That is, Bert is the boss, and shows them how to do it.

Frank R. Hurley, of Elizabeth, N. J., who was with the Frank A. Robbins' Show for several years with his harmonica specialty in the kid show, is making good in vaudeville, and will not be with the white tops this season. He was in Washington last week.

Michael Leopolo, who was with the Downie-Robbins Show, has located for the Winter at Jackson, Tenn., where he is playing in a theatre orchestra.

Stoddard and Wallace are still making good with their comedy company in Indiana.

Frank Cromwell and wife, one of the fastest working double trap artists in the business, and who were with the Sparks Show for a time, are headed for Mexico, where they will appear with an American circus.

Harry Clark, last season principal clown with the Robbins Show, is putting in the Winter at his home in Toledo when he is not organizing Winter circuses. Harry has not decided where he will take an ad. for a pair of Walkovers this season, but he will probably be back with Frank A.

Sig. Sautelle takes the road this Spring, it is said, with sixteen cars. Mrs. Sautelle's complete recovery of health will be gratifying news to her host of friends.

Tom Finn, or I should say Thomas L. Finn, with his Great Eastern Show, will have a nice new outfit this Spring, and things are booming around his Winter quarters, at Hoosic Falls, N. Y. His opera house show is making money enough to Winter his other show.

It would not be surprising if Basil McHenry was back in the harness again this season, returning to his first love, the Sparks Show. At present he is meeting with success handling feature films and State right pictures in Ohio.

The Sparks Show is now all ready for the road as far as painting is concerned, and looks like a brand new outfit. The new advance car, with its handsome trimmings and lettering, will surely make a noise along the line.

LEW GRAHAM'S COLLECTION.

For the coming season the "circle" in the Ringling Side Show will include: Mlle. Gabrielle, living half lady; Princess Tiny, smallest woman on earth; Francisco Lentini, three-legged Sicilian wonder; Krao, "Original Missing Link;" Fred Walters, original blue man; Capt. Stark, man with tattooed scalp; Bonita, midget fat lady; Sascha, wire-haired Hercules; Charles B. Tripp, armless anomaly; Allistair MacWilkie, man with eleven foot beard; Eliza Tracks, Albino; Frank, broom king; Mlle. Maye, serpent and insect trainer; Myers and Myers, singers and dancers; R. Roy Pope and his band of sixteen men; Val Vino, lecturer; Tom Nichols, chief door-tender; Walter Hilliard, superintendent of canvas; John Morley and Wm. Boyd, and two other orators and ticket-sellers. Other features will be announced later.

SIG. SAUTELLE NOTES.

While the whisperings of glad Spring are some distance off in classic Homer, N. Y., the air is astir with the music of the mechanic's song and the rattle of the machinery around the headquarters of the genial Sig. and his cohorts, Chief Lowande and Col. Rollins, both the latter having returned from their Winter's rest prepared to do or die.

The show is provided with the most elaborate workshops this year, and the work turned out is a tribute of the old show builder of so many decades. This year the show will go out on twelve cars and will play its accustomed territory, using as an advance guard one car with twenty men and one brigade of ten.

John Henry Rice will be the general agent, and Col. Mickie Connors will be in charge of the car. A great change in the paper will be made and many new ideas will prevail. Howard Robinson will be at the desk in the wagon, and the governor will handle the ducats. Mrs. Rollins, Sanlella and Lowande will look after the incoming tickets as well as audit the accounts. George W. will see that the kid show is in apple pie order, and Chief Oscar will rotate between the front door and the dressing top.

Prof. Brinker, with ten dusky minstrels and maids, will furnish the joy invitations at the annex, and a troupe of Tango dancers will be furnished as an added attraction. The Great Cameron has also been engaged as a feature for parade and side show.

Lew Nichols will be at the head of the funmakers for his fourth season. Chas. D. Smith, of Bingo Junction, will harmonize with the calliope.

We will lay plans for a banner season and, with the return of confidence in business generally, we hope that the tented world will break all records.

Prof. Harry Sturges has the band.

J. Henry Rice arrived at Sig. Sautelle's Winter quarters Feb. 8. Mr. Rice and the "Governor" commenced to get busy going over the route for next season. Everyone at the Quarters is hustling, framing up the show. Manager Sautelle just finished a big building and tracks for his cars. The show will be one of the finest on the road the coming season, and has one of the greatest Winter quarters.

Yvonne Darci, known as the first woman to perform a somersault in an automobile, and recently with Barnum & Bailey and Ringling Bros., has been granted a decree of divorce from her husband, Jules La Barbe, of the "Waltz Dream" company, in the Superior Court, Chicago. Miss Darci was represented by Edward J. Ader, the Chicago theatrical lawyer.

Wm. J. Whitton will be special agent next season for La Tena's Circus, and Milton Baker will be in the advance.

C. S. Clark will not spend the Summer in Dayton as reported, but will be in Akron, O., all Summer.

Edward Hirner has again signed with John H. Sparks' Show, to take charge of the commissary department, making his third season. Everything will be new, from stakes to two new wagons.

LEE AVENUE RE-OPENED.

Payton's Lee Avenue Theatre, in Brooklyn, opened as a stock theatre Monday matinee, Feb. 9, when the Lee Avenue Stock Co. returned to the Eastern District playhouse for the remainder of the season, under the management of Edwin F. Reilly, who for many years served as general representative for Corse Payton at the same house.

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George Anderson sails for London to arrange for Fritzi Scheff's appearance there.

BREEZY BITS.

(BY SID.)

Gertrude Des Roches, who has just returned from Paris, will open shortly at the Palace, New York. Miss Des Roches has a novelty singing piece which is out of the ordinary, far different from any other seen in this country. It is claimed Miss Des Roches will be the best dressed woman on the vaudeville stage, most of her costumes she brought from Paris. Her numbers have been especially written for her. She will carry her own drop.

Dan Sherman is getting his Summer hotel, called the Sherman House, at Sherman Lake, Davenport Centre, N. Y., up on Delaware and Ulster Ry., ready for his visitors the coming season. He has a number of cottages on the ground also. Dan at the same time is working vaudeville, putting over his old act and making them laugh as much as ever.

Holman Bros., who have been away from New York for nearly six years, are back again doing their real good comedy bar act. Saw them over at the Gayety, Brooklyn, and they were one of the hits of the bill.

Dan Dody, after a long and very busy season, will leave New York, 15, for Lakewood, N. J., with his wife and son, Jerome, for a much needed vacation. Dan has put on numbers for the big shows continuously since the first of last July.

The Flying La Mars opened on the U. B. O. time Feb. 16.

May Redding, of the vaudeville team of Inglis and Redding, will retire to private life at the end of this season. Jack Inglis, her partner, has signed to go with the Shuberts next season.

"The Human Soul" Co. started the Quigley time Feb. 16, at the Union Theatre, Providence, R. I.

I have noticed in my many travels to Brooklyn, in the past few months, the conditions of the bill boards in that borough. Take it, for instance, after a wind or rain storm, the paper is torn off and practically destroyed. Why is it? Is the paste of an inferior quality to that used in the past? I have been in many cities throughout the country and have never seen such conditions. It is not fair to the theatres or shows. Paper costs from one and a half cents up to eight cents a sheet and it costs in the neighborhood of three and a half cents a sheet to post. So you can see what a loss it is on an eight or sixteen-sheet stand. This is a matter which, if it does not receive the proper attention from the bill posting company, is sure to bring action from the managers.

Stopped in to see a little lady doing a "single" on the Loew time, the other day. I don't know just exactly why, but perhaps the name caught my fancy, more than anything else. It was an odd name, and my curiosity was aroused, and I wanted to find out how this little lady adopted it for the stage. So I said to Miss Prim, "a rather odd, yet an attractive name you are known by." "Known by; why, I don't understand you. Prim is my real name—Polly Prim—and it always has been. I have been asked many times if it were really my own name. It is. I was born of an old Irish family by that name, and I am really proud of it. There is a well-known toilet soap on the market named after me, also at a recent floral display at a large New York department store, a special compliment was paid me when a chrysanthemum was called the Polly Prim. I don't mind that as long as no one in the theatrical profession takes my name, as I do not believe there is another Polly Prim in show business." I was satisfied.

Ethel Whitesides is rehearsing a new act. She will have six picks in her act, and several special drops.

New Typewriter $18
You can take the Bennett Typewriter with you on train and write your letters, plays or articles. Carried in overcoat pocket or grip. Has all desirable features of big $100 machines—visible writing, standard 84 character keyboard, reversible ribbon. Easy to operate. $18 price possible because the Bennett has only 250 parts—other typewriters have 1700 to 3600. Built in the famous Elliott-Fisher Billing Machine factory. 32,000 in use, giving perfect satisfaction. Sold on money-back-unless-satisfied guaranty. Guaranteed one year. Send for catalog and save $82 on a typewriter. Live agents wanted.
Chas. G. Bennett Typewriter Co.
704 Cedar St., Harrisburg, Pa.

Ruth Curtiss, who is one of the best single acts on the Loew time, is going bigger than ever. Miss Curtiss has two new songs, "My Ever Loving Dancing Man" and "The Belles" she has just put in, and she is putting them over in great style.

Zenda, the mind-reading act, is going big over the Loew time. Why not? It is one of the best acts of its kind in vaudeville.

O'Day and Coffman are putting on a new blackface act.

Irine Gregg Jack, the "Girl Baritone," was elected stewardess of the T. M. A. Club, Lodge No. 121, of Uniontown, Pa., Feb. 1. Irine will be glad to see all old friends while playing Uniontown.

WHEN JOE GOODWIN WROTE "THAT'S HOW I NEED YOU" THE PERFORMERS AND PUBLIC RAVED ABOUT THAT MOST MARVELOUS O
STARTED OUT TO ACCOMPLISH SOMETHING EVEN MORE WONDERFUL—HE DID IT!—AND HAS MORE THAN MADE GOOD B
THE NEW GOOD
YOU BROKE MY HEART
SOME TITLE AND SOME REGULAR SONG. LEO. WOOD WROTE A HEART-APPEALING RECITATIVE MEL
THERE HAVE BEEN FEW REAL NOVELTY RAG SONG HITS THIS SEASON WITH LOTS OF
HAVE ALL THE NECESSARY ELEMENTS COM
RAG TIM
FULL OF POP AND GINGER. GREAT DOUBLE SONG. WONDER
LITTLE DID WE EVER THINK WHEN FRED FISCHER AND AL. BRYAN GAVE US THAT WONDERFUL HIT, "PEG O' MY HEART," THAT W
HAPPY WITH THE SENSATION OF ALL SENSAT
I'M ON MY WAY
THE SONG AL. JOLSON SAYS IS THE EASIEST SONG HIT HE HAS EVER SUNG, AND BOYS BELIEVE US, AL. IS SOME PICKER OF
All the above songs advertised in the "SATURDAY EVEN
BOSTON - CHICAGO LEO. FEI
Eastern Office: 176 TREMONT ST. Western Office: 145 N. CLARK ST.

THE SELLS-FLOTO BAND.

K. L. King, bandmaster of the Sells-Floto-Buffalo Bill Circus, is one of America's most brilliant and up-to-date composers and conductors of military bands. The musicians of America in general look upon Mr. King as a king of march writers, to say nothing about other compositions too numerous to mention, that are a credit to any musical organization. Sells-Floto's spectacular, called "The War Path," will have special music especially arranged and composed by Mr. King. Each of the many movements is a gem of the first brilliancy, and collectively they constitute a work of the profoundest grandeur and deepest musical meaning. The management of Sells-Floto-Buffalo Bill Shows will take notice of their band this season. It will be the best they have ever had, with all due respect to W. P. English, who so far has furnished the show with the best musical organization in the history of its career.

Mr. King has carefully selected a bunch of first class magicians. The following are the names of the members of his new band and their instrumentation: K. L. King, bandmaster; W. P. English, assistant band master; T. P. Fallon, solo cornet; T. E. Martin, Fred Courtois, assistant solo cornets; Henry C. Werner, first cornet; Tom Davis, assistant first cornet; George Becker, solo clarinet; John Robinson, assistant solo clarinet; Wm. Jennings, first clarinet; H. P. Huppert, second clarinet; Pete Sturgis (Panhandle), E-flat clarinet; Alonzo Leach, flute and piccolo; Sam Tibbet, oboe; B. J. Vogel, bassoon; John Kulti, first baritone; Togo McLaughlin, second baritone; Stubbley, first trombone; Linderman, second trombone; Michael Frankenpool, third trombone; H. M. Coplin, solo alto; Lester Elzele, second alto; L. T. McCranahan, third alto; W. P. English, first bass; Don Montgomery, second bass; Guy Cleaveland, third bass; Chas. Martin, trap drummer; Milan Miller, bass drum.

RESUMES OLD POST.

A. Toxen Worm has resumed his old post as general press representative of the Shubert Theatrical enterprises and theatres. In addition he will retain the management of the Forty-fourth Street Theatre and the Follies Marigny. Mr. Worm has a great appetite for work.

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LOEW MAY LOSE BROADWAY THEATRE.

Marcus Loew's lease of the Broadway Theatre, New York, will shortly expire, and it is possible that he may not be able to renew the lease as the owner, Felix Isman, may present small time vaudeville and pictures there.

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H. WHITMAN BENNETT RESIGNS

H. Whitman Bennett has resigned as general press representative of the Shubert Enterprises, and has joined the Mutual Film Corporation in an executive capacity. Mr. Bennett has been connected with the Shuberts for several years.

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E. E. Long has been made business manager of the Forty-fourth Street Theatre, and also of the Follies Marigny. He succeeds Fred Zweifel.

Adolph Klauber, for many years dramatic critic of *The New York Times*, has resigned to join the producing firm of Selwyn & Company.

Jay Poland, manager of Poland's Show writes us from Brunswick, Mo., Feb. 5, enclosing a post card showing the birth place of Sol Smith Russell. "The postmaster gave me the enclosed post card. went to see an old time circus train head porter I trouped with on the Sells-Downs Show season 1901, Charley Ford (Forepaugh), colored, who was with Adam Forepaugh, Forepaugh-Sells, Sells & Gray, Hummel Hamilton & Sells, and other circuses. A Trouper all of his life, and lately porter on the Wabash Railroad. He has been confined to his home here for over seven months. Sleeps in a chair and sits in a chair day and night. Has dropsy, incurable, and has a family. Just barely living, and that is all. Would request that you let his friends in show business know of his condition, and be assures me any little favor, or even a few kindly words are appreciated fully. He is a black man, but has a white disposition, and a good large heart. The writer of this has known Charley, personally, for over twenty years. He is a deserving old time showman."

Burt Rutherford will be general agent for La Tena's Circus.

J. L. Brainord will have the No. 1 car of Sun Bros.' Circus again next season.

"Value Received" is being rehearsed, with Richie Ling, Milton Sills, Byron Beasley and Bessie Barriscale in the cast.

Tom Terriss' Players closed at Montreal Can., 7.

Mme. Mobella is rehearsing, with Ernest Lambert, Albert Hart, Hally Mostyn, Royal Cutter, Jack Henderson, Jeff D'Angelis, Olga Roller in the cast.

Edward C. White is recovering from the effects of an assault upon him by several persons two weeks ago.

Allene Stone, wife of Fred Stone, was under treatment for scarlet fever at the Municipal Hospital, Pittsburgh, Pa.

Bowers, Walters and Crooker are in Australia, doing well.

The Steel Pier, Atlantic City, opened Feb. 1, with Vessella's Band. The Nixon is running pictures, as are the Savoy, the City, Park, and the Pier. Mrs. Fiske comes to the Apollo, 16.

Theodore Mitchell, for many years with Klaw & Erlanger, has been engaged as general press representative of Oliver Morosco's enterprises.

Stella Mayhew replaced Elizabeth Murray with "High Jinks" Feb. 10.

Harry Baker, of Altoona, Pa., who appeared on the Wilmer & Vincent and other circuits in an electrical and musical act, is now acting in productions of moving picture films on the staff of the Lubin Company.

Ed. E. Belville writes: "I am down in New Mexico with one of Payne's musical comedies. I am at the Orpheum in Albuquerque, N. Mex., producing 'tabs.' I get The Old Reliable every week."

Prof. Jos. H. Duffy, nephew of Ed. S. Duffy, is teaching stage and society dancing in Brooklyn, N. Y.

The stage crew at Loew's Bijou Theatre, in the City of Churches, put over a good one last week. It seems that one of the auto-trucks transporting some scenery from one of the theatres in Manhattan, broke down on the way to the Bijou, and arrived at the theatre only a few minutes before the opening of the bill. The great work accomplished by the boys on the stage without any extra help was shown when the time for the first turn to go on, everything was "set" and in place, without any delay, proving in a time of emergency they were "there."

The Moscrop Sisters finished on the Loew time at the Fulton. They open on the S. & C. time, at Ft. Wayne, March 1.

Gertrude Des Roches, who is doing a novelty singing act in vaudeville, secured a divorce from her husband, Chas. Wayne, in Chicago, Dec. 24, 1913.

Adams Bros., one of the best black face comedy acts in vaudeville, are booked to open at the Empire, Liverpool, April 16.

Anyone knowing the address of May Murphy, wife of Frank Murphy, of the vaudeville team of Gordon and Murphy, kindly let us know where she is. She was last heard of Christmas week, when she was in Chicago. She was supposed to have joined a musical show, "Sunnyside of Broadway." Her mother is very ill, and would like to know where she is located. It was reported in one of the theatrical papers that she had died.

Joe Smith, formerly manager Union Hill Theatre, is the new manager of the Bedford Theatre, Brooklyn, replacing Ben Kahn, resigned.

Gordon and Murphy have signed with Jacobs and Jermon to go with one of their shows next season, under the management of Joe Jermon. They are now playing the Loew time.

Marks and Rosa have been placed with one of the Eastern wheel shows by Joe Jermon.

O. F. Brooks, who has been leader of Morrison's orchestra, at Rockaway Beach, also well known in burlesque circles, having been musical director of several, is located at the Bedford, Brooklyn. He has his own orchestra, and is a great favorite of acts playing his house. He is a hard and conscientious worker.

I met my old friend, Harry Campbell, of burlesque fame, on Broadway the other day. Harry is looking well.

A report from educated Ithaca comes: "Somebody called Gladys Vance appeared at the Lyceum last week. A warm reception was her's."

Stopped up to see my old friend, Jake Lubin, manager of Loew's Seventh Avenue, last week, and found a very busy man. Jake is all over the house at the same time.

Miller and Vincent open on the Orpheum circuit Sept. 15.

May Eccleston, who could easily be called the "Venus of all diving beauties," who is now with the Fountain Nymphs, playing the U. B. O. time, opens with Harry Six's Blue Ribbon Show about April 1. Miss Eccleston will be featured in a high diving act.

Edwards and Helene went big over in Loew's Bijou, stopping the show at nearly every performance.

Stella Brown, of Brown and Brown, will announce her engagement at a dinner Feb. 20, at her home in Bath Beach, to Al. Felber, a non-professional.

The Oriole Trio closed the U. B. O. time in Boston, last week, and have returned to the Blackstone Hotel, in Providence, for a few weeks, to do their popular cabaret act.

Little Johnny Murtha, the biggest "Props" around Greater New York, located at the Fulton, Brooklyn, is taking piano lessons. It is rumored that John will shortly tryout a cabaret act.

SPRINGFIELD ELKS' NEW HOME.

At a meeting of the Springfield Lodge of Elks, in Springfield, Mass., Feb. 1, the plans of architect John W. Donohue were accepted for their new home at State and Myrtle Streets, in that city.

Ground will be broken as soon as the weather permits.

The building is to be three stories, of tapestry brick with stone trimmings, and the cost is said to be about $100,000.

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AN ENCOMIUM.

Here's to the good old Clipper!
She looks as young and chic to-day as the prettiest broiler on parade!
May she live long and always stay young in spirit.
Ren Mulford.

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ANITA DIAZ.

Mlle. Diaz has been successfully playing the Southern time with her troupe of simian performers, which includes all the stars of monkeydom. They are up to all kinds of tricks, and surprise all by the exhibition of what can really be accomplished by a clever trainer and handler.

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Notes from the H. W. Freed Show.—Active preparations are going on at the Winter quarters of the show, at 605 Grant Street, Niles, Mich., for next season. All wagons and harness have been overhauled and repaired, a new pole, wagon and cage have been built, and a bear cage. A new pony act is being rehearsed daily, and Bruno, the trained bear, is put through his stunts for exercise.

BROWN'S Bronchial TROCHES

Prevent Night Coughs and dryness of the throat. Hoarseness and sore throat promptly relieved.

No opiates. 25c, 50c and $1.00. Sample Free.

John I. Brown & Son, Boston, Mass.

World of Players.

NOTES AND ROSTER OF THE GARNET COMEDY CO.—Dr. C. L. Barnett, manager and lecturer; Seymour and Murdock, versatile sketch artists; Ed. F. Griffith, magician, escapes and B. F. comedian; Louie Hicks, juveniles and property man; Mrs. Seymour, mental telepathy and second sight. While we are not cleaning up, we are doing a fair business and living happily, and await the good old CLIPPER every week, and read it with interest.

"HAPPY HOOLIGAN" NOTES.—The company has been doing a big business this season. Played to capacity last week at Cleveland. Grif Williams is manager and Sam Ruder is business manager.

NEW BOOKING OFFICE AND DRAMATIC SCHOOL IN PITTSBURGH.

Jack Daley, formerly a well known juvenile man with a number of large road productions, who retired from the stage about a year ago to engage in the writing and booking of vaudeville acts, under the name of the Daley Theatrical Enterprises, advises that about Feb. 20 all will be in readiness for the opening of a large new booking office and dramatic school in Pittsburgh, Pa. If plans materialize, Mr. Daley will take a suite of offices comprising over one half a floor in the Jackson Building, where he will give his time and talents to the writing of vaudeville acts, monologues, etc., for professional or amateur work, together with the booking of acts of every description, regardless of size. He will also open a dramatic school, the only one of its kind in this city, in which amateurs may be drilled for the stage at a reasonable cost. In this work he will be assisted by a well known director who was formerly connected with the Oliver Morosco interests, who will have charge of the drilling in dramatic work. Mr. Daley expects to be ready within the next two weeks, after which he will be pleased to hear from his many friends in the business. The new firm will be known as "The Daley Theatrical Enterprises," under the general management of Jack Daley.

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LEE MITCHELL has finished a one year engagement with the Wiegee All Star Vaudeville Co., and will take a two months' rest, visiting friends in Florida, after which he will rejoin the same company for the Spring and Summer season.

CLEVELAND-FIDELITY NOTES.

W. S. Cleveland, manager of the Cleveland-Fidelity circuit, claims there are more big novelty feature acts playing on his time than on all the other popular-priced circuits combined. Cleveland makes a specialty of big acts at low prices, and his latest offering is something entirely new in the vaudeville field.

It is a troupe of trained alligators. Of course, says Cleveland, alligators are not very easily induced to perform stunts for the edification of an audience, and the only way this can be accomplished is through their appetites, and when they learn that the only way they can secure their daily rations is to go through a certain routine of antics it is sometimes difficult to restrain them from becoming too enthusiastic in the matter.

There are three saurians in the troupe. The first part of the act is done in a large glass tank, in which a big alligator is seen swimming. A native of the Florida Everglades, arrayed in his "at home" costume, which is hardly worth mentioning, dives into the tank with the reptile and gives a most sensational "wrestling" exhibition. This is a very thrilling and hazardous undertaking, for the slightest miscalculation on the part of this man would mean serious injury to him. However, he has been doing this same stunt in his native bayous all his life and has never yet received a scratch.

The tank is then moved "up stage," and two smaller alligators go through a series of tricks, including the tug-of-war, football, some "aerobatic" feats and hurdle racing.

Cleveland says this act will be the sensation of the season when it appears in New York.

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MR. AND MRS. FRANK CLOUD celebrated the twenty-fifth anniversary of their wedding on Jan. 31, at the K. of P. Hall, in Chicago, Ill. Nearly all the members connected with the Franklin Quaker Medicine Co. were present to pay their respects to their honored chief and his amiable wife. The presents, all of sterling silver wrought in various designs, were there in profusion. The hosts, with their characteristic generosity, saw to it that their guests were entertained most royally. To sum up for the last word: "It was a gala affair." May they live to celebrate the "golden jubilee," and then some.

GEO M. DE VERE is in his third season and twenty-sixth week of the present season, playing the black face part of Uncle Neb, with the "In Old Kentucky" Co. Business could not be better.

BEN RUMLEY, the accomplished dancer, is still with the "A Day in Paris" Co., doing the straight role.

NEIL BENZIE is playing the character leads with the "Woman Against Woman" Co.

GEORGE W. SCOTT, of the vaudeville team of Scott and Marks, sends this one: "The scene, court room in Western town; time, 10 A. M. Judge: 'So this gentleman, after performing at the Idle Hour last night, proceeded to celebrate, and finished up in the town jail. From his present condition I think he needs time to sober up. Well, sir, I'll give you six weeks.' Actor (who had just come to and heard the last of the judge's speech): 'All right, my partner will take the contracts and I'll send photos ahead right away.' ".

MEYER'S MAKE-UP GUARANTEED BEST MADE

MEYER'S NEW STYLE PAINT, All Colors, Per Stick
NEW LINERS, All Colors, Per Stick..... 10c and 25c
BLENDING POWDER, ½lb. Cans.........25c

Vaudeville Notes.

HENRY HOUSTON, the Chinese magician, after a prolonged and successful tour through the East, embracing India, Burmah, China and Japan, sailed from Colombo, *en route* to Australia, on Feb. 2. Mr. Houston's six months' tour there will be handled by Howard Russell, the well known impresario in the East, who will afterwards pilot him through the United States. During his tour in India he has received no less than forty-one special commands from Indian princes and maharajahs, from whom he received many costly presents, but prizes most a superb diamond presented to him by H. H. Maharajah, Sir Pratap Singh, in honor of his being the first "White Magician" to visit the State of Kashmir.

ADAMS AND PETERS are playing Western houses. They will open in March on the U. B. O. time.

BROWN, HARRIS AND BROWN NOTES.—Hank Brown, who for the past twenty years has been doing "Just To Laugh, That's All," closes his season at the Old Howard, Boston, on April 20, and also retires from the profession at that time. Lillian Franklin has been a big success with Brown, Harris and Brown this season. Fred Brown doubles with Whelan, and will work as Whelan and Brown. J. Gaffney Brown has been rehearsing in Chicago with Hank Brown, and Hank has given all of his stuff to Gaffney.

MAJOR J. H. LEVOY, former manager of Frank Thielen's Joliet, Ill., Theatre, has resigned to go with another theatrical circuit.

LEE KRAUS has changed his address to suite 1004, Gibbon's Building, 20 E. Jackson Boulevard, Chicago, Ill.

JOHN T. MCCARTY, formerly of Mack and White, musical artists, has left the road, and engaged in business in Attleboro, Mass.

NAT M. WILLS has closed with the Follies Co., and is in vaudeville.

ERN BALLADS, AND IT WAS FREELY STATED THAT IT WAS ONE THAT WOULD NEVER BE EQUALLED, BUT OUR LITTLE FRIEND, JOE GOODWIN,
ITING A SONG THAT WILL WITHOUT QUESTION OUT-LIVE AND OUT-SELL "THAT'S HOW I NEED YOU."

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AND BUSINESS FOR THE PERFORMER, BUT JOE GOODWIN AND LEW BROWN
IN THEIR SURE-FIRE RAG SONG HIT

DREAM

CLOSING FOR ANY ACT AND A RIOT FOR TABLOID ACTS

NOTES from the Payne Musical Comedy Co.—This company opened at the Orpheum Theatre, Albuquerque, N. Mex., Feb. 1, to capacity business, the S. R. O. sign being out at every performance since opening. Roster of company: Charles Gregory, producer; E. C. Belville, comedian; Miss Bethine Heimbach, leads; Sam Owens, straights; Burt Lowell, character man; Lena Reeves, Belle Coyne, Laura May, Gertrude Beckwith, Bobby Taylor and Betty Marsh.

SUSIE M. FULTON, of Leon and Fulton, writes: "Have been ill with a nervous breakdown and stomach trouble since the first of October, also ten days and nights with hiccoughs that baffled the doctors. Consultations were held, but they seemed unable to check them. They gave me up, but I fooled them, and hope to be on hand for many years to read THE OLD RELIABLE. Doctor says that it will be at least two months before I recover fully."

PAUL SELDOM AND MLLE. CLABON had a full page illustrated article on their dance poses in *The New York World Magazine*, of Feb. 1.

COLLINS AND COLE had to cancel their Western vaudeville time on account of Mr Collins being laid up at his home in Philadelphia with a bad cold. He is around again, and they opened Feb. 2 at Poli's Theatre, Wilkes-Barre, Pa.

BUD MACK, who has been booking in cabaret, has returned to vaudeville, presenting his original act, "The Newsboy Entertainer."

ALEXANDER PANTAGES left Chicago for Winnipeg, where he attended the opening of the new Pantages' Theatre, which took place Monday of last week. He had been in Chicago for about a week, and gave much of his time to consultations regarding a Chicago theatre; nothing definite had been decided upon however. Louis Pincus, New York representative of the Pantages circuit came on for a visit with Mr. Pantages, and brought a fine list of acts which he reported were available for that time. Mr. Pantages was accompanied by Mrs. Pantages, and the two spent a good deal of their time seeing shows. Mr. and Mrs. J. C. Matthews entertained a box party at the American Music Hall, which included: Mr. and Mrs. Alexander Pantages, Mr. and Mrs. Walter F. Keefe, Louis Pincus and Arnold Hirsch. Chicago vaudeville was well represented on this occasion, for Earl J. Cox had another box party. Aaron Jones also attended the opening.

AFTER an absence of four years, Miss Burdi Bartram has returned to the profession, and will appear in vaudeville in a sketch written by Jack Bartram Kett.

THE Great Roberts opened on the U. B. O. time Feb. 8, placed by Claude Humphrey.

THE Ellises are playing the Hamburger time, and are held a full week at each house.

"LOVERS AND LUNATICS" opened at Gary, Ind., very successfully. It is predicted that it will fare prosperously on the tabloid circuit.

ULD BE ABLE TO IMMEDIATELY FOLLOW IT UP WITH A SONG AS GOOD—BUT THOSE TWO OLD-TIMERS JUST GOT TOGETHER AND MADE US
THE OVER-NIGHT, NOVELTY RAG BALLAD

TO MANDALAY

ONGS. GET IT WHILE THE GETTING IS GOOD. IT'S SWEEPING THE COUNTRY FAST. OH, WHAT A WHOPPER FOR QUARTETTES

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THE management of the Majestic, Scranton, Pa., decided on a change of policy from vaudeville to legitimate musical and dramatic productions, and while such arrangements were being made the house was closed to make necessary alterations to stage and scenery, etc. The first three days of the week at this theatre will be occupied by the Aaron's Associated Theatres Attractions, while the last three days will be filled with Stair & Havlin attractions, commencing Feb. 13 and 14 with Al. Rich's "Brewster's Millions" Co.

NOTES from the Edwards & Murray Players.—We are in Winter quarters at Payson, Ill., where we are making preparations for next season. Everything will be on a much larger scale than heretofore. Our new top is a sixty foot, with two thirty foot middles. Roster of company: Bert Edwards, Mrs. Nora Edwards, Mrs. Ella Murray, Mattie Hardella, Lena Edwards, Edna Edwards, George Dudley, John Phenix, Nelson Edwards, Wm. Crocker, B. Edwards, manager; nus, agent; Mrs. Hardella, musical directress; nus, agent; Mrs. Hardella, musical directoress; James Glen, traps. Our season opens May 15, with entire new repertoire of dramas and comedies.

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"ROSARY" CO. IN HOTEL FIRE.

The Eastern Co. of "The Rosary" had a woeful experience with fire in the Kohoe Hotel, Clinton, Ia., Sunday morning, Feb. 8, at five o'clock. Donald Clinton, of the company, was the first to discover the blaze that started directly under the window of his room. His first thought was of the members of the company. He dressed quickly and ran along the hallways shouting the names of the members and sounding the alarm. In a very short time there was great activity in all parts of the hotel. To make the affair more appalling the lights went out and the place was in total darkness. Several ladies fainted and had to be carried to safety, but no one was seriously hurt. Misses Cameron, Dow and Stoops escaped clad only in their night robes and coats, the rest of their clothes were later recovered. Harry Royalo came down with his bulldog under one arm and a candle in the other hand. Art Walton and Manager J. B. Parker were rooming together, and in the mix up got into each others' trousers—Walton is about a foot and a half taller than Parker, and they resembled the team of Mutt and Jeff when they reached the office. The fire was caused by a defective furnace. The damage was about $10,000. The guests were transferred to the Columbia and Revere Hotels.

◆ ◆ ◆

NELLIE GEIGER writes as follows: "Nellie Geiger (Walters) was granted a divorce from John Geiger Feb. 3, by Judge Addams, at Cleveland, O."

HERBERT AND MANDENA write: "We have assumed the management of the Grand Theatre, Cleveland, Okla., and are playing all the best acts through this part of the country. We are working four vaudeville acts a week, two for each half of the week, and playing to packed houses. Our seating capacity is eight hundred people. Mr. Herbert, Geo. Herbert, for years with the Barnum & Bailey Circus, as principal clown and Roman standing race rider."

HALTON POWELL, the Chicago tabloid producer, traveled to Holyoke, Mass., to witness the "Pinafore Kiddies," which has been playing tabloid dates in New England. Mr. Powell was so well pleased with the show that he took it over, and it opens on W. V. M. A. time shortly.

REX ADAMS AND COMPANY, in "Nighthawks," is playing the Majestic Theatre, Dubuque, Ia., and creating quite a sensation since it is an underworld sketch without any white slavery touch.

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Deaths in the Profession.

Theodore Bromley, well known to several generations of those connected with the theatre, died Feb. 4, at his home, 31 West Ninth Street, this city, of pleuro-pneumonia after a month's illness. The body was incinerated at Fresh Pond, L. I., Feb. 5. Mr. Bromley was born at Cornwall, England, and came to this country forty years ago. Immediately thereafter he became secretary and treasurer of Booth's Theatre, at Sixth Avenue and Twenty-third Street. Two years later he became business manager for Lawrence Barrett, and thereafter he acted in the same capacity when Edwin Booth and Lawrence Barrett formed their historic partnership. He served with Clarence Brune, Minna Gale, and finally with Julia Marlowe. In 1894 Mr. Bromley became business secretary of the Actors' Fund of America, and he continued in that position until 1911, when ill health compelled his retirement. He was a life member of the fund. He is survived by his wife.

Sigmund Mogulesko, a popular comedian of the Yiddish stage, and known to all Yiddish theatregoers in America and most of Europe, died Feb. 4, at his home, 30 Stuyvesant Place, New York City. The body was taken to the Hebrew Actors' Club, in Second Avenue, and buried in Washington Cemetery on Friday, Feb. 6. Mr. Mogulesko was born near Moscow, Russia, fifty-five years ago, and when twenty-two years of age was leading actor of a stock company in Odessa. He had been an actor for more than thirty-three years, and had appeared at all the Yiddish theatres in New York, and was equally well known in other cities. Mr. Mogulesko gave David Kessler his first start and he introduced Jacob Adler, Mrs. Lipzin, and other Yiddish actors to the Yiddish stage. He was taken seriously ill in May, 1910, and never fully recovered. He is survived by his wife, two daughters, and a son, Dr. Julius Mogulesko.

Hugh G. Bradley, aged twenty-seven years, a comedian, who was a member of Phil. Maher's Company for three years, died Jan. 6, at his home in Paterson, N. J. Mr. Bradley was born in Paterson. He had been in vaudeville previous to his engagement with the Maher organization, doing an Irish specialty with Ed Conly. He was a very clever low comedian, especially in country boy parts, and was also a clever singer and dancer. The late Genevieve Osborne was his wife. He was a member of the Owls, of Du Bois, Pa. His father, Jos. M. Bradley, and two sisters, all residents of Paterson, survive him.

Frederick Drew Bond, widely known as an actor and manager, died Feb. 9, in Whitestone, Queens, L. I., from erysipelas. Mr. Bond was born in New York, Sept. 12, 1861. He began his career as a call boy at Wallack's Theatre, New York. His first regular engagement was with Sol Smith Russell, in "Edgewood Folks." In 1884 he attracted the attention of Augustin Daly, who engaged him for his stock company, with which Mr. Bond remained for seven years. He created the part of Henry Dickerson, in "Mr. Wilkison's Widows;" appeared in "Thermidor," "Men and Women," "Glorinna" and "Aristocracy."

Paul H. Liebler, of the theatrical firm of Liebler & Co., was found dead at noon, Feb. 3, in his bedroom, in the home of Mrs. Margaret Figge, at Palatina and Belleview Avenues, Hollis, L. I. He had committed suicide by cutting his throat with a razor. Mr. Liebler had made his home with Mrs. Figge and her husband for fourteen years. He was a bachelor. Despondency over the fact that he could not rid his system of ptomaine poisoning, contracted about six weeks ago, is believed the cause of his act.

Fred J. Wyckoff, while walking from the New York Central station in Lyons, N. Y., morning of Feb. 8, fell dead in the arms of Edward M. Gross, his son-in-law. Mr. Wyckoff was a comedian with the Behman Burlesque Company. He had just completed a week's engagement in Albany, and had run up to Lyons to spend Sunday with his mother and daughter. His sudden death was attributed to heart failure. He was forty-one years of age, and had been a burlesque comedian for eighteen years.

Alfred J. Minehan, aged forty-four years, died in Philadelphia, Pa., Jan. 20. Mr. Minehan was at one time treasurer for Wm. J. Gilmore's Central Theatre, in that city, and was also well known and popular as treasurer of Weber & Fields' Broadway Music Hall, in New York, as well as having served in a like capacity at the Lincoln Square Theatre. He had a host of friends, and was a member of the Treasurers' Club, the Elks, of Brooklyn, St. Cecilia Lodge 568, and F. and A. M. Interment was in Philadelphia.

Cora Evelyn (Mrs. C. W. Dow), known as "The Military Girl," died at her home, 617 Bloomfield Avenue, Montclair, N. J., Jan. 27, after a nine weeks' illness, through which she never once lost that cheerful disposition she possessed. Burial was made at Halsey Valley, N. Y., in the family plot. Her husband, C. W. Dow, was at one time musical director of the Montclair Theatre.

Otto Hauschild, well known musician and former bandmaster at West Point, died at his home, 1247 N. Jessup Street, Philadelphia, Pa., Feb. 2, aged sixty-two years. He was born in Germany, received his musical training there, and came to this country when a young man. In 1885 he was appointed bandmaster at West Point, and continued there for a number of years.

Abraham Hammerstein, thirty-five years of age, youngest son of Oscar Hammerstein, died suddenly, Feb. 5, in his apartments in Wallack's Hotel, of heart failure. Mr. Hammerstein, who was a theatrical manager, like his father, is also survived by three brothers, Harry, Arthur and William, also theatrical managers and producers.

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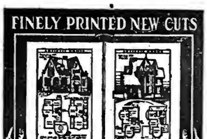

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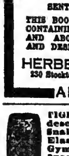

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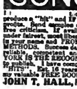

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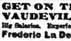

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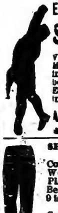

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TOD'S TIPS.

Powers and West Featured.

Powers and West, the clever German comedian and his good looking, talented girl partner, who recently closed a successful splurge over the Proctor time, opened Monday, Feb. 16, as a feature in a new big "girl" act.

Another Bragg.

Mrs. George M. Bragg, of the team of Bragg and Bragg, presented her husband with a twelve pound baby girl Feb. 7, at their home, 522 Queen Street, Toronto, Can. Mrs. Pearl and babe are doing nicely, and "Pop" feels more Braggy than ever.

Selma and "Eve."

"Eve and a Man," Selma Walters' new comedy sketch, with Selma's own personal scenery, copped the main hit of John Buck's bill at the Fifty-eighth Street last week. Sort of Adam success, and Selma has been requested to postpone her tour over the Loew time.

"Candy Shop" Talk.

Grayce Connell, she of the sunny disposish and other pleasant possessions, hops in with a few lines informing me that since skipping out of vordivil and joining Rock and Fulton, in Anderson's "Candy Shop," life has been one merry blast of fun after another, and she can't see leaving the "sweet trick" for to join a certain big dancing act which seeks her services. Grayce has a big feature dance bit with "The Candy Shop," and it looks as though there'll be another single paying "five per" to some agent hereabouts next season unless she decides to sail herself away for the Australian tour. "Others do it, why not I," chirps Grayce.

Bessie Franklyn, who made such a hit out on the Coast with other attractions, is now a member of the "Candy" company, playing the character part of the suffragette with great satisfaction to both Bessie and the management, to say nothing of her audiences.

Helen Goft, the noted singer, and protege of a famous European music master, recently joined this company. Miss Goft is one of those damsels whom Dame Fortune liberally burdened with good looks, charm, grace and daintiness, and from reports along the tour she is striding toward the top speedily. She plays the widow, prima donna role, in the show. (And us eating Loft's penny profit.)

WHITE WAY A SUCKER.

Dear old Broadway, heaped high with six foot snowbanks last Saturday night, was a sucker for the press agents, and inside of the time it takes to swallow a "yoyster on the half" each fair bank was adorned with posters of "The Legend of Leonora" and all the other successes appearing along the "golden lane." Those of "Lenora" were well set, but a few "Misleading Ladies" were being mutilated by the "Traffic."

Sophie Cops At. City Prize.

Leopold Kohls, of the Hotel Rudolph, in Atlantic City, and Sophie Levitan, secretary to Nicholas M. Schenck, were awarded first prize at the tango trot and hesitation waltz contest at Young's Million Dollar Pier recently. Sophie had not danced in over a year, but Leopold taught her every little move in time to compete in the dip and slide thing.

Nick had better raise her salary or she'll go out on the circuit and clean up there, too.

Adele Morrisey Engaged.

Gus Edwards has engaged Adele Morrisey, a clever singing comedienne from Los Angeles, for a leading role in a new vaudeville act he has in preparation.

Bert Pops Well.

Was the recipient of a small oblong box one day early last week.

"An infernal machine," cried someone, as I nonchalantly started prying it.

"Better not, my boy," came from another.

"Good-night," gargled another, as he made for safety.

But it was a gift, lads (sigh), and as I cautiously lifted the lid the aroma of an "Arcara" smite my nostrils. It was a self-made box of cigars from Bert Stroud, of the Strond Trio.

Bert *pops corn well*. (More power to him.)

Such Is Life.

The Haywood Sisters, Mildred and Elsie, who do as neat a "sister" turn as any sister act we've slanted at to date on the "pop" time, were surprised by a certain local manager's report about their act recently. It rather handicapped things for a while, but the girls gave it a deserved laugh. If some managers could manage as well as these same Haywood girls perform—well, what's the use?

Dave Vine Climbs.

Dave Vine, the "nut" comedian, and hubby of Luella Temple, the nifty little soubrette with the Ginger Girls, came into view as the chief little entertainer on the bill at Proctor's One Hundred and Twenty-fifth Street house first half of last week.

Wolfe's New One.

Can't seem to shake the ringin' of that new song of Wolfe Gilbert's, "She's Dancing Her Heart Away." Lissens like this particular melody guy has another "Camp Meetin' Band."

Ed. O'Connor's S. O. S.

Youthful Edward O'Connor, formerly in "The Waiter," has closed his act, "The Fool" (which he says was his most natural character), and becomes a playwright, having written an act, "S. O. S." (Save Our Ship), a dramatic event on wireless telegraphy, showing how the S. O. S. is transmitted by a ship in distress. The act will carry special scenery, a complete wireless outfit and a cast of six people.

Naomi in New Act, Maybe.

Naomi Wheeler, of Harvey Maxwell and the Wheeler Sisters, now doing special duty with Choo's "Vegetable Garden," is liable to display her toe and tango dancing in a double act in the near future, if she can secure the proficient male partner.

Ottawa Not for Fatima.

Judging from the cool reception accorded Fatima in Ottawa, Can., the Canucks do not care for the wiggle stuff. But we metropolitans thought something of her, so, of course, she *must* be good. (Business of flicking ashes from one of Bert Stroud's home-made stogies.)

Jim—KENNEDY AND KRAMER—Maude
Direction James Plunket

NICK—HUFFORD and CHAIN—DELL
United Time—Direction Pat Casey

BURT AND MALVENE
RAPID-FIRE VAUDEVILLE

Philly Likes Myles.

That Philadelphia thinks heaps of Myles McCarthy's new vaudeville offering is ascertained by the following, which appeared under Plays and Players, in last Saturday's *Evening Telegram*, in Philadelphia, Feb. 14:

"One of the vaudeville surprises of the past week was the success of a new sketch, in which Myles McCarthy and his talented wife, Aida Wolcott, appeared out at the Fairmount Theatre. The sketch is called 'Can Dreams Come True?' and contains both pathos and humor, mixed up in just the right proportions to spell success. Good sketches in vandeville are such a rarity these days that one with the merit of this one should be welcomed by managers and public alike. Myles McCarthy is a finished actor, and he has splendid support in Miss Wolcott. The scene is laid in the office of a loan shark, where McCarthy, as a race-track follower, goes to borrow money with which to play a 'sure thing.' Of course, there is a finish in which the races are beaten and a marriage follows, but it is all so well done and the dialogue and slang so clever that it is a delight to sit through it. There is little doubt that the sketch will be seen in the larger playhouses in a very short time."

Tommy Allen Hitting Large.

Miss Tommy Allen, featured with "The Boarding School Girls," is causing comments that scream her a hit in every city and town "the girls" have showed in. Tommy Allen, behave yourself or you'll be "a star on Broadway" soon.

Opera in "Tin Can Alley."

"Cavalleria Rusticana," an elaborate operatic presentation, is at Proctor's Fifth Avenue this week, recalling the days of dear old "Tin Can Alley." But there's nothing but button hole Singers around the lane these days, Neil.

Fred Likes New York.

Blew against Fred and May Thomas on their way into the metropolis last week, just arriving back from Chicago. Fred said "the more he sees of Chi. the better he likes old New York town" (with due respect to "Pat.") A meal at Muller's Sixth Avenue eats emporium, and Fred and May grabbed for themselves a rattler for Bay Shore, where themselves, Fredena Cottage, Mrs. Thomas Sr., Miss Hendricks, "some single," and the chicken run were snowed in a day or so later.

"Canoe Girl" Ill.

Ida Sullivan, of Joe Maxwell's "Canoe Girls," was stricken suddenly ill while the act was playing at the Empress, in San Diego, Cal., week of Feb. 2. She was removed to the Agnew Hospital there, where an operation for appendicitis was successfully performed. Miss Sullivan claims to be an adopted daughter of the late Timothy Sullivan. She is recovering rapidly and is anxious to rejoin "the girls," who are touring over the Sullivan & Considine circuit.

Kelly and Fern Back.

Kelly and Fern, who were recently booked for a three day stand at the Hippodrome, in Reading, and held for the week, are playing the last half of this week back there, displaying their tangoing and hesitation.

Through Pat Casey's Window.

Hilda Thomas and Lou Hall have been routed over the Orpheum circuit, and open in Duluth, Minn., Feb. 22.

John Hyams and Leila McIntyre, who dipped back into vaudeville recently, after tours with "The Girl of My Dreams" and "When Love Is Young," are booked solid until June 1.

The Bulletin continues to grow more magnetic every week, and yet Editor Nadel is telephoning for a regular assistant daily. "Regular" ones are scarce, E. K.

The Three Lubins are not performing a "four act" as yet.

Freddie Doing It.

Freddie Becque and his picture shows are caroaming off great business at New City each Friday, and Rockland Lake on Thursdays. He rung in a Victrola on the folks last week, and the way they warmed up to the Columbia records "pop" tunes made Freddie smile like "Home Run" Baker, also a certain Madeline spread her bow-like half-incher and displayed two rows of solid pearls for a while. He's a great little M. P. magnate, this Becque boy. (Beware of your laurels, Tommy Edison.)

Osborne and Swan.

Lawrence Osborne, of Glens Falls, N. Y., and Harry Swan, of New York, launched their singing and dancing turn at the Empire, in Lawrence's home town, Feb. 9, and the fact that a "local" boy was appearing drew the Glens Fallers out in capacity style all three days. The boys are booked solid for the next few months on the Church time.

Jeanette Dupree's New One.

Jeanette Dupree's new twenty minute sketch, by Charles Horwitz, which will carry four people, will open in or around New York next Monday.

Ben Beno a Benedict.

Just got it that Ben Beno, of the Aerial Benos, married May Nelson, one of the girls in his act, at Dunedin, N. Z., Jan. 11. They are filling an engagement on the Brennan-Fuller circuit.

Another Tango Prize Winner.

Kathryn Anglin, the clever little dancer of "Marie" fame, and Armand Wilson won the first prize at the tango and hesitation competition at Grand Central Palace last week.

OUT OF TOWN NEWS

Louisville, Ky.—Macauley's (John T. Macauley, mgr.) "Peg o' My Heart" returned and played to S. R. O. business Feb. 8. Julia Sanderson, in "The Sunshine Girl," 16-18; Montgomery and Stone and Elsie Janis, in "The Lady of the Slipper," 20, 21; George Arliss, in "Disraeli," week of 23.

SHUBERT'S MASONIC (J. Love, mgr.)—"The House of Bondage," in motion pictures, week of 15.

GAYETY (C. T. Taylor, mgr.)—"Officer 666" played to excellent business week of 8. "Oscar and Adolph" week of 15.

BUCKINGHAM (Horace McCrocklin, mgr.)—The College Girls, with Abe Reynolds, scored a big hit week of 8. The Beauty Parade week of 16.

WALNUT (Nelson Van H. Gurnee, mgr.)—This house re-opened 8, offering superior vaudeville at popular prices, under the management of Nelson Van H. Gurnee. The opening bill comprised: "Boys and Girls of Avenue B," Ed. Dunnigan Trio, Huling's seals. Bill week of 15: Glenn, Francis and Davis, Dr. McDonald, Arthur Longbrake Trio, Fisher and Edmonds, and Pong and Leo.

KEITH'S (J. L. Weed, mgr.)—Bill week of 15: Alexander Irvine and company, Marie and Billy Hart, Belle Blanche, Leitzel and Jeanette, Lameo Kajiyama, Lee Barth, Sadie Price and company, and Owen and Owen.

NATIONAL (Lee Goldberg, mgr.)—Bill week of 15: Carter, the Great, Nettie Carroll Troupe, Boyd and West, Tannen and Claton, Reiff, Clayton and Reiff, and Leo Filler.

HOPKINS (H. Bilger, mgr.)—"The Mexican War" is featured film week of 15.

ORPHEUM (A. Kenny, mgr.)—"The Handprint of Mystery" featured week of 15.

CASINO (A. Kenny, mgr.)—"Fantomas" featured week of 15.

MAJESTIC (L. Ditimar, mgr.)—John Barrymore, in "American Citizen," featured film week of 15.

COLUMBIA (A. Kenny, mgr.)—"The Shadow of Guilt" featured week of 15.

OLYMPIC, HIPPODROME, CRYSTAL, IDEAL and NOVELTY also continue to show motion pictures.

WASHINGTON.

BELASCO (L. Stoddard Taylor, mgr.)—"Oh, I Say," with its name changed to "The Wedding Night," at last reached Washington, and drew big business week of Feb. 9. Margaret Anglin and company, in "Twelfth Night," "As You Like It" and "The Taming of the Shrew," week of 16. "Fanny's First Play" next. The Bumgarth Lectures begin Sunday, March 1.

COLUMBIA (Fred G. Berger, mgr.)—"The Madcap Duchess," with Ann Swinburne and an excellent company, had big business week of 9. Julian Eltinge, in his new play, "The Crinoline Girl," 16. Mrs. Fiske, in "Mrs. Bumpstead-Leigh," next. Newman closed his travel talks Sunday evening, 15.

NATIONAL (Wm. H. Rapley, mgr.)—"Stop Thief," new to Washington, but it was a successful go, and well enjoyed by large audiences. Good business Feb. 9. "Oh! Oh! Delphine" Feb. 16. "Daddy Long Legs," with Ruth Chatterton, next. The big film production of "Joan of Arc" was given for first time at matinee and evening, Sunday, Feb. 15. Elmendorf starts his series of travel talks, fully illuminated, Thursday matinee, Feb. 19. Philadelphia Orchestra, Leopold Stokowski, conductor, Symphony Tschaikowsky, No. 4, op. 36, Mischa Elman, soloist, matinee Feb. 24, 4.30 P. M. Final concert.

POLI'S (James Thatcher, mgr.)—"The Little Minister" was given by the Popular Players up to their usual standard, which means excellent. Richard Buhler, Frank Shannon, Dudley Hawley, W. D. Corbett, Stanley James, Cecil Bowser, Frances Neilson, Gertrude Bondhill and Helen Tracy were all excellent. Big business ruled week of 9. "Mary Jane's Pa" week of 16. Another of Washington charming little actresses, Marie Eaton, will make her appearance as Mary Jane. Besides being a charming actress he is one of the most accomplished dancers in the city.

CASINO (A Julian Brylawski, mgr.)—Bill week of 16: "The Thirteen Girls in Blue," Dick and Dixie, H. V. Fitzgerald, Doyle and White, Fred Morton, and new pictures. Sunday concerts do well.

COSMOS (A. Julian Brylawski, mgr.)—Bill week of 16: Nick Altrock and Pork Chop Evers, Girlie and Burt, "The Concealed Bed," Hugh Norton, Mlle. Emerie, "Dad" Lozier, and new pictures. Sunday concerts do capacity.

GAYETY (George Peck, mgr.)—The Liberty Girls drew good business week of 9. Beauty, Youth and Folly 16. The Trocaderos next. Sunday concerts do well.

KEITH'S (Roland S. Robbins, mgr.)—Bill week of 16: "The Green Beetle," Ray Cox, "The Three Types," Chief Caupolican, Chris Richards, James T. Duffy and Mercedes Lorenz, the Grazers, Apdale's Zoological Circus, and new pictures. Sunday concerts do capacity.

NOTES.

THE matinee dansante, established at Keith's, only a few weeks ago, has the patrons "going," and has outgrown its time. It has become necessary to change the hours so as to please all. Hereafter the dansante hours will be 1.15 to 2 and 7.15 to 8 P. M.

MANAGER JAMES THATCHER, with an eye for the beautiful, is having the lobby of Poli's re-decorated in the latest, up-to-date style.

ROLAND S. ROBBINS, the popular manager of Keith's, has been made a member of the Rotary Club and the National Press Club.

THE Orpheum, formerly the Academy, will open Monday, Sept. 16, under the direction of Tom Moore. The opening attraction will be "The Battle of Waterloo." This will be the preliminary season of feature film production.

THE American, "old Lyceum," opened up with a vaudeville and picture show Monday, 16. A benefit is to be given at the American Theatre Wednesday evening, to build and buy appliances to fit up a gymnasium for the home and council of clubs of Friendship House. A special program has been arranged in conjunction with the regular theatre bill.

MANAGER JAMES THATCHER has added another popular addition to his staff. We now find in his office, in full charge, Hazel Tune, who is right on the spot and does not fail to see that THE OLD RELIABLE gets the news.

ANOTHER theatre is planned for Washington, which will be operated by the Columbia Amusement Co. No site as yet selected, but will be at once, as house is to open in August. George Peck, manager of the Gayety, will have charge, and will continue to manage the Gayety.

SYLVESTER Z. POLI, head of the Poli Circuit of theatres, has arranged with ex-Senator James S. Barcus for the first presentation on any stage next month at Poli's Theatre, of a new four act play, "The Governor's Boss," written by Mr. Barcus. The play is said to be a powerfully written as well as a timely stage story of a recent political event that was a sensation. This play will have its first production on Monday, Feb. 23, by the Popular Players. Ex-Gov. Sulzer has signified his intention of being present.

JOSEPH C. LUCKETT, an old Washington favorite, was ahead with "The Madcap Duchess," and was warmly welcomed.

Baltimore, Md.—Ford's (Chas. E. Ford, mgr.) "Stop Thief" Feb. 16-21 Forbes-Robertson next.

ACADEMY (Tunis Dean, mgr.)—Richard Bennett, in "Damaged Goods," 16-18; Julian Eltinge next.

AUDITORIUM.—"Brewster's Millions" 16-21, "Paid in Full" next.

COLONIAL (F. H. Lawrence, mgr.)—"The White Slave" 16-21, "Happy Hooligan" next.

HOLLIDAY (Wm. Rife, mgr.)—"Hearts of the Blue Ridge" 16-21, "St. Elmo" next.

GAYETY (Wm. Ballauf, mgr.)—The Trocaderos 16-21, Roble's Beauty Show next.

MARYLAND (Fred Shamberger, mgr.)—Bill 16-21: Stevens and Marshall, Cleo Gascoigne, Edwin George and company, Rooney and Bent, "Love in the Suburbs," Vardinoff and Louie, Ed. Wynn and company, and Burnham and Irwin.

NEW (Geo. Schneider, mgr.)—Bill 16-21: Eight Hawaiians, Katherine Jemison, Leroy and Cahill, Willingham and Glass, Payne and Lee, and Morgan Chester and company.

PALACE (Chas. Sadlier, mgr.)—"Traffic in Souls," pictures, 16-21.

VICTORIA (Chas. E. Lewis, mgr.)—Bill 16-21: Marino Sisters, Fox and Ward, Marie Stoddard, Geo. Smedley, Gibney, Earl and company, and Haggerty and Le Clair.

Reading, Pa.—Although a blizzard hit Reading the last part of week, the theatres all did big business. The Orpheum did the largest business, which was due to Virginia Mann's last appearances with the Orpheum Players, night of Feb. 14. Further evidence of her popularity was through petitions drawn up by the department store girls, and the High School girls to have her retained as leading woman. Countless tributes were in order the last week of her appearance with the Orpheum Player. Miss Mann will not leave Readingites for two weeks more. During this time she will present a playlet at the Hippodrome with the assistance of Richard Wester, lately with "Get-Rich-Quick Wallingford" Company.... Miss Sidney Shields is the new leading woman of the Orpheum Players, and made her first appearance to local audiences 16, in "Classmates."..... Alfred Gross, engaged by Mr. Callahan, to play the part originated by Robt. Edeson, in "Secret Service," to be played by the Calsmith Stock Co., week of 15......The Melo Troupe, composed of three local boys, left 15, for Boston, Mass., to open at the Olympia Theatre, 16. These boys have been on the road before, presenting one of the best casting acts that ever left "the city of serolata." Another moving picture theatre, the "Cozy," located on Mulberry Street, gives the Northeastern section of the city four movie theatres, three of them within four squares of each other.

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ACADEMY (Phil Levy, mgr.)—Mrs. Fiske, in "Mrs. Bumpstead-Leigh," 21.

ORPHEUM (J. W. Rusk, mgr.)—Orpheum Players present "Classmates" week of 16, with Robt. Hyman and Sidney Shields in the leads. Souvenir photo booklets of Mr. Pitt, stage director, were distributed matinee, 17. "In the Bishop's Carriage" next week.

GRAND (F. L. Callahan, mgr.)—Calsmith Stock Co., in "Secret Service," week of 15. Monday, 16, was Grand Army night, and 17, Sons of Veterans' night. Photos of Will F. Smith, stage director, were given out 17. China souvenirs matinee, 20. "The Man from Mexico" follows.

HIPPODROME (O. G. Keeney, mgr.)—Bill 16-18: Virginia Mann and company, Great Ringling, Manning, Moore and Armstrong, Eleven Scotch Kilties, and Clahane and Sweeney. For 19-21: Miss Mann and company, Madame Oberita and Girls, Irwin and Herzog, Chief Tenderhoe, and Kelly and Fern. Souvenirs of Miss Mann were given out night of 16, and reception matinees 17, 18. Society night 19.

Scranton, Pa.—Lyceum (E. J. Lynch, mgr.) for week of Feb. 16, with the exception of Wednesday evening, 18, the Morton Opera Company, in "Girls Will Be Girls." Wednesday evening, Al. G. Field's Greater Minstrels.

POLI (John H. Docking, mgr.)—Bill week of 16: Consul, Betty, Lowell and Esther Drew, Walter Van Brunt, Fay and Mynne, the Chadwick Trio, Paul Gordon and Nina White Hussars.

MAJESTIC (Frank W. Weed, mgr.)—"Happy Hooligan" 19-21. This house will continue to put on legitimate shows.

ACADEMY (A. F. Winstrom, mgr.)—Photoplays, changed daily.

BIJOU DREAMS, MANHATTAN, WONDERS, ORPHEUM, HIPPODROME, VICTORIA and COLONIAL, moving pictures.

NOTE.—Owing to the fact that Al. G. Field's Greater Minstrels are to appear at the Lyceum, 18, the Morton Opera Company, which is at the Lyceum for an indefinite stay, will journey to Pittston and appear in the opera, "Girls Will be Girls." The Morton Opera Company have given great satisfaction.

Shreveport, La.—Grand (Ehrlich Bros. & Coleman, mgrs.) Louis Dean Players in permanent stock, interrupted only by one night attractions. The Dean Players have become quite popular considering their short time in the city. "The Girl from Mumm's," with Olive Vail was the attraction Feb. 10. The production pleased.

MAJESTIC (Ehrlich Bros. & Coleman, mgrs.)—Bill week of Feb. 8 included "Remone," Caralo's Circus, Miss Lyst, Miss Ware, Binsley and Mace, Beulah Bair, and the Raymond Children.

SAENGER, QUEEN, PALACE, MUSEE, REX, DREAMLAND and HIPPODROME, motion pictures.

NOTES.—The Elks' Annual Circus has been announced and will be advertised very extensively in this section......The Crystal Theatre is nearing completion, and is to be under the management of J. M. Doll, manager and owner of the Rex. ......The Grand Opera House orchestra has been strengthened with the addition of a trap drummer......The Louis Dean Players are no longer under the management of W. I. Swain. The change was effected some few days ago. The company now consists of Louis Dean, George McManus, Joseph Booth, Thomas O'Keefe, Charles Dey, Frank Barclay, Herman Arthur Peterman Jr. and Leonore Phelps, Lettie McLeod, Edith Marion Bryan and Helen Gillingwater.

Logansport, Ind.—Nelson (Edw. F. Galligan, mgr.) Low Shank, ex-mayor of Indianapolis and his vaudeville company Feb. 16, "Captain of the Plymouth" 17, "High Rollers" 19, vaudeville 20, "Mutt and Jeff" 23, Sheehan Opera Co. 24.

COLONIAL (Harold Beyerly, mgr.)—Bill 16-18: Warner and White, Agnes Kayne, and Olivette and company. For 19-21: Mullen and Herbert, Gilmore and Corbin, and Matt Meeker and company.

BROADWAY (E. E. Cunningham, mgr.)—Vaudeville and photoplays.

ARK, GRAND, TOKIO and HUB, photoplays only.

NOTES.—The Concrete Bridge Builders' Association held a meeting in this city 10, when they took over the Grand for the day. Motion pictures of bridges built during the past year, were shown......Alexander Shayne, of the Chicago Bureau of Public Safety, gave an illustrated lecture at the Nelson, 13, for the benefit of the traction employees. Excursions were run from surrounding cities for the employees and families.

South Bend, Ind.—Oliver (S. Pickering, mgr.) "Fanny's First Play" pleased Feb. 9, followed by "Peg o' My Heart" 14.

ORPHEUM (Carl J. Allardt, mgr.)—Bill for 15-18: Eight Society Dancers, the Shamrocks, Madelyn Sack, the Two Carletons, and Clark and McCullough. For last half: Billy Kincaid, Dorothy Granville company, "Aladdin's Lamp" and "The Tuner."

AUDITORIUM (S. Pickering, mgr.)—Photoplays week of 16.

AMERICAN, PEARL and SAPPHIRE, motion pictures only.

NOTE.—Regarding the rumor from Chicago that the Lincoln Theatre was about to change, Carl J. Allardt, one of the congenial Allardt Brothers, says they were negotiating for the Lincoln Theatre some time ago, but the deal has not yet been consummated.

Evansville, Ind.—Wells' Bijou (Chas. Sweeton, mgr.) "The Firefly" Feb. 21, 22.

NEW GRAND (Wm. McGowan, mgr.)—Bill 16-18: Clara Balerini, Gruett and Gruett, Archer and Belford, Robt. Emmel Keane, and Hal Stephens and company. For 19-22: Marietto's Marionettes, Venita Gould, Harry Brooks and company, Reiff Bros. and Miss Murray, and Madame Bedini's horses.

MAJESTIC (Chas. Sweeton, mgr.)—Beauty Parade 22.

ORPHEUM and NORTHSIDE (Chas. Sweeton, mgr.)—Vaudeville and motion pictures.

SAVOY, COLONIAL, ALHAMBRA, GOVERNOR, VALADA, PRINCESS, RIVERSIDE, NOVELTY, VIRGINIA, STADIUM, COLUMBIA, FULTON, FRANKLIN and COLONIAL.—Motion pictures only.

New Britain, Conn.—Keeney's (F. S. McMahon, mgr.) vaudeville and pictures.

SCENIC AND BIJOU (Edelson & Hillilby, mgrs.)—Pictures only.

LYCEUM (T. J. Lynch, mgr.)—"The Spendthrift" week of Feb. 16 is the offering by the Lyceum Stock Players.

BROADWAY (L. Muller, mgr.)—Pictures only.

FOX'S (Wm. Thompson, mgr.)—Picture features.

NOTE.—"The Belle of New York" for the last three days of last week, 12-14, at the Lyceum, for charitable purposes, proved to draw packed houses both matinee and evening. It was presented by local talent.

Wilmington, Del.—Garrick (W. L. Dockstader, mgr.) bill Feb. 16-21: Kitty Francis and company, Fred Lesser, Freitas' dogs, Julian and Lightner, "Parisian Models," Williams and Wells, Ada Latern and company, La Crandall, and pictures.

PLAYHOUSE (John S. Hale, mgr.)—Madame Louise Homer 17, "Too Many Cooks" 18, 19.

AVENUE.—The Orpheum Players present "The Cat's Paw," a new play from the pen of the company's manager, Jack Regan, week 16.

Davenport, Ia.—Burtis (Charles T. Kindt, mgr.) Edith Thayer, in "The Firefly," was here Feb. 8; Harry Lauder 9, Rhoda Royal's Indoor Circus, under auspices of the Shriners, 10-15: "Within the Law" 16, matinee and night; Lyman H. Howe's travelogue 19, 20.

FAMILY (J. A. Liay, mgr.)—Photoplays. For Wednesday, 11, "The Two Sergeants," in five reels was shown, followed 12 and 13 by "David Copperfield."

AMERICAN (A. A. Frudenfeld, mgr.)—For first half of week, commencing 8, "The Duke of Durham," musical comedy did well. For last half of week, "The Man of the Hour" held sway.

COLUMBIA (J. Harry Blanchard, mgr.)—Vaudeville. Two shows daily. Three on Saturdays and Sundays. Change of bill twice weekly.

Burlington, Ia.—Grand (R. R. Holmes, mgr.) Dainty Edith Thayer, in "The Firefly," drew capacity houses Feb. 9, at top prices, to great satisfaction. "The Traffic" 22.

GARRICK (J. Henri Fischer, mgr.)—"The Duke of Durham" during week of 16; also Cullen Bros., Kelso and Leighton, Chas. Faik and company, and Russian Dancers.

PALACE, ELITE, COMET, NEMO, and LYRIC.—Moving pictures only.

NOTE.—Hugo Kortschak, violinist, appeared before the Burlington Musical Club 10......Fannie Bloomfield Zeisler will appear 26.

Des Moines, Ia.—Berchell (Elbert & Getchell, mgrs.) "The Girl of My Dreams" Feb. 16.

ORPHEUM (H. B. Burton, mgr.)—Bill week of 16: Gould and Ashlyn, Mabelle Adams and company, Kennedy and Rooney, John Hassard, Keno, Walsh and Melrose, Eugene Diamond, Powers Brothers, and pictures.

EMPRESS (Elbert & Getchell, mgrs.)—Sullivan & Considine vaudeville.

MAJESTIC, UNIQUE, CASINO, PALACE, FAMILY, COLONIAL and STAR.—Pictures only.

Keokuk, Ia.—Grand (Chas. H. Dodge, mgr.) "Within the Law" Feb. 17, "The Lost Princess Bo-Peep," local, 20, 21; "The Traffic" (return engagement) 23.

HIPPODROME (Mark Angell, mgr.)—Bill week of 16: Happy and Joe, Belle and Jones, Harry Webb, Four Valdares, and "Deep Purple," dramatic tabloids.

COLONIAL, ORPHEUM and GRAND, moving pictures only.

BLANCHE RING in her latest success, "When Claudia Smiles" at the 39th Street Theatre, New York, for a run, scored the Biggest Hit of Her Brilliant Career Singing

IF THEY'D ONLY
MOVE OLD IRELAND OVER HERE
It is a real BLANCHE RING HIT
Words by JAMIE KELLY Music by FRANK J. GILLEN
Another Startling Song Hit of the Year, "THE BELLS."
JAMES KENDIS MUSIC CO. - - - 146 W. 45th STREET, NEW YORK CITY, N. Y.

IN MELODY LANE.

BY JACK EDWARDS.

CLIPPER SONG CONTEST TO BE THE BIGGEST AFFAIR EVER HELD.

FLOCK OF PROMINENT ENTRIES WILL TRY FOR BEAUTIFUL CUP.

That The Clipper's song contest will be the most successful affair ever held in the song line is being forecasted each day, more and more, by the amount of prominent entries received at this office. During the past week the following prominent writers have signified their intentions of making every effort to lift the beautiful trophy at The Clipper song contest, to be held at the theatrical novelty ball of the Dick Jess Association, at Burland Casino, Prospect and Westchester Avenues, Tuesday evening, March 10, 1914: Theodore Morse, D. A. Esrom, Earl Carroll, Fred Fischer, Jack Glogau, Harry Von Tilzer, Irving Berlin, Lewis F. Muir, Ernie Ball, Harry Carroll, Ballard McDonald, and the well known vaudevillian, Seymour Brown. The other entries are: Ray Walker, Tommy Gray, Gus Edwards, Harry Williams, Billy Tracey, Henry I. Marshall, Charlie McCarron, L. Wolfe Gilbert, Jos. M. Daly and Geo. E. Johnson. This list includes the cream of the Eastern writers, and seldom has the public had an opportunity of listening to such an array of song talent in a cup contest.

PUBLIC TO ROOT FOR FAVORITES.

The writers will have every encouragement from the public as well as from their friends to urge them on to victory. The Reas Club, one of upper New York's most well known social and theatrical clubs, will be on hand in full force to cheer their brother member, Fred Fischer, on to victory with his wonderful ballad, "I'm on My Way to Mandalay." Other writers are supplying salesgirls in the various department stores with tickets so that they will be sure to have a large following at the affair to aid them in their efforts to lift the beautiful trophy that will be bestowed the winner by The Clipper. That all the writers will have their work cut out for them is a foregone fact, for the judges will all be expert critics on popular music.

GREAT ENTERTAINMENT COMMITTEE.

The entertainment committee that will look after the wants of the general public and the folks in the theatrical world are all men prominent in the world of make-believe. Take a look at the list and see for yourself: *Dick Jess, chairman;* Harry Bailey, manager Bronx Theatre; R. J. Madden, manager Bronx Opera House; Paul C. Granning, manager Prospect Theatre; Chas. C. Blaney, manager Spooner Stock Co.; Frank Keeney, manager Metropolis Theatre; George Miner, treasurer Miner's Theatre; Fred Follett, manager Miner's Theatre; Dave Schneider, assistant treasurer Miner's Theatre; Jas. Peppard, treasurer Colonial Theatre; Harry J. Seamon, manager Hurtig & Seamon Theatre; Jake Isaacs, manager Gotham Theatre; Dan Supple, manager McKinley Square Theatre; Al. Solomon, manager Fox's Star Theatre; Harry Thom, manager Audubon Theatre; Sol Levoy, Harlem Opera House; Eddie Gattman, manager Mystic Theatre, Brooklyn; Rowden Hall, Irving Becker, Dale Henshaw, Paul Dempsey, Harold Kemp and Eddie Ables.

RETURNS FROM LONDON.

Jerome Brockman, who recently returned from London, has written several parodies on the season's biggest hits, and will shortly make an announcement.

A NEW MILLS MEMBER.

Sydney Rose, the latest addition to the Mills staff, have proven to be a good booster for all of the Gilbert and Muir songs. Rose is a corking good singer and a hard worker.

JIMMIE BRENNAN IS STILL TEARING THEM OUT.

Jimmie Brennan, of the O. E. Story staff, Boston, startled the music publishing world this month when he wrote "Scrambled Eggs." But Jimmie knocked them dead when the wise ones heard the melody of "The Rose of the Mountain Trail." There's some music stored up in Jim that his new mustache is bringing out. Let the mustache stay on, Jim; it's a hit producer.

SHOWING RESULTS.

Al. Cook, professional manager for M. Witmark & Sons, had no less than seventeen acts in as many houses feature his firm's songs last week. Some record, boys.

Al. says that he has three songs that are going to be hits, and named "By the Candle Light."

HOMER HOWARD RECOVERS.

Homer Howard, of the Wenrich & Howard Music Co., who has been dangerously ill for the past ten days, is now out of danger and is rapidly recovering.

QUERIES ANSWERED.

K. G., Norfolk, Va.—1. Do not care to recommend any firm. 2. No.

Imperial Orchestra, Gloucester.—Have been unable to locate publisher. Will try to answer you in a later issue.

R. H. C., Knoxville, Tenn.—Eugene Platzman, 1416 Broadway, New York, is a capable man for music.

G. C. M., Memphis, Tenn.—Address M. Witmark & Sons, 144 W. Thirty-seventh Street, New York.

Mary Carlton, Brooklyn.—The firm you mentioned is most reliable.

Sid Murray, Milwaukee.—A legitimate music publishing house does not require any money to publish song.

Frank Baker, San Francisco.—He is the owner of five publishing concerns.

THEIR FIRST RELEASE.

Moore & Holcomb, a new publishing house of St. Louis, Mo., will shortly release a new song, entitled "I Hear the Ozark Mountains Calling Me."

FEIST BOOSTERS.

Arthur Phillips and Minnie Cecile are featuring Feist's "On the Way to Mandalay" and "Ragtime Dream" in vaudeville. They will shortly begin an engagement on the S. & C. time.

WORKINGS OF THE PUBLISHERS IN CHICAGO.

SHAPIRO-BERNSTEIN CO.

"My Chain of Memories" is being sung at the Panorama Theatre by Maude Webb.

Jack Block, assistant manager, resigns his position soon to go with the Tell Taylor Music Co. He will go to New York for two weeks

At McVicker's Theatre last week Baker and O'Neal were rehearsing "My Chain of Memories."

"My Chain of Memories" will be featured in Lew Cantor's new tabloid that is in course of preparation. Will J. Harris will stage the act.

JEROME & SCHWARTZ.

At the Palace last week the Three Collegians rehearsed "Where the Red, Red Roses Grow."

The Big Four Quartette, at the Englewood Theatre last week, used "He Ran Upstairs" and "Red Roses."

"I Wish You'd Keep Out of My Dreams" is being sung by Mina Stralee.

Bessie Doyle, at Natalby's, is singing "Red Roses"

KALMAR & PUCK.

"Ragtime Bungalow" is being sung by the Tierney Four.

Williams and Stanley, with "Little Miss Brown," are singing "Kiss Me" and "Ragtime Bungalow."

"My Hidden Treasure" and "Ragtime Bungalow" are being sung by the Wrigley Girls.

Elsie Macon is singing "My Hidden Treasure."

Valerie Beck and the Four Rosebuds are having big success with "I'm on My Way to Mandalay" and "Isle D'Amour."

Bartram, Duffy and Reed are singing "Mandalay" at the Edelweiss Cafe.

LEO FEIST.

M. F. Morris is in charge of the Leo Feist office during the illness of Rocco Vocco.

Butler, Coons and Manae are a sensation in Chicago with Feist songs.

"You Broke My Heart to Pass the Time Away" is a great encore getter for Milton and Magini.

F. A. MILLS.

Montgomery and Moore, of "The Pleasure Seekers," found "Camp Meeting Time" one of the best songs they have used.

"What Would I Do Without You" was used by Dillon and Dillon at the Colonial and the Crown Theatres last week.

Zeno and Mandell sang "Camp Meeting Band" in Chicago last week.

Johnny Ball and the Clancy Twins claim they have a winner in "Camp Meeting Band."

MORRIS ABRAHAMS & CO.

Lillian Shaw reports that "Twentieth Century Rag" is getting her many bows and encores.

Abe Glatt, Manager Milton Weil's assistant, is back in the office for a short stay. In two weeks he leaves again with Alva York.

KENDIS NOTES.

Jamie Kelly, co-author of Blanche Ring's startling song hit, "If They'd Only Move Old Ireland Over Here," playing the Loew time, is a tremendous hit with the very same song.

Goldie Banta, of the Olio Trio, is singing with great success the beautiful ballad, "If I Had My Way."

Weston and Clair, that very clever singing and dancing team, are meeting with great success singing "Sooner or Later."

Mack and Stilwell write from Lyric Theatre, Hamilton, Ont., that "If They'd Only Move Old Ireland Over Here" is their biggest hit, as well as "Sooner or Later," "Walla Walla, Walla" and "If I Had My Way."

Al. Herman sends us cheerful news about "On the Honeymoon Express." "Going as big as ever," sez Al.

Billy Beard, the party from the South, says that "Baltimo" is some hit for him. It sure is some song.

Sid Cook and Jack Mitchell write from Baltimore that "If I Had My Way" is a phenomenal hit for them, as is also "Sooner or Later," "If They'd Only Move Old Ireland Over Here" and "Baltimo."

WILL ROSSITER GOSSIP.

"On the Banks of Lovelight Bay" is one gigantic success for Maude Lambert. She thoroughly demonstrated its encore possibilities at the Palace, Chicago, week of Feb. 2.

Joe McGee and Tom Murray have formed a partnership and will work in black and white in an act, in one, favoring the Will Rossiter selections.

"The Minstrel Show Parade" is proving a splendid hit for Elizabeth Murray, in her new vaudeville offering.

Cowles and Dustin have two excellent encore getters in "My Old Log Cabin Home" and "Next Sunday at Nine."

The Alpha Sextette report excellent results with "The Minstrel Show Parade," "Bring Me Back My Lovin' Honey Boy" and "On the Banks of Lovelight Bay."

"Bring Me Back My Lovin' Honey Boy" still continues to be the one big song hit for Sullivan and Mason.

Mae Curtis and Myrtle Hebard are enjoying general song prosperity with "Bring Me Back My Lovin' Honey Boy," "I'm Savin' All My Love for You" and "Oh, How She Dances."

Sylvester and Vance are exploiting several Will Rossiter songs to splendid advantage, featuring "Bring Me Back My Lovin' Honey Boy."

NOW A DANCING MASTER.

Leon Flatow, who is still with F. A. Mills, has been very quiet the past three weeks taking tango and hesitation dancing lessons. He is up in all styles of up-to-date dancing. Monday afternoon he originated a new dance, "The Salvation Army Glide," which must be danced on your heels so as to save soles. He will teach it to anyone, gratis, calling at Mills' music house.

MARVIN LEE WITH MORSE.

Marvin Lee, formerly of the Lee & Clark Music Company, took charge of the Western office of the Theodore Morse Music Company last week. Lee is so well known to our Western friends that he needs no introduction. He thinks that "You Can't Get Away from It" is good for a tremendous hit.

AUTHORS AND PUBLISHERS IN BIG PROTECTIVE SOCIETY.

The much talked of American society of composers, authors and publishers, which has been often spoken of in this column, held a meeting in the Claridge Hotel last week and went over some very important work.

The object is chiefly to put into effect the rights of composers of music, authors and publishers to royalties from compositions used by orchestras in hotels, cafes and motion picture theatres. Such a society in France, it is said, yields the composers and publishers something like fifteen millions a year.

The following officers were elected: Geo. Maxwell, president; Victor Herbert, vice president; Glen MacDonough, secretary; John L. Golden, treasurer.

THIS SEASON'S CROP OF SONGS.

CHAS. K. HARRIS.
"I'm Coming Back to You."
"Suppose I Met You Face to Face."

J. H. REMICK & CO.
"The Good Ship Mary Ann."
"Rebecca of Sunnybrook Farm."

WILLIAMS.
"Don't Blame It All on Broadway."
"Sit Down, You're Rocking the Boat."

KALMAR & PUCK.
"Where Did You Get That Girl?"
"A Ragtime Bungalow."

WENRICH & HOWARD.
"Hello, Wintertime."
"Somebody's Eyes."

JAMES KENDIS.
"The Bells."
"The Honeymoon Express."

JACK VON TILZER.
"It's Great to Spoon to a Tango Tune."
"Good-Bye, Sweetheart, Good-Bye."

THEO. MORSE.
"You Can't Get Away from It."
"Bobbin' Up and Down."

SHAPIRO-BERNSTEIN.
"Chain of Memories."
"Girl in the Heart of Maryland."

MAURICE ABRAHAMS.
"Get Out and Get Under."
"Oh, You Million Dollar Doll."

WATTERSON, BERLIN & SNYDER.
"Down in Chattanooga."
"I'm a Fool Who Believed in You."

F. A. MILLS.
"You Did, You Know You Did."
"The Fairest Little Daisy."

WILL ROSSITER
"The Minstrel Show Parade."
"I'm Savin' All My Lovin' for You."

HAROLD ROSSITER.
"I'm Going Back to Carolina."

JOS. DALY.
"In the Heart of the City That Has No Heart."

JOS. W. STERN & CO.
"Over the Great Divide."
"Daddy Has a Sweetheart."

HARRY VON TILZER.
"Don't Stop."
"Do You Take This Woman to Be Your Lawful Wife?"
"Have a Heart."

McKINLEY MUSIC CO.
"Thanks for the Lobster Tango."
"If I Could Only Call You Mine."

F. B. HAVILAND & CO.
"When the Twilight Comes to Kiss the Rose Good-Night."
"Good-Bye, Little Girl of My Dreams."

O. E. STORY.
"Thanks for the Lobster."

TELL TAYLOR.
"She Sold Her Soul for the Sake of Gold."
"Under the Old Oak Tree."

GEO. W. MEYER.
"Across the Great Divide."
"She Got Even with Stephen."

BROADWAY MUSIC CORP.
"I Miss You Most of All."
"Dancing Around."

JOE MORRIS.
"Would You Take Me Back Again?"
"A Little Bit of Green."

FRED G. HEBERLEIN.
"Within the Law."

LEO FEIST.
"I'm on My Way to Mandalay."
"Isle D'Amour."
"Peg o' My Heart."

PALEY MUSIC CO.
"Georgie."
"And Then."

WITH JOS. DALY.

Bobby Jones, of the Boston office, is here in New York, and he is the boy that surely makes things hum. He landed Nora Bayes with his new number, "That's Not Within the Law." This song will go on at the Winter Garden show next Sunday night.

"Heart of a City" is going bigger and bigger all over New York every day of the week. This is due to the strong efforts of all the force employed.

The following acts are cleaning up with "Heart of a City." Rito and Loveridge are certainly getting wonderful results from this number.

Bessie Vernon, that dainty singer, is using "Heart of a City."

Harry Sydney, of the Two Sydneys, certainly puts this number over in a great manner.

Lucy Daly is using the following numbers, all published by Joseph Daly: "Heart of a City," "That's Not Within the Law," "What Will I Tell Her To-Night."

The cabaret artists from all over New York report that when "Heart" is sung the encores are always numerous.

Harry Collins and his crew of day and night pluggers are surely covering every picture house in Greater New York with "Heart of a City," and always draw two and three encores.

WANTED
Experienced Sheet-Music Salesmen and Demonstrators
Liberal Commission. References Required. TALL-OWEN PUBLISHING CO.,
1304 W. Baltimore Street, Baltimore, Md.

WANTED--LOCATION
FOR PERMANENT STOCK
One or two bills a week. Company of ten to fourteen people, up in high class or melodramatic bills. Have been together two years. Will locate in any live town. Address
MANAGER, Orpheum Theatre, Muscatine, Iowa.

MLLE. DAZIE
IN
"PANTALOON"
By SIR JAS. M. BARRIE, Author of "Peter Pan," etc.
PALACE THEATRE, N. Y., WEEK MARCH 16.

AHOY! BASS SINGERS, AHOY!
THE SPANISH MAIN
("THE PIRATE'S SONG.")
Is my latest, greatest and best song for Bass or Baritone. Your copy is ready, Send for it to-day. H. W. PETRIE, Downer's Grove, Ill.

Wanted---Gardner & Macks Great Southern Show
OPENS UNDER CANVAS IN MAY
Rapid Fire Song and Dance Team, change for week, and work in Bills. Feature Novelty Act to change, Musical Act to Double in Band, Band Leader, Musicians that Double B.J & O. and Stage. Tell all, Billy Sandford, Zampa and Zampa write. Address
GARDNER & MACKS GREAT SOUTHERN SHOW
Care Burton Hotel, BIRMINGHAM, ALA. P. S.—Allow time to foward Mail

WANTED FOR MUSICAL COMEDY TABLOID
Permanent Stock
PEOPLE IN ALL LINES; Also CHORUS GIRLS. Long engagement. Money sure.
State all first letter. Photos; tickets, if I know you.
RICHARD LESTER,
% Colonial Musical Comedy Co., Grand Opera House, Berlin, Ont.

DO YOU KNOW THAT

That there were less song hits the past year than any previous year?

That Mose Gumble is the highest priced professional manager in the business?

That Ben Bornstein is now one of the firm of Harry Von Tilzer?

That Gilbert and Muir have written a dozen song successes since they joined hands several years ago?

That ballads have come back, and are going to stay?

That Leo Feist had three ballads going at the same time, and every one was a solid hit?

That Will Von Tilzer has made the greatest success as a publisher in a short space of time?

That song writers are born and not made? Amateur song writers, attention.

That "The Knights of Harmony" is an order of the past?

That Don Ramsey is New England representative of all the Waterson concerns?

That Geo. W. Meyer recently bought a new car?

That there are four to six bands with every carnival organization?

That Earl Carroll is the youngest songster in the business?

That Leo Feist had the biggest year since he embarked in the music game?

That The New York Clipper has the largest circulation of any amusement weekly published?

That Will Von Tilzer has the most expensive staff in the business?

LIVERNASH HAS A CORKING GOOD NUMBER.

"When I'm with You," the latest composition by Will L. Livernash, Harold Rossiter's Kansas City manager, is without question one of the prettiest numbers released so far this season. The song has a beautiful melody and the lyrics, which were also written by Mr. Livernash, are very clever.

It is now being successfully featured by many well known vaudeville acts, including: Rigo, Joe Fondelier, Larrive and Le Page, Wagner and Mannus, Earl Alexander, Ruth Watson and Lela Clarke.

JOINS THE AVON COMEDY FOUR.

The Feist staff lost a good man last week when I. Kaufman, a brother of the Kaufman Bros., of vaudeville fame, signed up with the Avon Comedy Four.

Izzy has an excellent singing voice, and proved it recently when he entered in a song contest at Loew's Boulevard and carried off first honors. It was the first time that he had ever participated in a contest, and the fact that he won hands down stamps him one of the best.

He has the best wishes of all his friends.

NOW A CABARETTER.

Bob O'Keefe, until recently connected with Waterson, Berlin & Snyder, is now located at Tromer's Hotel, in Brooklyn. Bob has a fine set of pipes, and last week sang before an audience of over thirty-five hundred.

PHILADELPHIA ASLEEP?

Nothing to it. If you don't believe it drop into Leo Feist's Philadelphia office and see the line of acts waiting to get the new songs. They have added another piano room to accommodate the crowds.

Their genial manager, Cliff Odoms, is smiling extra bright these days. Why? Well, "On the Way to Mandalay" and "You Broke My Heart to Pass the Time Away" are the two solid hits in the Quaker City, which is some record for one publisher. The answer? Great songs and a great bunch of boys.

"THE GREAT DIVIDE" WINS TWO CUPS.

A very unusual thing occurred last week when the song "Across the Great Divide," composed by Geo. W. Meyer and Sam Lewis, and published by Mr. Meyer, won two cups in one night.

The first cup was won at the Avenue B Theatre, under the most extraordinary circumstances. It happened this way, with Mr. Meyer at the piano, and Sid Malcolm singing. Mr. Malcolm, who has a rich tenor voice, seemed to have got himself in bad with the audience, and after he had rendered the song the audience hissed him off the stage.

The manager of the house thereupon went on the stage and explained that Sid was an all right fellow, and that they should be ashamed of themselves for their behavior and ought to permit him to sing his song again. They consented, and Sid went out again to do or die, and rendered the song in such a meritorious way that the applause was kept up for fully five minutes. There was nothing to it but to hand him the cup.

The other cup was won by Dick Marks, at the Murray Hill Theatre.

THEIR FIRST.

"Where the Ragtime Breezes Blow," a new song just composed by Chet Keyes and Roy Foley, of the well known Keyes Sisters Stock Company, has already created quite some talk. It is the maiden effort of these boys, and the result will be watched with much interest. Only recently over three thousand copies of the song were sold in Wichita, Kan., and at twenty-five cents per copy.

THE GLOBE TROTTER.

Arthur Behim, the globe trotter of the Broadway Music Company's staff, is still taking the Pullman route. Last week he took a flyer into Philadelphia for a day, and immediately jumped out again and spent three days in the smaller cities around New York, putting his firm's songs on with vaudeville's best.

NOT A NEWCOMER.

George E. Johnson, of Newark, who was quoted as a newcomer in these columns last week, has been in the music game for about fifteen years, and don't like to be hailed a newcomer. Don't blame you, George. He also expects to lift that cup. Good luck to you.

AT IT AGAIN.

Bob Russak held another of his song contests at the Murray Hill Theatre last week, and the affair was voted a grand success. The audience was the judge, and the winner was declared by the amount of applause he received.

MOVES TO LARGER QUARTERS.

Edgar Selden has moved his offices to 1560 Broadway, New York, on account of the increasing business.

ON THE JOB, JOHNNY.

Johnny Galvin, who has been connected with Will Von Tilzer for several months, is doing some fine work. Johnny is generally found around the office of the Broadway Music Co. any time of the day.

STILL THEY COME.

The recently organized Independent Music Publishing Co., of New York, have opened up beautiful offices on Broadway, and will shortly release several rags and ballads.

"The Mystery of Room 47" will be shown in stock at Reading, Pa., with Francis Wilson and James Beecher in the cast.

CHICAGO VAUDEVILLE.

(Special Wire to The Clipper.)

Feb. 16.

MAJESTIC.

The Blank Family, programmed for second place, opened the show. It is a juggling act, in which a hard-working woman is prominent. Reuter Brothers presented hand-balancing in one, and scored. Una Clayton and company, in "A Child Shall Lead Them," offered a pretty sketch with every character well played. Sam and Kittie Morton came next, registering one of the hits of the show. They have a quantity of new material which is very bright. Agnes Scott and Keane opened the second part of the show with "Drifting," always good. Bessie Wynn followed, but was lacking in numbers, "Dancing Around" being the only song she has worth while. Harry Fox and Yancsi Dolly were next to closing, and were the hit of the show. Odiva closed the show splendidly. Next week's bills: Mlle. Dazie, Clark and Hamilton, Julius Tannen, Stelling and Revelle, Bronson and Baldwin, Henriette DeSerris, Hayden, Burton and Hayden, and Holmes and Buchanan.

HALSTED EMPRESS.

Ryan Brothers, aerialists, open the show very well. Williams and Segal please with singing and talking. Eckert and Berg score their usual success. Joe Maxwell's "Spiegel's Daughter's Beau" proves a good sketch, but the finish is weak. Al. Herman is the hit of the show with his black face fun. Beatrice Morell's Six Parisian Harmony Belles close the show. It is one of the prettiest acts seen at this house in a long time.

INDIANA.

Nan Halperin put over one of the biggest single woman acts at the Indiana the early part of this week that Chicago has seen in a long time. She is a bigger hit with her "single" than as the star of "A Broadway Honeymoon." Gordon and Langley tried out their new singing and dancing act as a curtain raiser. The singing is weak, but Miss Langley dances nicely. Len Neal's singing and dancing act goes well. Vivian Murray and Grace St. Clair have a sketch called "Broadway Love." Miss Murray scores heavily in this. Closing the show is Zeb Zarrow's Comedy Circus, "The Isle of Joy."

McVICKER'S.

The Lelands, artists, open the show. The act is not new or novel. Blanche Gordon goes big with coon shouting, getting several encores. Richard the Great is remarkably clever. Harry De Rosa's monk performs feats of cycle riding, roller skating and manipulating a big ball while atop of it. Archer and Ingersoll, singers and dancers, go well. Miss Ingersoll is a clever, graceful dancer. Eva Westcott is the hit of the bill in her dramatic sketch. The act closes strong, and Miss Westcott took several curtains. Five Comedy Greens get laughs. The Four Baldwins, instrumentalists, are fairly good. Deaves manikins, in "Uncle Tom's Cabin," are good. Don Carney closes the show with piano playing and singing. His act is very clever.

PALACE MUSIC HALL.

A capacity audience greeted the performers providing entertainment on the bill opening Monday. Edgar Berger, flexible equilibrist, opened the show, and received two bows. Mae West, the eccentric comedienne, ten minutes on the order of Eva Tanguay, was heartily received. Spot three, Conlin, Steele and Carr, in Follies of Vaudeville. Katheryn Kidder, in her creation, "The Washerwoman Duchess," assisted by John Marchand, Robert Middlemass and Charles Caufield, scored. Deiro and his piano accordion, was the hit of the show. Marie McFarland and "Madame" were very good. Marshall Montgomery, ventriloquist, a very clever performer, was appreciated. Gus Edwards presented Will J. Ward and his Matinee Girls, in a musical comedy production, which was a hit. Next week's bill: Gertrude Hoffmann Revue, Joe Welch, "The Lawn Party," Hill and Whitaker, Austin Webb and company, Shriner, and Richards, Two Alfreds.

CHICAGO'S LATEST.

Feb. 17.

The Showmen's League of America ball at the Hotel Sherman, Chicago, Wednesday evening, March 4, promises to be a great success. Novel stunts are being prepared for the entertainment of the hundreds who will attend. Through the courtesy of Harry M. Strouse, a charter member of the league, the Girls of the Follies company will appear on the ballroom floor and give a performance, *a la* tabloid, in costume. John B. Warren, chairman of the general entertainment committee, is sending tickets for the ball to the members of the league and its friends throughout the country, urging co-operation towards installing permanent clubrooms and general headquarters for the league in Chicago. Vice President Andress reports splendid progress in securing advertisements for the official program.

State fair and exposition managers are in session at the Auditorium Hotel, this week.

W. D. Cohn, general agent for Herbert A. Kline Shows, was a Clipper caller, and announced the Kline Show opening at San Antonio, Tex., April 20, thence to Austin, Dennison, Hannibal, Mo.; and Kankakee, Ill.

Col. W. F. Cody stopped at Chicago on his way to Washington. Warren A. Patrick.

Chicago, Ill., Feb. 16.—The Saunders Opera House at Harvard, Ill., was almost completely destroyed by fire at five o'clock, Friday morning, Feb. 13, loss about $25,000, fully covered by insurance. A moving picture house on the first floor was also put out of business.

The origin of the fire is not definitely known, but it is supposed to have caught from a cigarette stubb thrown in the scenery in the rear of the stage, a dance being held there the previous evening. Plans for re-building have not been made known. Harvard is a hustling little city, and the loss of two places of amusement will be noticed.

Frank J. Rifford, last season with the cavalry troupe on the "Two Bills'" Show, and for several seasons with the 101 Ranch, was united in marriage to Bertha Anderson, Feb. 5, in Denver. Miss Anderson is a non-professional.

The City Council of Palestine, Tex., has passed an ordinance that keeps all tent shows, including circuses, out of that place. The law reads that no tent can be erected within sixty feet of any building.

The two Gentry Shows, which are Wintering in San Antonio, Tex., will go out this season bigger and better than ever. The opening of the No. 2 show will take place in or near San Antonio early in April. This show will be enlarged from two cars to five, and will, in all probability, play West to the Coast.

Rutherford's Greater Shows, with Irv. Polak in command, will take to the road the latter part of April. Most of last year's shows have already signed.

Harry Dunkle has at last started to get busy for the 1914 season, and now things will surely hum.

Mr. and Mrs. George Layman, of Boston, Mass., are in Leavenworth again. They spent several months here last Winter, and Mr. Layman stated that he had never stayed in one place for such a length of time in twenty years. They like Leavenworth so well that they have decided to buy some property here and make this their permanent home. Mr. Layman is noted as the merry-go-round king of Boston. His father bought the third merry-go-round that was ever built in the United States, and it is reported that his uncle bought the first one. Mr. Layman has been in the business ever since he was old enough to take tickets on the merry-go-round.

W. H. Dellinger of Vincennes, Ind., has also been spending a few days in Leavenworth, at the Parker factory, watching the completion of his swell three abreast, electric lighted, brass trimmed Parker jumping horse carry-us-all, which was shipped out last week.

H. S. Tyler and A. H. Barkley and a number of the carnival bunch are making Leavenworth their headquarters. T. C. Work and wife, of Rochester Mills, Pa., are also visiting at the Parker factory.

Fred Shaw, Grandview, Ia., is visiting in Leavenworth, Kan.

SHE'S DANCING HER HEART AWAY

The ballad with "the punch,"
The ballad with "the kick."

(She's only one of many, that's dancing her heart away;
Each smile is a hidden teardrop, she's acting like in a play.)

That's what they want to hear, that "hidden teardrop" stuff, and the timely subject, too—

She's DANCING her heart away.

Everybody's dancing. They're dancing mad. The music is not that slow, dragged out kind the ballad generally has—just to the contrary—it has a sweet little waltz melody that your audience can't help singing along with you.

(Her heart it has yearned for a love that was spurned,
She's dancing her heart away.)

That's the "punch," the "kick," with that word "spurned" for the top note—hold it—because it has a knock-out chord, musicians call it a diminished chord. You and I call it a "barber."

A school boy could publish this song out in North Dakota and it would be a hit just the same—it's such a cinch.

It's THE ballad, no mistake about it.

Get it now while it's a chicken.

Prof. copies and orchestrations in all keys.

It's out as a medley waltz for Band and Orch., too.

F. A. MILLS, 122 W. 36th St., N.Y.

CHICAGO Randolph Bldg., Randolph and Clark Sts.

OUT OF TOWN NEWS

Pittsburgh, Pa.—Nixon (Thos. F. Kirk Jr., mgr.) Ethel Barrymore, in "Tante," Feb. 16-21. David Warfield, in "The Auctioneer," 23-28.

Alvin (John B. Reynolds, mgr.)—The Welsh Players, in "Change," 16-21. "The Pleasure Seekers" 23-28.

Duquesne (D. A. Harris, mgr.)—"The Lion and the Mouse," with Edmund Breese in his original role, 16-21. Thos. W. Ross, who was formerly a very popular juvenile in local stock circles, will open a three weeks' engagement 23. His first appearance will be in "Checkers." Business, capacity.

Lyceum (C. R. Wilson, mgr.)—"The Trail of the Lonesome Pine," with Isabelle Lowe and a large supporting company, 16-21. "What Happened to Mary" 23-28. Capacity business rules.

Pitt (W. B. McVicker, mgr.)—The Pitt Players, in "Herod," 16-21. The scenery used in Wm. Faversham's production has been secured for the week. "Is Matrimony a Failure?" 23-28. Business, capacity. "The Blindness of Virtue" closed a popular four-weeks' engagement. Mary Hall, the very popular leading lady, received a big reception upon her return last week, after a short vacation.

Victoria (Geo. Schafer, mgr.)—The Dandy Girls 16-21. The Hector Girls 23. On Friday night, 13, the local lodge of Moose, No. 46, honored Billy Spencer, of the Stars of Burlesque, by presenting him with a handsome cane and umbrella.

Gayety (Henry Kurtzman, mgr.)—Matt Kennedy and the Liberty Girls 16-21. Beauty, Youth and Folly 23-28. Manager Kurtzman is again in good health, and at his desk.

Grand (J. P. Harris, mgr.)—Bill 16-21: "The Porch Party," Saharet, Rigoletto Bros., Loraine and Dudley, Ryan and Lee, Two Tomboys, Girl from Milwaukee, Henry and Francis, Kramer and Morton. Motion pictures. Capacity business. Moore and Young made many friends last week.

Harris (C. R. Buckheit, mgr.)—Bill 16-21: Sam Curtis and company, Guy Bartlett and company, Levan Trio, Musical Chattes, O'Neil and Dixon, Keogh and Francis, Church Sisters, and motion pictures. Business, capacity.

Sheridan Square (Frank H. Tooker, mgr.)—Bill 16-21: Terelli's Circus, Oxford Quartette, Stroud Trio, Bert Wilcox and company, Etelka and Irene, McAleavy Marvels, Hogan and Searles, motion pictures. Business, capacity.

Providence, R. I.—Opera House (Felix Wendelschaefer, mgr.) Forbes Robertson Feb. 16-18, "Years of Discretion" 19-21.

Colonial (A. H. Spink, mgr.)—"Busy Izzy" 16-21.

Empire (Sol Braunig, mgr.)—"The Light That Failed" 16-21.

Keith's (Chas. Lovenberg, mgr.)—Bill 16-21: Binns and Burt, "Wrong from the Start," motion pictures of Mr. and Mrs. Vernon Castle, Louise Galloway, Florence Tempest, Bison City Four, Bessie La Count, Van and Schenck, and Lawton.

Bullock's (Parker Burke, mgr.)—Vaudeville and pictures.

Westminster (Geo. Collier, mgr.)—Girls of the Gay White Way.

Scenic (Martin Toohey, mgr.)—Martin Toohey and the Temple Players, Edie Healey and Marie Horton and company continue.

Union (Chas. Allen, mgr.)—Vaudeville and pictures.

Casino, Bijou and Nickel, pictures only.

Waterbury, Conn.—Poli's (Eugene Wilson, mgr.) bill Feb. 16-21: Morey's "Titanic," Four Comrades, Corcoran and Lloyd, Baby Ann, Rory Lalonde, Schoen's Five Maniacs, and the Pollograph.

Fox's (Louis D. Garvey, mgr.)—Vaudeville and pictures to good business. A big special concert will be given Sunday evening, 22.

Jacques (Harry Parsons, mgr.)—"The Isle of Spice" is the attraction 16-21 week, with augmented chorus and orchestra. Thos. Meeghan has replaced Thomas Devine, the former comedian, who has accepted a position in Providence, R. I. Business is good.

Princess, Star, Alhambra, Garden, Broadway, [illegible], Scenic and Lyric, pictures only.

Hot Springs, Ark.—Auditorium (Frank Head, mgr.) the Natt Mann Stock Co., which was booked for a season's engagement, opened Monday evening, Feb. 9, presenting, as an opening attraction, "The Deep Purple." Shortly after the opening some dissatisfaction arose and two of the company resigned, and on Thursday night, 12, the engagement was canceled. "Within the Law" (return engagement) 24, "Peg o' My Heart" March 12.

Princess (Doc Owens, mgr.)—Bills week of 9 included: Menlo Moore's Players, Clara Ballarini, Dolly and Mack, Richardson's dogs, Nevins and Gordon, Alice Teddy, Campbell and Yates, Preston, Johnny Sullivan and Frank Mason, Frank Fitch, and the Princessscope pictures.

Royal, Lyceum, Lyric and New Central, moving pictures only.

Augusta, Ga.—Grand (R. B. Tant, mgr.)—"A Modern Eve" Feb. 16, Smart Set 17, Stratford-on-Avon Players 18.

Bijou (E. J. Sparks, mgr.)—Peerless Amusement Co. 16-21.

Bonita, Modjeska and Dreamland, motion pictures only.

Notes.—George "Honey Boy" Evans was entertained by his many friends and admirers here, with a banquet and reception, given at the Elk's Club, after the performance, 12. Mr. Evans popularity has long been established in Augusta, and his annual appearance is eagerly looked for by his local admirers. Prominent among those receiving with "Honey Boy," at the club, last evening, was Ty Cobb, the ball player........Henrietta Crosman and "The Red Widow" were the other attractions at the Grand last week, and both did good business for two performances each.

Buffalo, N. Y.—Star (Dr. P. C. Cornell, mgr.) "The Plant" Feb. 16-18, "The Trail of the Lonesome Pine" 23-25, Ziegfeld's "Follies" 26-28.

Teck (Messrs. Shubert, mgrs.)—Gaby Deslys and Alice Lloyd divide week of 16, respectively. "The Whip" returns week of 23.

Majestic (J. Laughlin, mgr.)—"The Shepherd of the Hills" week of 16, "The Warning" week of 23.

Elmwood Music Hall.—Minneapolis Orchestra 24.

Twentieth Century Hall.—Wilhelm Bachaus 17.

Shea's (M. Shea, mgr.)—Bill week of 16: Mr. and Mrs. Jimmy Barry, Raymond and Caverly, Robert T. Haines and company, Warren and Conley, Morris Cronin, Cecelia Wright, "On the School Playgrounds" and Azard Brothers.

Lyric (H. M. Marcus, mgr.)—Bill for week of 16: "Stage Struck Kids," Harris and Hart, Four Flying Cronells, Kashima, Scott and Wilson, Sylvia, and Walter Brower.

Frontier (Charles Bowe, mgr.)—"Pilgrim's Progress" is a current feature at this rapidly growing amusement place.

Gayety (J. M. Ward, mgr.)—For week of 16, Columbia Players. Watson Sisters follow.

Garden (W. F. Graham, mgr.)—Mischief Makers week of 16, followed by Zallah and her Girls from the Cabaret.

Elmira, N. Y.—Lyceum (Lee Norton, mgr.) the Dorner Players enjoyed capacity business Feb. 9-14, presenting "The Talker," except 11, when Rose Stahl had a packed house to see "Maggie Pepper." The Dorner Players present "Seven Days" 16-21, except 20, when Neil O'Brien's Minstrels appear.

Majestic (M. D. Gibson, mgr.)—Bill week of 16: La Graciosa, Boris and Helena, Bert and Bessie Draper, and Williams and Wright. Mlle. Oberita and girls and Prince Yamato and company will be feature bill 19-21.

Mozart (G. H. Van Demark, mgr.)—Bill week of 16: Dollar Troupe, Quigg and Nickerson, and Crawford and Montrose. Gus Edwards' School Boys and Girls will head the bill 19-21.

Syracuse, N. Y.—Empire (Frederick Gage, mgr.) "The Plant" Feb. 19-21, "Shop Thief" 23-25, "The Marriage Market," with Donald Brian, 27, 28.

Wieting (Francis P. Martin, mgr.)—Gaby Deslys 19, "The Lure" 23-25.

Bastable (Stephen Bastable, mgr.)—Honeymoon Girls 16-18, "A Fool There Was" 19-21.

Grand (Charles H. Plummer, mgr.)—Bill week of 16: "The House-Warmers," W. H. St. James and company, Cantwell and Walker, Claude Golden, Meredith Sisters, Bird Millman and company, and Joe Cook.

Ithaca, N. Y.—Lyceum, for week of Feb. 16: Chatterton and company, in repertoire.

Star (C. F. Horner, mgr.)—Bill 16-18: Adelaide Bete, Gus Edwards School Boys and Girls, and photoplay. For 19-21: De Wolf and Gardner, the Dollar Troupe, and photoplays.

Happy Hour (W. K. Tree, mgr.)—Feature photoplays.

Fall River, Mass.—Savoy (J. Fred Miller, mgr. Malley-Denison Stock Co. presents "The Littlest Rebel" week of Feb. 16.

Bijou (Chas. E. Cook, mgr.)—The Bayliss-Hicks Co. presents "The Man of Mystery" week of 16.

Academy (L. M. Boas, mgr.)—Bill 16-18: Anderson and Goines, Elsie La Bergere and dogs, Frank Whitman and Mae Morse.

Premier (Chas. L. Benson, mgr.)—Bill 16-18: Flint, Fairfax and company, Fox and Shea, Healy Sisters, and Lambardi Duo.

Palace, Lyric, Star, Globe, Scenic and Nickelodeon, motion pictures only.

Wichita, Kan.—Crawford (E. L. Martling, mgr.) "Peg o' My Heart" pleased Feb. 6, 7.

Princess (L. M. Miller, mgr.)—"The Girl from Nuremberg" was the bill 12-14. Bill 16-18: Bello Bros., Remington, "As Men Forgive," Belmont and Earle, Adelyne Lowe and company, and moving pictures.

Forum (E. L. Martling, mgr.)—"Ben-Hur" 11-14, to big business. Over twelve thousand seats were sold before the first performance.

Empress (M. Shanburg, mgr.)—"Utah, the Land of Mormonism," is presented week of 16, by the Keyes Stock Co.

Oklahoma City, Okla.—Overholser (Fred G. Weis, mgr.) Billy Clifford Feb. 15, 16, "The Pink Lady" 18, 19, Mme. Nazimova, in "Bella Donna," 27, 28, Mme. Pavlowa March 2.

Metropolitan (Bert L. Russell, mgr.)—Metropolitan Stock Co. presented "The Four Rich" 8-14.

Lyric (Pete Sinopoulos, mgr.)—Vaudeville and pictures.

Empress (Jack Boland, mgr.)—Vaudeville and pictures.

Folly (F. M. Tull, mgr.)—Closed for repairs. Re-opens 22, with Inter-State vaudeville.

Dreamland, Orpheum, Olympic, Capitol, Majestic and Columbia, motion pictures only.

Hartford, Conn.—Parsons' (H. C. Parsons, mgr.) "A Pair of Sixes" Feb. 16-18, "Along Came Ruth" 19-21.

Poli's (W. D. Ascough, mgr.)—Bill week of 16: Liono Carrera and company, Belle Baker, Zeda and Hoot, Lockett and Waldron, Cotter and Boulden, Emil Hock and company, and Marlinetti and Sylvesta.

Hartford (Fred. P. Dean, mgr.)—Bill 16-18: "Mother Goose," Johnny Woods, Walter Jones, Paul and Irene Sans, and Three Brownies.

Princess, Star, Crown, Empire and Happy Hour, pictures.

New Haven, Conn.—Hyperion (E. D. Eldridge, mgr.) "The Last Resort" Feb. 16-18, Forbes-Robertson 19-21.

Poli's (Olive C. Edwards, mgr.)—Bill week of 16: Lasky's "Red Heads," Melville and Higgins, Willard and Bond, Loughlin's dogs, Ray Conlin, Guerro and Carmen, and Lora and Payne.

Bijou.—Vaudeville and pictures.

Fox's Grand (Benj. Jackson, mgr.)—Vaudeville and pictures.

Battle Creek, Mich.—Post (E. R. Smith, mgr.) "Where the Trail Divides" Feb. 16, "Damaged Goods" 19, "Romance" 20, "Baby Mine" 23, "Winning of Barbara Worth" 27, "Little Lost Sister" 28-March 1.

Bijou (Harry Lorch, mgr.)—Bill 16-18: Ed. F. Reynard, Derenzo and La Due, Steiner and Shayne, Marie King Scott, and Brown, Harris and Brown. For 19-21: Sam Wylie, in "Johnny Wise," a tabloid version.

Note.—General Manager Butterfield, of the Michigan vaudeville circuit, has made several changes involving local employees. Will Marshall, traveling representative, will take the management of the Majestic, at Kalamazoo, succeeding Gerald Fitzgerald, who is to go to the Pantages forces. William Smith, of Newark, O., will come to Battle Creek, to act as assistant manager under Harry Lorch, at the local Bijou.

Norfolk, Va.—New Wells (Otto Wells, mgr.) the Stratford-on-Avon Players in Shakespearean repertoire gave four magnificent performances at this house Feb. 9-11. Evelyn Nesbit Thaw played to crowded houses, matinee and night, 12, and "The Chocolate Soldier" did good business 13; Yolanda Mero 19, "The Red Widow" 21.

Colonial (E. C. Egan, mgr.)—Bill week of 16: Ed. Hayes and company, Nick's Roller Skating Girls, Bradna and Derrick, Kirk and Fogarty, Raymond and Bain, and Knapp and Coralla.

Academy (Otto Wells, mgr.)—Vaudeville and motion pictures.

Clipper Post Office.

In order to avoid mistakes and to insure the prompt delivery of the letters advertised in this list, an envelope plainly addressed must be sent for each letter, and a written order for the letter, signed with the full name and address and the line of business followed by the sender, must also be enclosed.

Please mention the date (or number) of the CLIPPER in which the letters sent for were advertised.

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Alcien, Beado
Arlington Carrie
Adams, Edna
Allen, Rose
Armstrong, Helen M.
Ashton, Dorrit
Abbott, Bessie
Bedell, Lucille
Bond, Bunny
Baeck, Etta
Burns, Alice
Bond, Bunny
Bennett Sisters
Brace, Laura
Barrington, Patricia
Beck, Annie
Boulton, Emma
Bolen Miss R.B
Bond, Louise
Bitts, Miss
Billingsby Mabel
Cratta, Mrs.Jas
Cresswell, Nellie
Castliat, Elizabeth
Carter, Fannie L.
Clark, Ollie
Courtney, Jessie
Conrad, Edith
Carmen, Ben
Chase, Laura
Calvert Virginia
Dale, Myrtle G.
Dow, Marjie
Drake, Nellie Howe
Davis, Dora
DeFarris, Bernice
Doyle, Verna
Deaves, Dorothy
Delmaine, Ruth Hamilton
Desmond, Dolly
DeVere Caroline
Delisle, Mae
Daly, Virginie
Elliott, Lois
Evelyn, Ivy
Forrest, Dorothy
Franklin, Lola
Francis, Christine
Fraser, Mrs. Richard
Galvin, Ella
Greenwood, Grace
Gilbert, Ray
Gray, Mrs. Ted.
Gargani Victoria
Greenwood, Grace
Hill, Lelila
Hillings, Doris
Hurd, Mattie B.
Hoppner, Mrs. De Wolf
Hatfield, Fanie
[illegible], Rosalie
Johnson, Charlotte
Jennings Maggie
Jago, Alma
Journe, Evelyn
King Margaret
Keeman, May
Knowlton, Pearl
Keeley, Edna
Kirtlan, Alice
Knight, Ruby
Lloyd, Miss M.
La Rue, Eva
Langdon, Iola & Muriel
Lowe, Carrie
Lee, Marion
Leon, Tiny
Loomis, Jessie
McCree, Ira
Millan, Rosie
Melville, Mrs. Jules
Mudge MrsFrank
Martin, Theresa
Mayhew Harriet
Mudge, Eva
McLean Mrs.H.B
Miller, Cherry
Moretti, Mary C
Miller, Mabel
Marco, Juliette
Mathews, Binny May
Mason, Daisy
Mayo, Vivian
Nelson, Ruth G.
Nevins, Josie
Owens, Lenora Arnst
Puscaden, Rose
Poynter, Beulah
Pomeroy, Marie
Pemberton, Angie
Pearce Mrs.G.W.
Ryan, Nan
Riley, Della
Remington, Neal
Russell, Pauline
Russell Violette
"Rose Marys Girls"
Roy, Alberta
Ranseer, Mignon
Raise, Adelaide
Saville, Alice
Stafford, Bessie
Simmons Almyra
Seibert, Billie
Stanley, Dot
Saunders, Ruby
Tracy, Stella
Treville, Tinola
Tilton, Lucille
Vaughn, Emily
VanStuddiford, Grace
Winning, Beatrice
Wingers, Ruth
Willward, Marguerite
Williams, Clara
Weston, Ethel
Wolf, Marguerite
Young MrsDavid
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Atkins, Richard
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Barrymore, J.
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Cowen, Billy
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Clifford, Cliff
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Donegan Francis
Drew, Clay
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DeMond, Otto
Dietz, Ed.
Dupree, Geo.
Delmore Leonard
Doyle, Jos.
Daley, J.
Darrow, S.
Darling, S. F.
Davis, Ban O.
DeVonde, Chester
DeVelde & Zelda
Dale, Johnie
Deer, Frank L.
DeCamp, Frank
Defrey, Gordon
Deater, Elliott
De Lo, John
Darnold, B. A.
Dubury, Barney
Douglass, Hal O.
Dale J & Harris
Evans, Brandon
Evans, H. A.
Erwood, B. J.
Edwards, Clar.
Elliott, F. H.
Edwards, L. A.
Eickles, Gus
French, H. C.
Frank, Herbert
Foy, Frank H.
Fredericks, Geo
Fox, Geo. W.
Friendly, Dan
Freppoli, A.
Fowles, Jack
Forrer, C. B.
Franklyn, Mark
Fiske, E. D.
Genter, Chester
Goodwin, Ben
Gillespie, A.
Goodhue, Otto L.
Golden Troupe
Garnella, Robt.
Gaister, Geo.
Gattings Jules E
Groves, Hal
Graham Herbert
Grieves, J.
Green, Jno.
Griffin, Arthur
Gilmore, Paul
Glynn, Nick
Glocker C. & A.
Gordon-Fraser Trio
Hatch, A. L.
Hebert, Arthur
Helton, Percy
Hylands, Mus
Hile, Roger R.
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Herrick, W. J.
Hurel, Billie
Howard & Green
Hersch, Chas.
Hersch, Wm. M.
Hughes, Jas.
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Hastings, Ben
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Hayes, Brent
Howland, O. V.
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Hines, Dan
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Joyner, Harry
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Kelsey, K. F.
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Kane, W. H.
Kummerow, Ed.
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King, Frank
LaVeen, S. W.
Leigh, Bert
Logan, Clarence
Lombard Bros.
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Lasley, Art
Lewis, Geo. F.
Levane, Willie
Lancelot, Jos
Lewis, A. P.
Lewis & Oliver
Lotti, Wm.
Lewis, Gene
Logrenia, Chas.
Luce & Grant
Lee, Wm.
Lockwood Harry
LaCour, H.
Levitt, B.
McDonald, Steph
Murphy, Jno. J.
Meier, Loma C.
McNamara, F. S
McClung, Littell
Morgan, Chas. T
Moore, Wm.
Milligan, M. C.
McGinnis, Joe
Miller & Draper
McKnight, Andrew
McDonald, Wm.
Mierzkowki, H
Miller, Chas. O.
Mills, Wm. J.
Merdoc, Dan
Marshall, Henry
Manhattan DrCo
Mulasso Giovani
Matthews Chris.
McKee, Harry
Mowry, Mon. E.
Mack, Joe P.
Meers, Harry
Mack, Tony
Man of Hour Co
McGlinky, Walt
Nickel, Joe
Nazarro, Nat
Noel, L. Frank
Newlan, Earl
Nye, Tom F.
O'Brien, Dan
Owens & Myeres
Otis, Robt. R.
O'Brien, Alvin
Owens, Al.
O'Donnell, Chas.
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Rankin, Geo. H.
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Roberts, J. H.
Rucker, H D.
Richards, Ralph
Raymond, Happy Jack
Rhea, Chas. D.
Reed, M. & Lella
Roy, Walt
Robinson, Chas.
Richards, Will
Robinson, R. G.
Roberti, Robt.
Robinson, D. R.
Riley, R. T.
Ryan & Douglas
Regan, Jack
Reals, Grace
Redfield, Ernest
Reid, Jas. H.
Ripley, Raymond
Rush, H, Ethel.
Reynolds, F. A.
Sherlan, Jno.
Sole, Ernest
Stout Happy Allen
Stillings, J. H.
Simpson, F.
Schulik, F. J.
Shields, C. O.
Stellman, W. G.
Stafford, Fred
Snyder, Chas H.
Stewart, Billy
Staunton, F. A.
Stoeffer, Louis
Schartle, Roy
Snow, Geo. W.
Simmons, Dick
Sharpstein Com.
St. James, Wm.
Saunders, Alex.
Silence, Jack
Stanley, Chas.
Sohn, Geo.
Taylor, L.
Townsend Fran.
Test, Russell
Truehardt, W H
Thornat, Joe
Travier, Billy F
Thompson, Dana
Todd Herbert
Tipton, Geo.
Thompson, Dana
Todd, Herbert
Tipton, Geo.
Verney, Edgar
Van Dykes, Mus
Vine & Fay
Vickery, Harry
Windish, Chas.
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Wilson, Fred
Wickes, E. M.
White, Wall
Warren, Chas.
White C. F.
White, Wm.
Wank, Henry
Wadell F & May
Wood, Geo.
Woffman, Geo.
White Edw. H.
Ward, Happy
Walters, Bob
Williams, Dan
Wilson, W. A.
Williams, Cecil
West, Eddie
Wheeler, W. B.
Woodley, W. A.
William, Griff
Whitney, Harry
Ward, Tom
Ward, Johnny
Weese, Al.
Young, Vyvle A.
Yarcaux, J. J.
Yule, Arthur
Yoscary, A. G.

SEE NOTICE AT HEAD OF LIST.

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CHICAGO NEWS

ADVERTISEMENTS AND SUBSCRIPTIONS RECEIVED AT WESTERN BUREAU OF NEW YORK CLIPPER, WARREN A. PATRICK, WESTERN MANAGER, 505 ASHLAND BLOCK, RANDOLPH AND CLARK STREETS, CHICAGO.

CHICAGO, Monday, 16.

Four changes are offered in the Chicago theatres this week.

George M. Cohan's mystery farce, "Seven Keys to Baldpate," which is said to be one of the best plays he has written, opened at George M. Cohan's Grand Opera House, Sunday night, 15.

A special company has been organized, among whom are: Cyril Scott, Frank Monroe, Helene Lackaye, Lee Sterrett, Ethel Intropidi, John O'Hara, Marie Taylor, Spencer Charters, J. Hooker Wright, Walter D. Green, Madeleine Traverse, and others.

Charlotte Walker came to the Olympic Sunday night, 8, in "The Trail of the Lonesome Pine."

The Irish Players, of Dublin, begin at the Fine Arts Theatre Tuesday night, 17, another brief American tour. They will play here for four weeks, offering several new plays and a number of their favorite familiar pieces. On Tuesday and Wednesday nights and Thursday afternoon, 17, 18 and 19, J. M. Synge's "The Well of the Saints" and T. C. Murray's new one-act play, "Sovereign Love," will be acted. On Thursday night, 19, and for the rest of the week, the bill will be Lennox Robinson's "The Clancy Name" and G. Fitzmaurice's new three-act comedy, "The Country Dressmaker."

"The Mikado" succeeded "Iolanthe" Sunday night 8, at the Auditorium. It was the success of this satire when revived some few years ago that brought about the organization of the company headed by De Wolf Hopper that has since presented many of the Gilbert and Sullivan operas.

"Sweethearts," a comic, tuneful and opulent musical comedy, with Christie MacDonald and Tom McNaughton, stays at the Illinois.

George Arliss will act "Disraeli" at the Blackstone until the end of this week.

"Help Wanted," with Harry Kolker, will remain indefinitely at the Cort.

"The Pleasure Seekers," a big revue, densely populated, is in its last week at the Garrick.

"The Traffic," at Howard's Theatre, completes its Chicago engagement Saturday night, 21.

"September Morn," starring Dave Lewis, and with Minerva Coverdale and Frances Kennedy, prospers at the La Salle.

Fannie Ward's stay at Powers' Theatre, in the French farce, "Madam President," will terminate Saturday night, 21.

"The Lure," telling all about white slavery, will be retained at the Princess.

"The Speckled Band" is continued in the Studebaker Theatre.

Eva Tanguay entered upon her third and last week at the American Music Hall, Sunday afternoon, 8.

Those faithful tourists who have been accompanying Dwight Elmendorf on his picture pilgrimage to the far East, said good-bye to their genial cicerone at Orchestra Hall, Sunday afternoon, 8. The occasion was the last lecture in the Elmendorf series. "The Nile Journey, Cairo to Khartoum," was the subject.

Crowds still throng the building at the Southeast corner of Wabash Avenue and Washington Street, where the giant fish, captured off the Southeast coast of Florida by Captain Charles H. Thompson, of Miami, after a battle lasting thirty-six hours, is on exhibition.

The authorities of the Smithsonian Institution at Washington say it is the largest fish ever captured in modern or ancient times, and scientists, after long investigation, have been unable to classify it. They believe it came from the far down depths of 1,500 feet, and was thrown up to the ocean's surface by a subterranean disturbance.

The monster fish could swallow twenty Jonahs.

The National Grand Opera Company, of Canada, will come to the Auditorium for a season of one week, beginning Monday, March 16.

Sunday afternoon, 22, Primrose & Dockstader will bring their minstrel show to the American Music Hall Sunday night, 22, "The Deadlock," a new play by Margaret Turnbull, will be acted at Howard's Theatre by Edith Wynne Matthison and Frank Losee. Sunday night, 22, "The Passing Show of 1913" will come to the Garrick, with Conroy and Le Maire, Molly King, Charles King, May Boley, Swan Wood, Henry Norman, and others. On this night, too, another of the Gilbert and Sullivan comic operas will be re-staged at the Auditorium.

Monday night, 23, Ethel Barrymore will act Haddon Chambers' "Tante" at the Blackstone, with Charles Cherry and Haidee Wright assisting. On that evening also Mabel and Edith Taliaferro will begin a four weeks' engagement in Rachel Crothers' comedy, "Young Wisdom," at Powers'.

On March 8, Kolb and Dill will take possession of the American Music Hall, beginning their tenancy with Frank Stammers' musical comedy, "A Peck o' Pickles."

On March 15, Billie Burke will come to the Illinois, in Somerset Maugham's play, "The Land of Promise."

On March 22, Anna Pavlowa and her dancers will begin a week's visit at the Auditorium.

On March 23, Julius Steger will act in a theatre yet to be chosen, in "Father and Son," an adaptation of a German play, by Gustav Bauer and Henri Cramer.

On March 30 E. H. Sothern will come to the Garrick to act for a fortnight, in "Hamlet" and "If I Were King."

The Little Theatre is preparing a revival of Gilbert Murray's translation of Euripides' "The Trojan Women," and a production of Murray's translation of Euripides' "Medea."

Other attractions in prospect are: "The Wedding Night," at the Garrick; "Prunella," at the Fine Arts, and "The Family Cupboard," at the Princess.

The Chicago Mendelssohn Club will give a concert at Orchestra Hall, Thursday evening, 19.

Jeannette Durno will play a series of three piano recitals at the Chicago Little Theatre, on Monday evenings, beginning Monday, 16, under the direction of Harry Culbertson.

AMERICAN MUSIC HALL (Samuel P. Gerson, mgr.)—Eva Tanguay Co.

AUDITORIUM (B. Ulrich, mgr.) — Gilbert and Sullivan Opera Co.

BLACKSTONE (Harry J. Powers, mgr.)—"Disraeli." Beginning Monday, 23, Ethel Barrymore, in "Tante."

CORT (U. J. Hermann, mgr.)—"Help Wanted."

GARRICK (John J. Garrity, mgr.)—"The Pleasure Seekers." Beginning Sunday, 22, "The Passing Show of 1913."

WHEN IN CHICAGO
ARTISTS, AGENTS AND MANAGERS
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THE NEW YORK CLIPPER is not conventional. It is original, aggressive, impartial, reliable, and above all, IT HAS A CERTAIN ORIGINALITY AND DISTINCTIVENESS WHICH PLACES IT IN A CLASS BY ITSELF.

GEORGE M. COHAN'S GRAND OPERA HOUSE (Harry Ridings, mgr.)—Beginning Sunday, 15, "Seven Keys to Baldpate."

ILLINOIS (W. J. Davis, mgr.)—"Sweethearts."

LA SALLE OPERA HOUSE (Harry Askin, mgr.)—"September Morn."

OLYMPIC (George C. Warren, mgr.)—Beginning Sunday, 15, "The Trail of the Lonesome Pine," for a three weeks' engagement.

POWERS' (Harry Powers, mgr.)—Fannie Ward, in "Madam President." Beginning Monday night, 23, Elsie Ferguson, in "The Strange Woman."

PRINCESS (Wm. Singer, mgr.)—"The Lure."

JOS HOWARD'S (F. O. Peers, mgr.) — "The Traffic."

STUDEBAKER (Sam Lederer, mgr.) — "The Speckled Band."

COLUMBIA (E. H. Woods, mgr.)—Week of 15, Follies of the Day; 22, the Rosey Posey Girls.

STAR AND GARTER (Dick Rider, mgr.)—Week of 15, Mollie Williams; 22, the College Girls.

FOLLY (R. C. Schoenecke, mgr.)—Week of 15, Big Jubilee; 22, Dreamlands.

HAYMARKET (J. P. Kirk, mgr.)—Week of 15, Monte Carlo Girls; 22, Flirting Widows.

IMPERIAL (J. Pilgrim, mgr.)—Week of 15, "Rebecca of Sunnybrook Farm."

NATIONAL (J. P. Barrett, mgr.)—Week of 15, Thurston, the magician.

VICTORIA (H. C. Brolaski, mgr.)—Week of 15, "The Round-Up."

PALACE MUSIC HALL (Mort H. Singer, mgr.)—Week of 16: "The Matinee Girls" with fifteen players, and Kathryn Kidder and her company will act a short version of "Mme. Sans-Gene." Marie McFarland and her sister sing, and a number of other acts are offered.

MAJESTIC (Lyman B. Glover, mgr.)—Week of 16: Bessie Wynn, Harry Fox and Yancsi Dolly, Sam and Kitty Morton, Una Clayton and company, Henriette De Serres, Robert Emmet Keane, Agnes Scott and Henry Keane, Reuter Bros., and the Blank Family.

COLONIAL (George Harrison, mgr.)—Week of 16: Mazeppa, a trained horse; the Tango Phiends, in Tangomania, a collection of society dancers who have won fame doing the tango and other dances, will divide headline honors.

MCVICKER'S (J. G. Burch, mgr.)—Week of 16: Al. Fields and Jack Lewis will be the headliners at McVicker's Theatre. On the same bill is found Richard the Great, a trained simian. Also Harry Deaves' dramatic manikins, presenting "Uncle Tom's Cabin."

GREAT NORTHERN HIPPODROME (F. C. Eberts, mgr.)—Week of 16: Six Castrillians, Joe Callahan, the impersonator, and others.

CROWN (E. Etielson, mgr.)—Week of 16: Pollock and Anglin, the Telegraph Four, and others.

FINE ARTS (A. L. Perry, mgr.)—The Irish Players.

LITTLE THEATRE (Maurice Browne, director).—The Fuller Sisters, offering English, Scottish and Irish folk songs.

PAT CHAT.

SALVAIL IN CHICAGO.

A. L. Salvail, the veteran side show manager, who has been identified for many years with a number of America's leading circus organizations, favored the Western Bureau of THE NEW YORK CLIPPER, in Chicago, with a call recently, and announced that he was going back to his old home, the Yankee Robinson Circus, as general director of the Annex for the season of 1914.

Salvail enjoys a personality, which has not only endeared himself to a legion of friends in the tent show business, but it makes a great impression in front of the side show when he tells the folks about the wonders which are to be found under the canvas.

There is hardly a thing in the show business Al. hasn't done. In a pinch, I believe, he could put it up and take it down, load it on the train, and that's the real test of showmanship

I hope that some day my friend Salvail will loosen up to the extent of telling the readers of THE OLD RELIABLE something of his career, which goes back almost before the day I was born, and it has not been confined entirely to the circus and Wild West business, for he could tell something about the marvelous curative properties of certain medicines which were dispensed from a dry goods box—with a banjo for the orchestra.

As it is, Al says: "I am too busy now framing up the side show for the Yankee Robinson Circus to deal out matter regarding my more or less variegated career."

But, I'll get him some day. These fellows who have made their mark in the show business cannot always hide their light under a bushel. Look out, Al, Dr. Grouch will get you yet.

Roy Gill, the popular treasurer of the 101 Ranch Show sailed from New York via White Star Line, for a jaunt through Europe, and will be gone for a couple of months, but he will be back in America in time for the opening of the 101 Ranch at Madison Square Garden. During his trip in Europe he will visit the Hagenbeck animal preserve at Stillingen (Hamburg), Germany.

In lieu of the fact that rumors have been prevalent to the effect that the 101 Ranch Show was to make a European tour, this trip of Roy Gill's carries particular significance.

MR. AND MRS. E. J. FISHER, of Seattle, Wash., stopped off in Chicago *en route* to New York, and had dinner with Mr. and Mrs. J. C. Matthews.

WILLIAM MORRIS was a caller at the Pantages office, visiting J. C. Matthews, a former employee, and the first agent of the Harry Lauder show.

THE MORETTE SISTERS opened on the Pantages time this week, at Edmonton, Can.

MINNIE PALMER has gotten out a one sheet lithograph for the Four Marx Brothers, done by W. J. Morgan & Co., of Cleveland.

DAVE RAFAEL has a new act in preparation which is being written by a well known writer. It will have the title, "Buggins." Mr. Rafael left Chicago last week for St. Louis, where he is playing this week, using Edward Reynard's "On the Farm," which has served him well for five years past.

PHIL LA TOSKA opened in Winnipeg, on the Pantages circuit last week. He was accompanied by his dog, Harvey, known to most everyone in the profession.

GENE AND KATHRYN KING appeared last week at the National Theatre, Louisville. This is a final date of this team on the Jones, Linick & Schaefer time. Their tour has proved a very pleasant one in every respect. They open for Earl J. Cox this week.

THE ARCADIA SEXTETTE is dividing this week between Iowa City, Ia., and Moline, Ill.

THE TERRIBLE TERRY TROUPE are on the Pantages' circuit, playing Minneapolis last week.

WILLIAM O'CLARE and "His Shamrock Girls," one of Minnie Palmer's vaudeville acts, appeared at the Indiana the early part of last week, after playing several days out of town for the Association.

FRED DALE is playing the Bert Levey time.

ALLEGRO will soon complete a successful tour of the Pantages' circuit.

LEONA GUERNEY was "open" the early part of the week, and spent the time in Chicago.

THE ORPHEUM STOCK CO. is playing one and three night stands in this vicinity. It is composed of five people, Senator Frank Montrose, Chas. Burns, John Cornish, Ruth Clark and Hattie Irving.

ALBER'S POLAR BEARS were featured at the Great Northern Hippodrome recently and scored their usual decided hit. Eight fine specimens of Polar bears render an unusually interesting performance, and the animals show the results of careful training and treatment. Alber has produced one or two changes in his routine. which contributes to the general value of the act. He paid Chicago a visit several months ago and was well received then; the act now contains the seesaw, the bear waltz, and some more tricks with good comedy value in them. The Greeland slide is produced to good effect. Alber wrestles with one of the bears, which is full of big laughs, and invariably brings a round of applause. Taken all in all, for rarity, good showmanship and training, as well as a well developed routine, the act is one of the best animal acts on the road.

MANAGER WEINBERG states that the Avenue Theatre has been doing a capacity business playing all-star vaudeville acts. He is much pleased with the outlook for the future, and thinks that the season will run well into the Summer. The Avenue is one of the best equipped and most handsome playhouses on the South Side.

JACK YORK, the hustling agent, is busy these days routing the various feature acts that he has under his direction. Most of Mr. York's material is from the East, and all the acts are in demand here. Mr. York has beautiful offices in the Consumers' Building, where he will be pleased to hear from his many friends.

PAUL SELDOM'S "Poems in Marble" got a double page in *The World Magazine*, in New York, which is some of the best free publicity seen this season. There are eight different poses of Paul Seldom and Erna Claren.

MASON AND MURRAY, formerly connected with a middle West tabloid show, played Keith's Theatre, in Boston, recently, having fourth place on the bill opened by Nip and Tuck, and including Paul Seldom's "Poems in Marble" and the Bowman Bros. They followed Burns and Fulton on the program.

BOB FINLAY is so well pleased with his "girls" that he has changed his billing which now is "Bob Finlay, Assisted by the Misses Nellie and Betty Yates."

CAPT. SIGSBEE'S horse was shown at the Alhambra Theatre the last half of last week, and the offering made very good. This horse does the usual routine of tricks but is blindfolded, and how cues are given him is a question that is puzzling the vaudeville colony.

WHITNEY'S OPERATIC DOLLS, featured at the Thalia the last half of last week, did so well that Marie James approached them and is likely to book them either on the Association or U. B. O. time.

MILLER, PACKER AND SELZ were booked into Guthrie, Okla., by an Association agent who determined to switch them to Tulsa in order to reduce the cost of the Guthrie bill; the Guthrie manager had heard of the merit of the act and insisted on having it, threatening to change bookings if he did not receive it.

MCINTOSH and his "Musical Maids" had their first important showing in Chicago at the Crown Theatre, the last half of last week. The act was very well liked, and especially praised owing to the beautiful costumes.

THE FOUR DANCING STROLLERS did so well at the Grand Theatre the first half of last week that the act was held over for a full week.

THE Grand Theatre, Menominee, Mich., commences Jones, Linick & Schaefer bookings Feb. 16, playing three acts, "split." H. Cobadas, the manager, was in Chicago last week.

THE BERLIN SISTERS were sent to Fort Atkinson, Wis., on a hurried call.

"THE HOT OLD TIME," now in rehearsal, will open Feb. 19 in Waukegan. The original script will be used, and Ned Melroy will have Johnny Ray's part.

KNUTE ERICKSON, in "The Seminary Girl," is to play three weeks of Wilmer & Vincent time as a tabloid, and then goes into Harrisburg, Pa., as a big forty minute act. Boyle Woolfolk arranged these bookings while in New York a short while ago. If the act is as big a hit as it is expected to be in Harrisburg it will be booked on the big time circuits.

"SUNNY SIDE OF BROADWAY" is to play the big houses in Birmingham, Ala., and Atlanta, Ga., as an act.

"LOVERS AND LUNATICS" is really Mark Swan's "The Runaway Match." It was booked for the Lincoln Theatre, in Chicago, but the show was taken out when it was learned that the coming attraction at the Whitney Opera House is also a revised version of "The Runaway Match."

MARK SWAN'S "Good Fellow," in which Eva Tanguay was formerly starred, will be used in tabloid next season.

"THE EIGHT SOCIETY DANCERS," a vaudeville act, is breaking records everywhere on the Association. Four couples dance the waltz, Maxixe, Scottish and one-step.

"DIXIE DAISIES," recently the hit of the bill at the Ashland Theatre, in Chicago, is now playing the best houses on the Gus Sun time.

CHARLES E. KOHL left for a four weeks' vacation to Palm Beach, Florida.

GEORGE E. BARTON will send out "The Tango Girl" next season.

WILL ROBERTS works in "The Traffic," and operates a stock company at the same time.

FRANK WHITBECK is succeeding splendidly as manager of the Washington Theatre, Detroit, Mich.

CHARLES A. SELLON is putting out James L. McCabe in "Comin' Through the Rye," opening about Feb. 15. The show will tour the one night stand territory.

HARRY MANNERS, well known as stage director for the T. C. Gleason stock companies, and who has been playing in vaudeville at the Jones, Linick & Schaefer houses, has forsaken the legitimate for the film, and gone on tour as manager of Kleine's "Antony and Cleopatra."

WILL H. FOX, who bills himself as "the Paderowsky" of vaudeville, will play the Colonial Theatre week of March 16.

CHARLES MCKINNEY, who was in advance of "The Man from Home," which closed last Saturday night, has accepted a position as press agent of the Auditorium Theatre, of Kansas City, Mo.

CHARLES DEFUR and his "Dainty Girls" opened on the Hodkins time Feb. 12.

THE FOUR NELSON COMIQUES have finished a Coast tour and start on the best Sun time March 4.

FOUR HALEY GIRLS have joined on Eastern wheel burlesque.

LOWRIE AND PRINCE opened for Charles E. Hodkins this week.

"THE ROSA MAIDS" are now at Winnipeg, and open Feb. 28 for Thomas Burchell at Lincoln, Neb.

MAURICE L. GREENWALD, manager of Minnie Palmer's "The Duke of Durham," was in Chicago an hour or two last week while the show was *en route* to Davenport, Ia.

BOYLE WOOLFOLK is constantly rehearsing tabloid productions or vaudeville acts. There has not been a day in months in which he did not have some new rehearsing. In one week he opened two vaudeville acts and a tabloid. His latest production is "Lovers and Lunatics," which opened recently at Gary, Ind., going to Hammond the last half of that week. The show is dividing this week between Racine and Aurora, Ill. James Coughlin is being featured. He will be best remembered in "The Winning Miss." Carroll and Rose, George Tripp, John D'Armond and Grace Hazelton are among the more prominent players.

SID COX, comedian-manager, has arrived in Chicago from the Pacific Coast and Alaska, having been away from the East six years. He is at present producing tabloid musical comedy in Chicago, and says he keeps busy.

YEARS ago when Prof. W. A. Sigsbee was training ten horses for Ringling Brothers' Circus, Al. Ringling and other horsemen of international renown told him that it was out of the question for a horse to be taught to do tricks while blindfolded, or to go through with pretentious stunts unless under the saddle, with the whip constantly over him. In "Captain," the seven year old, which Prof. Sigsbee exhibited in the Alhambra Theatre, in Chicago, last week, is living proof that "it can be done." Mr. Ringling and all the others are shown to have been bad prophets. "Captain" wears a hood of leather that precludes any possibility of him seeing cues and counts, with hoofs or toes or tongue, and selects colored ribbons tied to his legs at the word of command. His owner, who also is his trainer and exhibitor, formerly owned "Princess Trixie," which he took from Coast to Coast four times, and to Europe twice. He bought "Captain" four years ago in Kentucky for $1,000. To-day "Captain" is valued at $50,000, and his owner is not seeking a buyer. He is a half brother of Sidney Dillon, who has a mark of 2.16. This is "Captain's" first year out. In training, Prof. Sigsbee used mental suasion, and found it worked nicely in the quiet of the home place. On the stage "Captain" is distracted slightly by the noises in the wings and in front. But that does not interfere with his act. Later when he becomes accustomed to these noises his owner hopes to make him do prodigious things.

CHAS. FALK is at present in Chicago making arrangements with the various fairs for the coming season. He is known amongst the carnival and fair men as "Shorty." Mr. Falk has been very successful in schemes that he has originated, and he states that his "Powder Plant" is in full swing.

SILBER AND NORTH, in "The Bashful Man and the Maid," scored one of the biggest hits of the season, at the Academy Theatre, last week. Mr. Silber is a new sort of comedian, who wins by his naturalness. He plays the part of the bashful boob, and makes it so real that it is pathetically funny.

THE PRIMROSE FOUR, who style themselves "A Thousand Pounds of Harmony," were entertained Saturday, Feb. 7, by Eddie Mumford at his "Old Style Cafe." In the party were: Mr. and Mrs. Mumford and their daughter, Mr. and Mrs. Arthur Davis and Arthur Cave. The Primrose Four have just returned from Australia, and will shortly open on the Thielan time.

ED. LEINARD made a big hit for Butterfield last week.

CONNELLY AND WEBB have been booked in Europe.

DUNBAR AND TURNER have twelve weeks from the Western Vaudeville Managers' Association.

SEYMOUR AND ROBINSON have been given six weeks on the Association time.

MR. MCKOWEN filled some time for the Harvey De Vora Trio on the W. V. M. A. time.

HENRY SANTREY, of the old Tivoli Opera Co., in 'Frisco, assisted by the Sherwood Sisters, open at the Kedzie Theatre, Feb. 26.

THE HOWE NORTHLANE CO. has been booked for eight weeks in the middle West.

IF YOU leave it to most theatrical folk, Jack E. Magee is not only a humorist—he is a mystifier. Jack's statements, cards and ads. are wonders in their way. He has the profession wondering almost every day what barber shop "Razor Jim" works in, what time the "3 o'clock train leaves," what hop joint "Casey the Pipe" patronizes, and about a few other mysterious statements of Frances Kerry's partner.

AFTER using "Down on the Farm" for five years, Dave Rafael has a new act, and in course of preparation, called "Buggins." The new offering, by a well known writer, will be produced in the near future

LEW KING, that entertainer with a personality, is ripping things up in Chicago, where he is appearing nightly at Kaufman's Cabaret, on Quincy Street. Mr. King is gifted with a good voice. He puts over a song in such a manner that he is now known as the "Al. Jolson of Cabarets," a title that he deserves. His song book contains a medley on "Beautiful Lady," including seven songs: "At the Yiddishe Wedding Sunday Night," parodies on "International Rag," "You Made Me Love You," "Mother's Big Blue Eyes," and the best number he puts over is "This is the Life." Mr. King, as a "single," ought to go on any first class "big time" bill, as his work is different than the ordinary class of cabaret entertainers.

THE Palace, in Detroit, Mich., opened this week. It played two big shows, two shifts, beginning Monday. The opening bill was: Baltus Brothers, the Darrells, Musical Shirleys, Burns and Lynn, and Riding Stickney's (one shift). Palfrey, Barton and Brown, Arco Bros, James and Pryor, Victoria Sisters, and Gallerini Four (one shift). Next week's bill is: The Okadas, Lawlor and Mack, Helen Carlos and company, Pierce and Roslyn, Royal Russian Troupe, De Kock Bros., Autumn Hall, Baseball Four, Fox and Witt, and Mlle. Bedini's Horses. Earl J. Cox is the booking agent. W. C. Cunningham, of the Cox Chicago office, went to Detroit to arrange the opening.

BERT CORTELYOU is now booking the Oklahoma, Missouri and Kansas towns of the W. V. M. A. in addition to Cedar Rapids, Dubuque, Fort Wayne, Decatur and the Kedzie, Chicago.

THE new Windsor Theatre, owned by the Erie Amusement Co., will be opened early in April. It is claimed to be one of the finest of Chicago's outlying theatres, seating one thousand four hundred. D. L. Swart will manage the house. It is predicted that he will duplicate his success with the Erie and Republic Theatres.

THE O'CONNOR SISTERS, who appeared at the American Music Hall with the Eva Tanguay show the past two weeks, closed in Chicago last Saturday night.

THE Pendagast Road Show No. 3 was burnt out at Cartersville last week, and had to close until it replaced its losses. The show opened again at Charleston, Ill. Much damage was done, losing their scenery, prop. trunks, etc.

THE Castle Films are doing fine in the East being booked for four or five months in advance. These picture are playing a six week's engagement at Hammerstein's, New York City.

L. SOLARI, of Sioux Falls, S. D., was a Chicago visitor recently, dropping in at the W. V. M. A.

ESTHER EDELSTEIN is now Sam Thall's stenographer at the tabloid bureau.

JOE WHITEHEAD plays the Association following his S. & C. time.

ZELLA CALL, late of "The Beauty Shop," assisted by Neville Fleeson, opens shortly with a new act.

CHICAGO VAUDEVILLE.

NELLIE PEARL, INC., NOTES.—Cleone Pearl Fell is the hit of the show at the Planters. Mamselle Mabelle is at the Academy, placed by Nellie Pearl. Sharburne and Montgomery will be seen at the Indiana and Kedzie Theatres shortly.

NEIL KENYON opens at the London Pavilion early in March. He is at present with the Tanguay Road Show.

MATTIE KEENE has a new one act comedy in preparation.

JOHN ELLIS reached Chicago last week from Galveston, Tex., after a period with the Lubin Stock Co., in pictures.

BEEHLER BROS.' NOTES.—Cervo opens on the United time March 2. Whitfield and Ireland conclude the Orpheum circuit time this week. "When Women Rule" was such a big hit at the Kedzie Theatre that a return date was arranged for April 30. Beehler Bros. have a road show in Evansville and Terre Haute this week.

MINNIE PALMER NOTES.—A new seven people dancing act is in preparation, the title of which has not yet been determined. There will be a comedian and three teams of dancers. Saba Sheppard, leading woman for the Four Marx Brothers, is very ill at the American Hospital here.

FRED M. GRIFFITH is in Chicago, having finished his season for the W. V. M. A.

MR. AND MRS. GEORGE MCDONALD returned to Chicago recently, after a tour of the Southern circuits, where they have been presenting their comedy sketch, "His First and Last."

THE opening bill at the Edelweiss Cafe, under the direction of Jake Sternad, is as follows: Yaito Duo, Edith Talbert, Dolly La Marre, Okura Japs, Bertram, Reed and Dean, Fred Crouch, Geo. Offerman and Helen Hammond.

FIELDS AND LEWIS have been booked for a tour of the Pantages circuit at a salary said to be $700 weekly. They will only do three shows daily throughout the entire tour. Alex. Pantages, while in Chicago, witnessed the act at the Wilson Avenue Theatre, with J. C. Matthews and Walter Keefe.

WALTER MEAKIN has given up his offices in the Fort Dearborn Building, and is now located with Earl J. Cox.

THE United Theatres Co., of Omaha, Neb., filed articles of incorporation, and will do a vaudeville and motion picture business.

W. F. RIPPETEAU, formerly manager of the Pantages' Theatre, Pueblo, Col., is now managing the Ellis Theatre. Nat Wolfe, the former manager, is now in charge of the Drexel.

FIREMEN were called to extinguish a small fire on the stage of the Folly Theatre, last Wednesday. It is believed to have started from crossed electric wires under the stage and did little damage.

PAULINE, the hypnotist, opened at the Colonial Theatre for Jones, Linick & Schaefer, last week, and was a big hit.

W. M. GRACE AND LUKE F. BALFE, of Chicago, have the lease of a new $50,000 theatre, to be erected at Marion, O., immediately, for Keith vaudeville.

WALL BROTHERS, of Fremont, Neb., have leased the Auditorium, at Norfolk Va., for vaudeville.

LITTLE LORD ROBERT AND LUCILLE MULHALL opened on the Butterfield time last week, placed by Johnnie Simons.

GERSON DAUTSCH is now manager of the vaudeville department of F. M. Barnes, Inc., a position he accepted Jan. 10.

"KING" LEE KRAUS has moved to his new suite of offices in the Gibbons Building, at 20 East Jackson Boulevard.

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CHING WHA FOUR opens for the W. V. M. A. Feb. 16.

LOTTIE WILLIAMS and company are to play the Inter-State circuit shortly.

"CONSUL," the monk, opened on the Harry Miller time last week.

PORTER AND SULLIVAN were placed in the Columbus Theatre, St. Louis, last week, by Johnnie Simons.

THE Tasmanian Van Diemans open on the Hodkins circuit Feb. 12. The Cahill Sisters open Monday, at Topeka, Kan. Stanley and Mace start on the time next Monday.

THE United Booking Offices and the Western Vaudeville Managers' Association have decided to make trouble for acts that make false claims regarding their recent engagements. The habit of announcing that they are just from the Orpheum circuit, or recently played the Palace Music Hall and Majestic, in Chicago, when that is not the case, has led to the determination on the part of the powers to be to break up the practice.

VALERIE BECK and her rose buds opened last week at Topeka, for a tour of the Hodkins' Lyric circuit, placed by C. L. Carroll.

MAURICE AND RAE COLE appeared at McVicker's Theatre last week. They have been playing the Jones, Linick & Schaefer time for some weeks, and have proved a big hit everywhere. Maurice Cole, best remembered for his connection with the eight original Texas Tommy Dancers, who played Hammerstein's, in New York, two seasons ago.

GEORGE B. RYNO, father of Jack Ryno, of Ryno and Emerson, died Jan. 13 at Newark, N. J.

BARNETT AND EARLE have returned from a successful trip on the Sullivan & Considine Middle West time.

WILLIAMS AND DARRELL, known as "The Nut Comedians," opened on the Butterfield circuit Feb. 8.

EMERSON AND CELEST, who appeared at McVicker's last week, open Feb. 19 with "A Night on Broadway," under the direction of Halton Powell. They will be featured with the production.

KEOUGH SISTERS are booked until May 11, on both the Inter-State and W. V. M. A. time. Stone and King have twelve weeks routing. Ross and Sherman have been booked for the balance of the season. Will J. Coleman and Frederick La Delle opened at Gary, Ind., Feb. 5, for a tour of the Association time. These acts have been placed on the above by Paul Powell.

GEORGE AND MARIE BROWN opened at the Indiana Theatre the last half of this week, going very big. Miss Brown has a pleasing personality and displays beautiful gowns.

JOHN B. HENNINGS is with "Nighthawks," in which Rex Adams is having a very successful season. The act laid off in Chicago the first half of this week, resuming an Association route in Dubuque, Iowa.

HARRY VON FOSSEN, late of "A Trip to Washington," played the Grand, and was little short of a riot. He is resuming his vaudeville tour and registered exceptionally big success. Harry Sefton closed at the Crown Theatre the early part of last week, and the Cahill Sisters replaced him.

ONETTA laid off recently, spending the time at her farm in Indiana.

LUKEN'S ANIMALS opened at the Electric Theatre, in Kansas City, Kan., Feb. 1, and played to five capacity shows. The manager came back and offered the act an extra salary to work another show. The reply was that they would work the other show without an extra salary. The manager then went to the orchestra, but did not find them so accommodating. They refused to work six shows under any circumstances.

WILLIAMS AND HELD appeared at the Great Northern Theatre after some out-of-town dates, and scored a decided hit.

VICTORIA WEBSTER and the Four Eton Boys, a new act, belonging to Dwight Pepple, played the Thalia and Alhambra Theatres.

"THE MILITARY GIRL," a tabloid supposed to be owned by Earl J. Cox, was to have opened at Waukegan, Ill., Sunday, Feb. 1, but it was announced that the company needed more rehearsal.

DARE AUSTIN, in "His Wedding Morning," played the Kedzie Theatre the last half of the week, and made quite a hit.

MENLO MOORE made such a success with his big vaudeville revue at Vincennes, Ind., that he has arranged for another show of the same kind at that point on Feb. 16, 17, 18, which will be headed by Mr. Moore's own act, "A Bachelor's Dream."

W. B. FRIEDLANDER bought a tabloid at St. Louis, and has spent all week in making it over, putting in four new numbers. He will call the show "Tess of the Tango." It opened on the Inter-State Circuit.

MAX BLOOM, in "The Sunny Side of Broadway," broke the records at Chattanooga, Tenn., and made so good in the South that Jake Wells has given the show three weeks, following its U. B. O. time. He did some strange bookings at Savannah and Charleston, putting it in Charleston the first half and Savannah the last half, then in Savannah the first half of the next week and Charleston the last half.

VIRGINIA HERALD AND COMPANY, in "A Busy Afternoon," opens here shortly, with Robert Fell and Wanda Brindley in her support.

MRS. BARON LICHTER, who was recently operated on at the American Hospital, is recovering rapidly.

MRS. ED. TIERNEY, who is ill at the American Hospital, where she was operated on by Dr. Thorek for a complication of diseases, is recovering nicely.

THE Garment Show held at Orchestra Hall last week by the Garment Manufacturers' Association, had five vaudeville acts introduced in connection with the display of garments on the part of three hundred live models. Menlo Moore had charge of the affair, and the vaudeville selected included: Phil La Toska, Faye and Tennian, Natalli and Ferrari, the Willis Trio, and the Kelli Duo. The vaudeville showed up the better on account of an eighteen piece orchestra

CALL

BARNUM & BAILEY

GREATEST SHOW ON EARTH

All performers engaged with this show for the season of 1914 must report for rehearsals Monday morning, March 16th, at Madison Square Garden, New York City. THE SHOW OPENS DURING THIS SAME WEEK. Acknowledge this call to BARNUM & BAILEY, BRIDGEPORT, CONN.

All musicians report at Madison Square Garden, Tuesday morning, March 10th. Musicians acknowledge this call to E. S. Brill, Bandmaster, No. 229 West 38th St., New York City.

All others, unless notified individually, will report on the show grounds in Brooklyn, N. Y., April 19th.

BARNUM & BAILEY.

under the direction of Jimmie Henchel. Menlo Moore had complete charge of the affair, having the assistance of W. W. Willis and Hamilton J. Coleman. They built the stage, provided the scenery, directed the live models, and Mr. Moore is largely responsible for the great success of the affair. Mr. Moore has determined to engage in this kind of work in the future, and has already secured a contract for producing a musical play to be put on by the Friars at the Chicago University, next Spring.

INTEREST in tabloids, instead of decreasing, is increasing each week. Instead of this style of shows losing popularity it seems to be gaining favor right along. New shows are being constantly opened, and the demand for tabloids is more decided at this time than ever before. "The Military Maid" opened last week at the Americus Theatre, Chicago, and made so good on the first showing that it went into the Princess Theatre at Nashville, Tenn, this week. "The Gay Miss Construe" opened at the Barrison Theatre, Waukegan, Ill., last week, and is reported to have made very good. Halton Powell's "A Night On Broadway" opens Feb. 22, in Hibbing, Minn. Boyle Woolfolk's "Hot Old Time" will open in Waukegan, Feb 19; Robert Sherman's "The Third Degree," and Eddie De Noyer's "In Wrong" opened recently. St. Cloud, Minn., started the tabloid form of entertainment this week. "Madame Sherry" has been offered for tabloid, but the $250 a week royalty asked has put it in the prohibitive class. The cold weather recently has interfered to an extent in the money-making. "Bright Eyes," a Boyle Woolfolk show, after an advance sale of $300, had to close last Sunday, in Hibbing, Minn., on account of the intense cold. Another Woolfolk attraction "Three Twins," lost the same day in Benton Harbor, Mich, for the same reason.

THE MAJESTIC, Dubuque, Ia., played its first dramatic tabloid this week, getting Robert Sherman's "The Lion and the Mouse."

THE LA JOE TROUPE has left Gus Sun's Imperial Minstrels.

THE CRAWFORD, St. Louis, has been playing tabloids for several weeks.

HARD LUCK has hit the Four Marx Brothers' act in the form of illness, but it will not keep the act off the Doyle time for any longer than last week. The act laid off last week in Chicago, Julius Marx was seized with an attack of kidney trouble, and under his physician's orders is rusticating in Echata, N. Y., a suburb of Niagara Falls. As he is the principal character in the Marx sketch, "Mr. Green's Reception," there was small chance of continuing the act particularly when it is known that Sada Shepherd, leading woman, underwent an operation in the American Hospital recently. The Marxs have little hope of Miss Shepherd rejoining them this season, and are looking around for a woman to take her place.

W. V. M. A. CATALOGUE.

The Western Vaudeville Managers' Association has issued its catalogue for 1914 parks, celebrations, home comings and expositions. Secretaries of fairs and managers of all sorts of entertainments will find in it a particularly desirable list of attractions, which have been selected for their excellence and adaptability for the purposes intended.

Mlle. Evelyn's mixed group of trained animals should prove popular. The Harris Twins' Company, two girls and a man, are known as the marvels of flexibility. Their act has been described as defiance of the laws of nature. Their contortions and close bending has been a big hit everywhere. Again this season fair managers will have a chance to get Miss Happy Harrison and "Dynamite," the bucking mule. It is a sure laughing feature of any program. It is one of the cleanest, funniest acts available. The elephant, horse, pony and dog act that has made the reputation of Captain Maximilian Gruber and Miss Adelina, will be in the United States for a short time only, but the act is available now. The act always has been popular, and the part of a season they work here this coming Summer should continue its prestige.

Another funny act that should get bookings is McIlyer and Hamilton, grotesque acrobatic comedians. Cuilliouette manipulates batons, fire brands and the like while working on the swinging slack wire. Frank Rensetta, acrobatic clown and barrel manipulator, and eccentric genius of an inventive turn, appear in the catalogue in a nice display. Mlle. Ma Belle, aerialist, announces that she has new routine on the trapeze. For high air performing on a revolving ladder, the Breakaway Barlows are classy. Charles Carlos' comedy circus, dogs and ponies is another act nicely advertised. Among other acts featured in the catalogue are: Bryan Cheebert's Marvelous Manchurians, Mlle. Olga, animal act; Ewing's juvenile zouave band and drill corps, Madame Bilyck's sea lions, Fred Rennello and Sister, cyclists; Manello and Marnitz troupe of equilibrists, Boris Fridkin troupe of Russian dancers, Charles A. Bigney, high diver; Ernest Leondor troupe of acrobats, McDonald Trio, trick cyclists; the Humpty Dumpty comic festival, Frederick DuBell, high wire; Geo. Davies' troupe of acrobats, Correia Sisters, equestriennes; Hans Rehlander and his pigs, Etala Kramer and company, gymnasts; Royal Yeddo Japanese troupe, the Lavellee troupe of acrobats, Ed. R. Hutchison, aerialist; Jack and Jessie Gibson, unicyclists; Jack Winkler Trio, comedy acrobats; De Velde and Zelda, equilibrists; Iola Cortello's dogs, the Bartinos, slack-wire performers; Two Engford, gymnasts; La Bella Clarke, horse, doves and dogs; Bean and Hamilton, barrel jumpers; Howe and Barlow, equilibrists; Zeno, Jordan and Zeno, gymnasts; H. De Corty's animal act, Bennet and Lowe, acrobats; Carmen and Roberta, equilibrists; Rhue Brothers, gymnasts; Kronemann Clowns, the Jeunets, acrobats; Kent's trained seals, Howard and Campbell, trapeze; Cavallo's circus, the Bounding Haywagon, and the Riding Costellos.

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MENLO MOORE established a precedent a short time ago when he realized that his "Aladdin's Lamp" was not up to snuff, and took it off without having the act "flopped." Mr. Moore knew the sketch was good, but that it needed a little dressing up. "Aladdin's Lamp" was at the Crystal Theatre, Milwaukee, last week, and making good with a vengeance. Recently it was at the Empress, Decatur, Ill., where Manager A. Siegfried gave Mr. Moore a letter of recommendation for it. "Aladdin's Lamp" comes to the Lincoln Hippodrome, Chicago, this week.

H. M. GARDNER was called away from the Nellie Pearl office very suddenly last week, owing to illness. It is not just certain when he will return, if at all.

BLANCHE GORDON, who has just come back from the Pantages tour, is seen at McVicker's Theatre this week.

MENLO MOORE, who produced the "Garment Maker's Show" recently and made such a big success, will put on a show for the Ladies' Society of Bnai Sholom of the Temple of Israel, at the Blackstone Theatre, Chicago, on Sunday night, March 1. Thirty people will participate in a two-act musical comedy, under the personal direction of Hamilton J. Coleman, the efficient Menlo Moore producer. Another entertainment of this style that the Moore office will have charge of is the "Student's Superior," which will be put on by the Black Friars, of the Chicago University, on May 1 and 2.

THE PRIMROSE FOUR, "twelve thousand pounds of harmony," have been booked over the Inter-State circuit, commencing Feb. 9, through the Simons Agency.

HENSHAW AND AVERY have been placed on the Western Vaudeville Managers' Association time by Johnny Simons.

THE APOLLO TRIO have gotten a long route from the Association.

MORRIS AND ALLEN, who appeared at the Majestic last week, open for the Association in April.

BOGART AND NELSON have been booked in Europe for fourteen weeks, by Ernest Edelsten, through the Simons Agency.

GUY VEYER AND HARRIETT LEE, with Boyle Woolfolk's successful tabloid, "Bright Eyes," were given a reception on the stage after the matinee in the Majestic, in Waterloo, Ia., Saturday, Feb. 7. They were married in Waterloo last May, while starring in "Merry Mary."

HALTON POWELL'S "Night On Broadway," in which Harry A. Emerson, of Emerson and Celeste, will be featured, opens Feb. 23, at the Lyric Theatre, in Virginia, Minn. The show will be one of the most expensive organizations on the tabloid route. The company is rehearsing here.

BOYLE WOOLFOLK'S "Bright Eyes" did fair business the "last half" of last week at the Majestic, in Waterloo, Ia., in spite of zero weather.

"THE RUNAWAYS" played the Fox Theatre, in Aurora, Ill., the early part of last week. It opened to big business Tuesday in spite of cold weather. Earl Dewey, who is the big feature of the show, was in Chicago Monday, and said the season has been very prosperous.

CHORUS GIRLS of Boyle Woolfolk's "Bright Eyes" and Waterloo, Ia., Johnnies, tangoed last Saturday night, and the event drew big business.

IN SPITE of the cold weather "Oh, Look Who's Here," in which Hal Johnson is starred, drew big business and made its usual hit, in Hammond, Ind., Sunday, Monday, Tuesday and Wednesday.

EDDIE DE NOYER'S "In Wrong" opens Feb. 15, in Hamilton, O., for Gus Sun.

Now in its second week on return time on the Butterfield circuit, "Henpecked Henry," Halton Powell's tabloid, is just as popular and doing as big business as on its first appearance.

I. M. WEINGARDEN has annexed Eddie Delaney to his "The Gay Miss Construe."

PINAFORE KIDDIES," the twenty people opera company which headlined at the Majestic early this season, opens March 1, in Waukegan, Ill., jumping from Boston.

ASSOCIATION time soon will get Minnie Palmer's "Four Marx Brothers."

"THE TANGO CONTEST," a new act written by J. J. O'Connor, opened at the Apollo Theatre last Wednesday, and was pronounced a success. Minnie Palmer is the producer.

"THE TROUBLE MAKERS," the Ward and Vokes show which Halton Powell secured on his recent visit to New York, starts on Association time at Gary, Ind., March 1.

MAURICE L. GREENWALD, manager of Minnie Palmer's "Duke of Durham," was a Chicago visitor recently.

"THE GAY MISS CONSTRUE" opened in Chicago last week, with Margaret Burke as the star.

ANNA BRUECHER, formerly with Lew Fields' Co., was taken ill in New York and an operation became absolutely necessary. She would not submit to an operation in New York and wired Dr. Thorek, of the American Hospital, Chicago. He wired back transportation, and Miss Bruecher was successfully operated on and is reported recovering.

COUNTESS VERONA, the "Gypsy Countess," who has just finished the Sullivan & Considine Circuit, has been operated on for a complication of diseases at the American Hospital. Dr. Thorek stated that she will leave that institution in a few days.

HARRY SPINGOLD is offering the Karno Comedy Co. to the Western Vaudeville Managers' Association.

THOMAS BURCHILL was away from his place in the W. V. M. A. recently, owing to a funeral which called him out of town.

BARBER AND JACKSON, recently a big hit at the Kedzie, were at the Academy the early part of this week.

HELEN HAMMOND has been routed by the Western Vaudeville Managers' Association.

MLLE. AMATO AND COMPANY had to close last Tuesday night at McVicker's Theatre on account of the serious illness of Miss Amato. They left for New York last Wednesday. Mr. Coccio received a release in letter form from Frank Q. Doyle, stating that he was very sorry that the act could not play the Jones, Linick & Schaefer time, and he also stated that the act could play his houses any time they are open. The Pirosoffis replaced them.

BEATRICE ALLEN AND CARLOS SEBASTIAN, now dancing at Rector's (Chicago), will open at the Palace, that city, as a special feature, for one week's engagement, commencing Feb. 23, under the direction of Mort. H. Singer. Miss Allen and Mr. Sebastian will execute, among other dances, "The Barcarolle" and "The Romance of the Flower," both of which are absolutely Mr. Sebastian's own creation.

DAN ROBEY returned to Chicago last week after a short season with Henry W. Savage's "Old Reliable."

GABY DESLYS'S case against Gertrude Hoffmann was called in a Chicago court and discontinued, as the latter's attorney pleaded for time.

PETITIONS have been filed in the Juvenile Court of Chicago against Edwin Foy for violation of the child labor law, and to have a guardian appointed for the little Foys. The hearing will be Feb. 27.

ELLA GALVIN, of Johnny and Ella Galvin, has been operated upon successfully by the Mayo Brothers, world's famous surgeons. The operation was performed on Feb. 2. The entire family will remain with Miss Galvin until her recovery. They will then take to the road with their well known musical tabloid.

THE AMERICAN THEATRE, Davenport, Ia., has decided to drop out of vaudeville and the tabloid form of entertainment, and put in a stock company. The management promises royalty plays on a big scale.

EDWARD MARSH is now in his new headquarters at the Western Vaudeville Managers' Association, where he is very busy getting his attractions in readiness for the coming fair season. Miss Mae Fennessey, formerly of Silver and Fennessey, is now private secretary to Mr. Marsh, and Fred Wagner is one of the traveling representatives.

BOYD J. GILMOUR has opened up as artists' representative, at Room 1311, Gibbons Building, 20 East Jackson Boulevard.

MENLO MOORE AND W. W. WILLIS left for New York last Saturday, where they will look over the Moore attractions in the Eastern territory.

ROCCO VOCCO, Western manager of the Leo Feist Music Co., was stricken ill last week, with appendicitis.

LEW GOLDBERG left last Friday, for New York, on the Twentieth Century, returning the early part of this week. During his absence Harry Shapiro took charge of the office.

JACOBS AND SLATTERY have disposed of their Le Grand Theatre on North Clark Street, at a grand profit.

BARR AND BARO play the Davis Square the early part of next week with a new act to Chicago.

BOB WASSMAN will have a hotel in Wolf Lake, Mich., the next Summer.

A BIG seven act vaudeville show will be started out next Fall by the Cora Youngblood Corson Co. It will have a ladies' orchestra of seven pieces. The show will be known as the Cora Youngblood Corson Meteor'olite Vaudeville. J. Leslie Spahn, manager, promises that the vaudeville acts will be chosen from among the very best that the Corson company has played in the past. The Corson instrumentalists will be the big feature with a new act. The States to be played are: Ohio, Michigan, Illinois, Indiana, Iowa, Kansas, Missouri, Oklahoma and Texas.

EDELWEISS OPENING.

CHICAGO, Ill., Feb. 16.—The Edelweiss Cafe cabaret show opened last Monday night, in charge of Jake Sternad. It was a gala occasion, being attended by many prominent theatrical people. Extra acts appeared the opening night in addition to the regular bill. The Okura Japs opened the show, and the rest of the program included: Dolly La Marre, Fred Grouch, Bartram, Duffy and Reed, Raymond and Keller, Helen Hammond, Edith Talbert, George Offerman. The special extra attraction was the original "Tango-maniacs," Maurice and Rae Cole, and Warren and Francis. They were the sensation of the evening. Following the cabaret the various song "boosters" appeared. Among those present were: Mort Singer, general manager of the Western Vaudeville Managers' Association; Harry Singer, manager, Palace Music Hall; Harry Cooper, with the Pleasure Seekers Co; Mr. and Mrs. Sam Du Vries, Mr. and Mrs. Dave Beehler, J. O'Connor and wife, Mr. and Mrs. Edward Blackburn, Burns and Lynn, Charles (Shorty) Falk, well known fair man; Mr. and Mrs. Harry Spingold, Tom Quigley and wife, Dr. Max Thorek and wife, Tom Mayo Geary, Frank Clark, Flo Jacobson, Madden and Fitzpatrick, Chas. Crowl, Tommy Burchill, Will J. Harris, Roy Sebree, Bueleh Walton, Mae Seaman, Harry F. Rose, Billy Thompson, Lester Rose, Brandon Walsh, E. E. Meredith, Tom Bourke, Ted Snyder, Harry Moir, Ella Gilbert, Tom Powell, Mr. and Mrs. Edward Shayne, Jack Reid, Pauline, Joe Harris, Rocco Vocco, Frances Kennedy, Sam Kahl, Joe Deming, John Morris, Joe Manning, Dave Lewis, J. B. McKowan, and Santley and Morton.

ROUTE LIST
DRAMATIC & MUSICAL

Routes Intended for This Column Must Reach This Office Not Later Than Saturday Before Day of Publication to Insure Insertion.

Anglin, Margaret—Belasco, Washington, 16-21.

Adams, Maude—Empire, New York, indefinite.

Arliss, George—Chicago 16-21, Louisville 23-28.

"Adele"—Broadway, Bkln., 16-21.

"At Bay"—De Kalb, Bkln., 16-21, Springfield, Mass., 25.

"At Bay"—De Kalb, Bkln., 16-21.

"Adele"—No. 2—Los Angeles, Cal., 16-21, San Diego 22, Santa Ana 23, Riverside 24, Pasadena 25, Pomona 26, Redlands 27, San Bernardino 28.

"Along Came Ruth"—Springfield, Mass., 16-18, Hartford, Conn., 19-21, Gaiety, New York, 23, indefinite.

Burke, Billie—Lyceum, New York, 16-28.

Brian, Donald—Forrest, Phila., 16-21, Apollo, Atlantic City, N. J, 23-25, Wilkes-Barre, Pa., 26, Syracuse, N. Y., 27, 28.

Barrymore, Ethel—Nixon, Pittsburgh, 16-21, Blackstone, Chicago, 23-March 21.

"Bought and Paid For" (Chas. D. Wilson, mgr.)—Beatrice, Neb., 18, Hasting 19, Concordia, Kan., 20, Manhattan 21, Kansas City, Mo., 22-28.

"Blue Bird, The"—Broadway, Denver, 16-21.

"Broadway Jones"—Broadway, Bkln., 16-21, Ithaca, N. Y., 23, Cortland 24, Oswego 25, Niagara Falls 27, London, Ont., Can., 28.

"Bird of Paradise"—Morosco's—Detroit, Mich., 16-21, Grand Rapids 22-25, Toledo, O., 26-28.

"Baby Mine"—Emporium, Pa., 18, Coudersport 19, Port Allegheny 20, Lock Haven 21.

"Blindness of Virtue, The"—St. Paul, Minn., 22.

"Bunty Pulls the String" (Wm. Cranston, mgr.)—St. Cloud, Minn., 18, Eau Claire, Wis., 19, Winona, Minn., 20, 21, Austin 23, Mason City, Ia., 24, Iowa Falls 25, Perry 26, Marshalltown 27, Cedar Rapids 28.

"Bought and Paid For"—Walnut, Phila., 16-21.

Collier, Wm.—Hudson, New York, indefinite.

Carle-Williams—Colonial, Boston, 16-28.

Crane, Wm.—Hollis Street, Boston, 16-28.

Century Grand Opera (Milton & Sargent Aborn, mgrs.)—Century Opera House, New York, indefinite.

Chatterton, Ruth—Washington 23-28.

Cook & Weirs Comedy Co.—Sutton, W. Va., 16-21.

"Cowboy Girl, The" (Geo. O. Teed, mgr.)—Madisonville, Ky., 19, St. Charles 21, Central City 23, Princeton 24, Earlington 25, Henderson 26, Owensboro 28.

"Candy Shop, The" (Anderson Gaiety Co., mgrs.)—Sacramento, Cal., 18-21, Oakland 22-28.

De Koven Opera—Portland, Ore., 19-21.

Dodge, Sanford (B. S. Ford, mgr.)—Warren, Minn., 23, Thief River Falls 25, Beaudette 27, Red Lake Falls 28.

Dunbar, Frankie (H. N. Manley, mgr.)—Concord, N. H., 18, Manchester 19, Nashua 20, Lowell, Mass., 21, Pepperell 23, Dover 24, Hudson 25, Exeter, N. H., 26, Haverhill, Mass., 27, Lawrence 28.

Drew, John—Olympic, St. Louis, 16-21, Terre Haute, Ind., 23, Springfield, O., 24, Columbus 25, 26, Dayton 27.

"Damaged Goods"—Rockford, Ill., 26.

"Divorce Question, The" (Fred Douglas, mgr.)—Cincinnati 16-21, Louisville 23-28.

"Deadlock, The"—Howard's, Chicago, 22, indefinite.

Eltinge, Julian—Washington 16-21, Baltimore 23-28.

"Everywoman"—Galveston, Tex., 18, 19, Beaumont 20, 21, Lake Charles, La., 22, Alexandria 23, Texarkana, Tex., 24, Shreveport, La., 25, Meridian, Miss., 26, Selma, Ala., 27, Montgomery 28.

Fiske, Mrs.—Reading, Pa., 21, Washington, D. C., 23-28.

Forbes-Robertson (Percy Burton, mgr.)—Norfolk, Va., 16-18, Richmond 19-21, Baltimore 23-28.

Faversham, Wm.—Lyric, New York, 16-March 7.

Ferguson, Elsie—Montauk, Bkln., 23-28.

"Family Cupboard, The"—Cincinnati 16-21, Royal, New York, 23-28.

"Fight, The"—Broadway, Bkln., 16-21, Newark, N. J., 23-28.

"Fine Feathers," All Star Cast—Hamilton, Ont., Can., 18, Kingston 19, Ottawa 20, 21, Montreal 24-28.

SKETCHES ON HAND

Sketches written to order in 24 hours.
F. MILLER, 821 Longacre Bldg., N. Y. C.

AN EPISODE, Dramatic Comedy, 3 m., 1 f. THE MASTER CROOK, 2 m., 1 f. IN THE NET, White Slave, 2 m., 1 f. THE STRIKER, Dramatic, 2 m., 3 f. TANGOITIS, Comedy, 1 m., 1 f. CENTURIES AHEAD, 2 m., 1 f. THE SPOOK, Farce, 2 m., 1 f. All new, up to the minute.

"Fine Feathers"—Western—Canton, Ill., 18, Beardstown 19, McComb 20, Princeton 21, La Salle 22.

"Fanny's First Play"—Washington 23-28.

"Firefly, The" (Geo. A. Edes, mgr.)—Vincennes, Ind., 18, Paducah, Ky., 20, Evansville, Ind., 21, 22, Frankfort, Ky., 23, Lexington 24, 25, Paris 26, Charleston, W. Va., 27, 28.

"Follies of 1913"—Ziegfeld's—Toronto, Can., 16-21, Buffalo, N. Y., 23-25, Rochester 26-28.

Gilmore, Paul—Charlotte, N. C., 19.

Gilbert & Sullivan Opera Co., De Wolf Hopper—Auditorium, Chicago, 16-21, Majestic, Bkln., 23-28.

"Girl in the Taxi, The" (Fred. W. Falkner, mgr.)—Denver, Col., 16-21, Trinidad 22.

"Girl on the Film, The"—Forty-fourth Street, New York, 16-21.

"Girl and the Stampede, The"—Merle H. Norton's—Lewisburg, Tenn., 18, Tupelo, Miss., 20, Blytheville, Ark., 28.

"Girl from Mumms', The" (C. W. Eckhardt, bus. mgr.)—Cape Girardeau, Mo., 18, Paducah, Ky., 21, Du Quoin, Ill., 23, Centralia 24, Charleston 25, Robinson 26, Linton, Ind., 27, Evansville 28.

"Garden of Allah"—Omaha, Neb., 16-21.

"Graustark"—United Play Co.'s—Camrose, Can., 18, Wetaskiwin 19, Innisfail 20, Olds 21, High River 23, Banff 24, Revelstoke, B. C., 25, Ashcroft 26, Kamloops 27, Kelowna 28.

Harvey, Martin (Frank B. O'Neill, mgr.)—Stratford, Ont., Can., 18, St. Thomas 19, London 20, 21, Toronto 23-28.

Hackett, Jas. K.—Bronx O. H., New York, 16-21.

Hilliard, Robt.—Park, Boston, indefinite.

Hitchcock, Raymond—Tremont, Boston, indefinite.

"Hans Hanson" (N. J. Loranger, mgr.)—Clarksdale, Miss., 18, Indianola 19, Oxford 20, Water Valley 21.

"High Jinks"—Casino, New York, indefinite.

"Help Wanted"—Cort, Chicago, indefinite.

"Help Wanted," No. 2—Maxine Elliott, New York, indefinite.

"Happy Hooligan," Gus Hill's—Wilkes-Barre, Pa., 16-18, Scranton 19-21, Baltimore 23-28.

"Higher Law, The" (Oscar Graham, mgr.)—Hamlin, Tex., 18, Anson 19, Seymore 20, Haskell 21, Albany 23, Thurber 24, Mingus 25, Strawn 26, Cisco 27, Walnut Springs 28.

"Her Own Money"—Montreal, Can., 16-21.

Irish Players—Chicago, indefinite.

"In Old Kentucky" (Dan Conseline, mgr.)—Elizabeth, N. J., 16-18, Trenton 19-21, Germantown, Phila., 23-28.

"In Arizona"—Cairns Bros.'—McFall, Mo., 18, Jameson 19, Meadville 21, Macon 23, Queen City 24, Kirksville 25, Novinger 26, Unionville 27, Browning 28.

Janis-Montgomery-Stone—Louisville 20, 21.

Kolb & Dill Co.—Cincinnati 22-28.

"Kitty MacKay"—Comedy, New York, indefinite.

"Kidnapped for a Million" (E. H. Perry, mgr.)—Gentry, Mo., 18, New Virginia, Ia., 20, Truro 21, Lucas 23, Avery 24, Stockport 26, Hillsboro 27, Batavia 28.

London Criterion Co.—Montreal, Can., 16-21, Renfrew, Ont., Can., 23, Sudbury 24, North Bay 25, Orillia 26, Peterboro 27, Kingston 28.

Lewis, Dave—La Salle, Chicago, indefinite.

"Little Cafe, The"—New Amsterdam, New York, indefinite.

"Little Women"—Tacoma, Wash., 18, 19, Everett 20, Bellingham 21, Calgary, Alb., Can., 23-25, Edmonton 26-28.

"Little Miss Brown"—De Kalb, Bkln., 23-28.

"Little Lost Sister," Eastern (Chas. Leckins, mgr.)—Gouverneur, N. Y., 18, Canton 19, Plattsburg 20, Burlington, Vt., 21, Newport 23, St. Johnsbury 24, Barre 25, Randolph 26, Woodstock 27, White River Junction 28.

"Little Millionaire, The" (Howard Leigh, mgr.)—Palestine, Tex., 18, Marlin 19, Bryan 20, Brenham 21, Taylor 23, Temple 24, Brownwood 25, Coleman 26, San Angelo 27, Abilene 28.

"Lure, The"—Princess, Chicago, indefinite.

"Laughing Husband, The"—Knickerbocker, New York, indefinite.

"Lion and the Mouse, The"—Clayton, Minn., 18, Worthington 19, Adrian 20, Luverne 21, Pipestone 23, Dell Rapids, S. Dak., 24, Flandreau 25, Madison 26, Howard 27, Artesian 28.

"Little Lost Sister" (John Bernero, mgr.)—Phila. 16-21, Youngstown, O., 24-26, Akron 27, 28.

"Leopard's Spots, The" (Thos. Dixon, mgr.)—Lexington, Miss., 18, Yazoo City 19, Jackson 20, Brookhaven 21, Natchez 23, Baton Rouge, La., 24, Donaldsonville 25, Plaquemine 26, Opelousas 27, Lafayette 28.

"Light Eternal, The"—Quincy, Ill., 18.

Mantell, Robt.—St. Paul 23-28.

Macdonald, Christie—Illinois, Chicago, indefinite.

Maude, Cyril—Wallack's, New York, indefinite.

Metropolitan Grand Opera—Metropolitan O. H., New York, indefinite.

Morton Opera—Boston, indefinite.

McIntyre & Heath—Marysville, Cal., 18, Medford, Ore., 19, Eugene 20, Salem 21, Portland 22-25, Aberdeen, Wash., 26, Tacoma 27, Everett 28.

McGinley, Bob & Eva—Hunter, No. Dak., 18, 19, Blanchard 20-23, Hatton 27, 28.

Martin, Lou—Knoxville, Ia., 16-21.

"Midnight Girl, The"—Lyric, Phila., 16-21, Forty-fourth Street, New York, 21, indefinite.

"Misleading Lady, The"—Fulton, New York, indefinite.

"Mutt and Jeff in Panama," A Co.—Salem, Ore., 23, Oregon City 24, Vancouver, Wash., 25, Portland 26-28.

"Mutt and Jeff in Panama" B Co.—Bkln., 23-28.

"Mutt and Jeff in Panama," C Co.—Elgin, Ore., 18, La Grand 19, Pendleton 20, Ellensburg, Wash., 21, No. Yakima 22, Walla Walla 23, Dayton 24, Waitsburg 25, Pomeroy 26, Lewiston, Ida., 27, Colfax, Wash., 28.

"Mutt and Jeff in Panama," D Co.—Logansport, Ind., 23, Lafayette 24, Frankfort 25, Hartford City 26, Richmond 27, Columbus 28.

"Mutt and Jeff in Panama," E Co.—Wheeling, W. Va., 23, 24, E. Liverpool, O., 25, Rochester 26, Beaver Falls, Pa., 27, New Castle 28.

"Maria Rosa"—Longacre, New York, indefinite.

"Modern Eve, A"—Columbus, Ga., 18, Anniston, Ala., 19, Gadsden 20, Birmingham 21, Chattanooga, Tenn., 23, Huntsville, Ala., 24, New Decatur 25, Columbia, Tenn., 26, Nashville 27, 28.

"Milestones"—Columbia, San Fran., Cal., 16-21.

"Missouri Girl," Eastern, Merle H. Norton's—Evanston, Mo., 19, Green River 21, Blackfoot, Ida., 25.

"Missouri Girl," Western—Norton & Rith's—Camas, Wash., 22.

"Madam X"—Cincinnati 23-28.

"McFadden's Flats" (Jack Hines, mgr.)—Salamanca, N. Y., 18, St. Catherines, Can., 19, Hamilton 20, 21, Guelph 23, St. Marys 24, St. Thomas 25, London 26, Brantford 28.

"Man On the Box"—Callahan & Corbin's—Sherrard, Ill., 18, Rushville 21, Winchester 23, Chapin 24.

"Merry Gambol, The"—Gaiety, San Fran., Cal., 18, indefinite.

"Mrs. Wiggs of the Cabbage Patch"—Park Play Co.'s—So. Bethlehem, Pa., 18, Freeland 19, Hazelton 20, Pottsville 21, Ashland 22, Shamokin 24, Mt. Carmel 25, Danville 26, Bloomsburg 27, Wilkes-Barre 28.

Nazimova, Mme.—Houston, Tex., 18, Austin 19, San Antonio 20, 21, Waco 23, Ft. Worth 24, Dallas 25, Okla. City, Okla., 27, 28.

National Grand Opera Co.—Chicago 16-21.

"Nearly Married"—Phila., 16-21.

"Newlyweds, The"—Indianapolis, 16-21.

"Nobody's Daughter"—Montreal, Can., 23-28.

Olcott, Chauncey—G. O. H., New York, 16-28.

O'Hara, Fiske—Milwaukee 15-18.

"Oh! Oh! Delphine"—Washington 16-21.

"Old Homestead"—Columbus, O., 16-18, St. Catherines, Can., 23.

"Oscar and Adolph"—Louisville 15-21.

"Our Village Postmaster" (Wallie Stephens, mgr.)—Coleridge, Neb., 18, Wakefield 19.

"Officer 666" (Frank Holland, mgr.)—American, St. Louis, 15-21, Indianapolis 23-28.

Padden, Sarah—United Play Co.'s—Rockford, Col., 18, Trinidad 20, Albuquerque, N. Mex., 21, Clovis 23, Amarillo 25.

Patton, W. B. (Frank B. Smith, mgr.)—Temple, Tex., 18, Lampasas 19, Coleman 20, Brownwood 21, Ballinger 23, Abilene 24, Colorado 25, Midland 26, Big Springs 27, Sweetwater 28.

Post, Guy Bates—Booth, N. Y., indefinite.

Philadelphia-Chicago Grand Opera—Phila., indefinite.

"Potash and Perlmutter"—Cohan's, New York, indefinite.

"Prunella"—Majestic, Bkln., 16-21.

"Philanderer, The"—Little, New York, indefinite.

"Pleasure Seekers" (Fields & Loew, mgrs.)—Chicago 16-21.

"Pain of Sin The" (H. N. Manley, mgr.)—Woodstock, N. H., 18, Rutland, Vt., 19, Milton 20, Burlington 21, Glens Falls, N. Y., 23, Saratoga 24, Ft. Plain 25, Cortland 26, Oneonta 28.

"Pink Lady, The"—Oklahoma City, Okla., 18, 19.

"Peg o' My Heart," Morosco's A Co.—Indianapolis 17-21, Milwaukee 22-28.

"Peg o' My Heart," B Co.—Jackson, Miss., 18, Hattiesburg 19, Mobile, Ala., 20, 21, New Orleans, La., 22-28.

"Poor Little Rich Girl"—Broad, Phila., 16-28.

"Peg o' My Heart," C Co.—St. Paul, Minn., 15-21, Minneapolis 22-28.

"Peg o' My Heart," D Co.—Springfield, O., 18, 19, Dayton 20, 21, Middletown 23, Hamilton 24, Greensburg, Ind., 25, Columbus 26, Frankfort 27, Urbana 28.

"Printer of Udell's, That"—Gaskell & MacVitty's—Litchfield, Minn., 18, Willmar 19, Benson 20, Morris 21, Fergus Falls 22, Wahpeton, No. Dak., 24, Ortonville, Minn., 25, Montevideo 26, Milbank, So. Dak., 27, Aberdeen 28.

"Price She Paid"—Dubinsky Bros.' Eastern—Bloomfield, Ind., 20, Vincennes 21.

"Price She Paid," Northern—Huntsville, Mo., 18, Triplett 21.

"Passing Show of 1913"—Garrick, Chicago, 22, indefinite.

"Price She Paid," Central—Phoenix, Ariz., 18, Jerome 20.

"Price She Paid," Southern—Mayfield, Ky., 21.

"Prince of To-Night"—Columbia, Tenn., 18, Pulaski 19, New Decatur, Ala., 20, Huntsville 21.

"Peg o' My Heart," E Co.—London, Can., 18, Guelph 19, Galt 20, Brantford 21, St. Catherines 23, Hamilton 24, 25, Woodstock 26, Stratford 27, Berlin 28.

"Queen of the Movies" (T. J. Ryley, mgr.)—Globe, New York, indefinite.

Ring, Blanche—Thirty-ninth Street, New York, indefinite.

Robson, May—West End, New York, 16-21.

Russell, Annie—Springfield, Mass., 19-21.

"Rose Maid, The" (Frank C. Payne, mgr.)—Greenville, Miss., 18, Greenwood 19, Yazoo City 20, Jackson 21, Meridian 23, Tupelo 24, Columbia 25, Tuscaloosa, Ala., 26, Montgomery 27, Selma 28.

"Round-Up, The"—Victoria, Chicago, 16-21.

"Red Widow, The" (P. H. Niven, mgr.)—Wilson, N. C., 18, Rocky Mount 19, Petersburg, Va., 20, Norfolk 21.

"Red Rose, The"—Topeka, Kan., 23.

"Romance"—Newark, N. J., 16-21.

"Rule of Three, The"—Harris, New York, indefinite.

"Rebecca of Sunnybrook Farm"—Imperial, Chicago, 15-21.

Starr, Frances—Belasco, New York, indefinite.

Sothern, E. H. (Claxton Wilstach, mgr.)—Moore, Seattle, Wash., 16-21, Tacoma 23, Spokane 24, 25, Salt Lake City, U., 27, 28.

Shea, Thos. E.—Columbus, O., 16-21.

Sanderson, Julia—Louisville, Ky., 16-18, Lexington 19, Indianapolis, Ind., 20, 21, Cincinnati, O., 23-28.

San Carlos Grand Opera—Nashville, Tenn., 16-21, Memphis 23-28.

Sidney, Geo. (A. W. Herman, mgr.)—Providence, R. I., 16-21, Newark, N. J., 23-28.

Stahl, Rose—Akron, O., 18, Lima 19, Ft. Wayne, Ind., 20, Ann Arbor, Mich., 21, Flint 23, Saginaw 24, Bay City 25, Grand Rapids 26, Kalamazoo 27, Lansing 28.

St. Louis German Theatre Co.—Peoria, Ill., 19.

Sheehan Opera Co.—Logansport, Ind., 24.

"Sari"—Liberty, New York, indefinite.

"Seven Keys to Baldpate"—Astor, New York, indefinite.

"Sunny South" (J. C. Rockwell, mgr.)—Arcanum, O., 18, Xenia 19, Mechanicsburg 20, Marysville 21, Kenton 23, Ashland 24, Shreve 25, Wooster 26, Millersburg 27, Wadsworth 28.

"Shepherd of the Hills, The"—Gaskill & MacVitty's—Buffalo 16-21, Toronto, Can., 23-28.

"Shepherd of the Hills"—Ainsworth, Neb., 18, O'Neill 19, Neligh 20, Madison 21, Fremont 23, Wahoo 24, Schuyler 25, Kearney 26, Grand Island 27, Aurora 28.

"Shepherd of the Hills"—Corbin, Ky., 18, Stanford 19, Bowling Green 20, Columbia 21, Clarksville 23, Hopkinsville 24, Princeton 25, Paducah 26, Madisonville 27, Evansville, Ind., 28.

"Shepherd of the Hills"—Rockdale, Tex., 18, Giddings 19, Yoakum 20, Cuero 21, San Antonio 22, Victoria 23, Goliad 24, Beeville 25, Floresville 26, Seguin 27, Lockhart 28.

"Sunbonnet Sue" (Ray Rankson, mgr.)—Dexter, Kan., 18, Cedarville 19, Sedan 20, Caney 21, Coffeyville 23, Dewey, Okla., 24, Chetopah, Kan., 25, Weir 26, Columbus 27, Scammon 28.

"Spendthrift, The" (M. F. Hoefs, mgr.)—New Orleans, La., 15-21.

"Spendthrift, The"—Wee & Lambert's—Binghamton, N. Y., 18, Towanda, Pa., 19, Owego, N. Y., 20, Utica 21, Wilkes-Barre, Pa., 23, 24, Stroudsburg 25, Pittston 26, Herkimer, N. Y., 27, Kingston 28.

"Smart Set, The"—Charleston, S. C., 20.

"Stop Thief," Southern—Brainerd, Minn., 18, Superior 19, Duluth 20, 21, Hancock 24, Green Bay 26, Menominee 27, Escanaba 28.

"Stop Thief," Eastern—Baltimore 16-21, Syracuse 23-25, Rochester 26-28.

"Stop Thief," Western—Knoxville, Tenn., 18, Chattanooga 19, Rome, Ga, 20, Anniston, Ala., 21, Macon, Ga., 26, St. Augustine, Fla., 27, 28.

"Stop Thief," Central—Detroit, Mich., 16-21, Saginaw 22, Bay City 23, Jackson 24, Kalamazoo 25, Lansing 26, Grand Rapids 27, 28.

"Speckled Band, The"—Studebaker, Chicago, indefinite.

"Seven Hours in New York"—Wee & Lambert's—Mulberry, Fla., 18, Bartow 19, Ocala 20, Gainesville 21, Jacksonville 23, Fernandina 24, Brunswick, Ga., 25, Waycross 26, Fitzgerald 27, Cordele 28.

"Seven Keys to Baldpate"—G. O. H., Chicago, indefinite.

"Si Perkins," Western (Tom Roe, mgr.)—Corsica, S. Dak., 18, Tyndall 19, Wagner 20, Geddes 21, Platte 22, Lake Andes 23, Menno 24, Marion 25, Bridgewater 26, Emery 27, Alexandria 28.

Trentini, Emma—Cort, San Fran., Cal., 16, indefinite.

Taylor, Laurette—Cort, New York, indefinite.

Turner, Clara (W. F. Barry, mgr.)—Yonkers, N. Y., indefinite.

Taliaferro, Mabel and Edith—Gaiety, New York, 16-21.

Thurston, Howard (Jack Jones, mgr.)—National, Chicago, 16-21, Grand Rapids, Mich., 22-28.

"Traffic, The"—Howard's, Chicago, 16-21.

"Things That Count, The"—Playhouse, New York, indefinite.

"To-Day"—Manuscript Prod. Co.—Forty-eighth Street, New York, indefinite.

"Thousand Years Ago, A"—Shubert, New York, indefinite.

"Too Many Cooks"—Wilmington, Del., 18, 19.

"Thelma" (Henry W. Link, mgr.)—Blue Rapids, Kan., 19, Clyde 20, Sabetha 23, Tecumseh, Neb., 25, Auburn 28.

"Town Fool, The" (Harry Green, mgr.)—Montezuma, Ia., 18, New Sharon 19, Eddyville 20, Monroe 21, Buxton 23, Afton 24, Lorimer 25, Greenfield 26, Fontanelle 27, Massena 28.

"Traffic, The" (Harry De Muth, mgr.)—Aurora, Ill., 18, Milwaukee 19-21, Burlington, Ia., 22.

"Third Degree, The" (L. A. Edwards, mgr.)—Humboldt, Ia., 19, Laurens 20.

"Trail of the Lonesome Pine"—Pittsburg 16-21.

"Under Cover"—Plymouth, Boston, indefinite.

"Uncle Tom's Cabin" (Wm. Kibble, mgr.)—Paterson, N. J., 16-18, Wilmington, Del., 19-21, Baltimore 23-28.

"Uncle Tom's Cabin," Terry's (S. C. Jones, mgr.)—Davis, So. Dak., 18, Viborg 19, Irene 20, Volin 21, Lesterville 22, Tyndall 23, Wagner 24, Geddes 25, Platte 26, Springfield 27, Vermillion 28.

"Uncle Tom's Cabin," Stetson's (Leon Washburn, mgr.)—Bellevue, O., 18, Bucyrus 19.

Ward, Fannie—Powers', Chicago, 16-21.

Warfield, David—Cincinnati 16-21.

Walker, Charlotte—Olympic, Chicago, 15-March 7.

Welsh Players—Altoona, Pa., 25.

"Warning, The" (Will Kilroy, mgr.)—Detroit, 15-21, Buffalo 23-28.

"Whirl of the World"—Winter Garden, New York, indefinite.

"When Dreams Come True"—Cort, Boston, indefinite

"Wedding Night, The"—Boston 16-21.

"'Way Down East"—Boston indefinite.

"Where the Trail Divides"—Primrose & McGillan's—Pontiac, Mich., 22, Ann Arbor 28.

"Within the Law"—Haymarket, London, Eng., indefinite.

"Within the Law"—Jane Cowl—Boston, indefinite.

(Continued on page 24.)

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OUT OF TOWN NEWS

Cleveland, O.—Opera House (A. F. Hartz, mgr.) for week of Feb. 16, Elsie Ferguson, in "The Strange Woman." Next week, "Joseph and His Brethren," with large cast, including Jas. O'Neill and Pauline Frederick, to be followed by "Stop Thief."

COLONIAL (F. Ray Comstock, mgr.)—"Fanny's First Play," produced by the original English company, 16-21. "Prunella," with Marguerite Clark, 23-28.

KEITH'S HIPPODROME (H. A. Daniels, mgr.)—Bill week of 16: Anna Held, Valerie Bergere and company, Watson and Santos, Yankee and Dixie, Five Musical Gormans, Rube Dickinson, Hubert Dyer and company, Wilson Bros., and Pathe's Weekly.

PROSPECT (T. W. Lyons, mgr.)—For week of 16, "The Conspiracy," followed by "Oscar and Adolf."

METROPOLITAN (Fred E. Johnson, mgr.)—For week of 16, Vaughan Glaser Stock Co. give "The Ninety and Nine," with "Bunty Pulls the Strings" to follow. A special feature is introduced at this theatre this week, that of dancing in the foyer between acts, on Wednesday and Friday evenings, and Thursday matinee.

DUCHESS (H. G. Buckley, mgr.)—Percy Haswell Stock Co., in "The Arabian Nights," 16-21.

CLEVELAND (H. D. Zirker, mgr.)—For week of 16, Holden Players, in "The Wrong Man." "A Bachelor's Honeymoon" 23-28.

MILES (Frank Rayman, mgr.)—Bill week of 16: "The Soul Kiss," Carl Dammann Troupe, Martineaux Duo, Green and Parker, Maide De Long, and Copeland and Payton.

PRISCILLA (P. E. Seas, mgr.)—Bill week of 16: "A Night on Broadway," the Bounding Pattersons, Walter McCullock and company, La Rue and Richmond, Yerka the Great, Ott and Bryan, King and Brown, and pictures.

STAR (Drew & Campbell, mgrs)—For week of 16, Al. Reeves' Beauty Show.

EMPIRE (Geo. Chenet, mgr.)—The Happy Maids 16-21.

KNICKERBOCKER (E. N. Downe, mgr.) — Paul Rainey's African Hunt pictures are again shown the first three days of this week, along with the fourth chapter of "The Mutual Girl" series. Music by Spitalny's Orchestra.

ALHAMBRA (Fred Brant, mgr.) — The feature films, 16-21, include: "Joseph's Trials in Egypt" and "The Lion and the Mouse," in five parts. James McMahon, soloist, and his music is furnished by Alhambra Orchestra.

GORDON SQUARE, GLOBE and OLYMPIA, are showing vaudeville and pictures.

NOTES.—The Chicago Grand Opera Co. will be at the Hippodrome for two performances, March 2, afternoon and evening. "The Jewels of the Madonna" and "Tosca" will be given, Mary Garden appearing in the latter........On Sunday evening, Feb. 2, Alice Nielsen and Ysaye will give a concert at the Hippodrome.

Zanesville, O.—Schultz (W. S. Canning, mgr.) Alice Lloyd Feb. 16, to be followed soon by "The Firefly."

WELLER (E. E. Rutter, mgr.)—Dark week of 16.

ORPHEUM (E. R. Harris, mgr.)—Vaudeville and motion pictures.

HIPPODROME (W. S. Canning, mgr.)—Motion pictures, to brisk business. Mr. Dunlap, late of Lyman Howe's Co., is playing an engagement at the piano, at this house. The benefit for "Mike" Jones, a local boy, now in the West seeking health, netted a neat sum.

QUIMBY'S (W. C. Quimby, mgr.)—S. R. O. business with motion pictures and the pipe organ.

GRAND and AMERICAN, under James Collins' management, are growing in popularity and increasing business.

Akron, O.—Colonial (Wm. T. Grover, mgr.) bill for Feb. 16-18: Genaro and Bailey, Bergotti and Lilliputians, Dickinson and Deacon, Three Merkel Sisters, Donaldson and Bernard, and Bruce Richardson. Rose Stahl, in "Maggie Pepper," 19.

GRAND (O. L. Elsler, mgr.)—Thomas E. Shea 16-18, "The Dingbats," with Arthur Dunn, 19-21; The Horne Stock Co., in "David Harum," 23; Neil O'Brien's Minstrels 24, "The Little Lost Sister" 27, 28.

GROTTO.—Bill for week of 16: Tony Johnson's canines, Conley and Bell, Dudley and company, Phemie Lockhart, and Three Millards.

MUSIC HALL (O. H. Elsler, mgr.)—Horne's Stock Co. present 'Old Heidelberg" 16-21.

NATIONAL, PASTIME, BANK, PLAZA, WALDORF, DREAMLAND, EMPRESS, LUNA and ALHAMBRA, motion pictures only.

Columbus, O.—Hartman (R. F. Boda, mgr.) Elsie Janis, and Montgomery and Stone, in "The Lady of the Slipper," Feb. 16, 17.

SOUTHERN (J. F. Luft, mgr.)—For week of 16, "The Whip."

LYCEUM (Harvey Brown, mgr.) — "The Old Homestead" 16-18. Thomas E. Shea, in repertoire, 19-21.

KEITH'S (W. W. Prosser, mgr.)—Bill week of 16: Lasky's "Clownland," Romeo the Great, Will Rogers, Haywood, Stafford and company, Morris and Allen, Wallace Galvin, Ernie and Ernie, and pictures.

BROADWAY (Wm. James, mgr.)—Bill week of 16: Capt. Huling's seals, Holmes and Hollister, Taylor and Arnold, Vic and Willard, Sam Rowley, the Ganoux, and pictures.

Portland, Me.—Jefferson (Julius Cahn, mgr.) the Jefferson Stock Co. present "The Littlest Rebel" week of Feb. 16, with Viola Savoy especially engaged for portraying the title role. Satin photos of Robert Conness, leading man, were presented to lady patrons last week, and the same of Justina Wayne, leading lady, are distributed the current week. Wm. A. Brady's "Little Women" 23-25.

KEITH'S (I. M. Mosher, mgr.)—Vaudeville and motion pictures. Bill week of 16: Cole and Denahy, O'Brien, Havel company, Mason and Murray, Alpine Troupe, Burt Wheeler and company, and Nevens and Erwood.

NEW PORTLAND (M. C. Blumenberg, mgr.)—Vaudeville and motion pictures. Bill week of 16: Merrill and Hilton, Walter Weems, Ed. Zoeller Trio, Musical Buskirk and company, Eldora Dane, and Larkins and Pearl.

GREELY'S (James W. Greely, mgr.)—Vaudeville and motion pictures. Bill week of 16: The Anger Trio, Joe Roland, Smith and Hatch, the Three Cyclonians, Signor Curti, and Faye and O'Neill.

CASCO (J. W. Greely, mgr.)—Motion pictures. Feature films week of 16 include: "The False Bride," "From Father to Son," "Love and Politics" and "The Animated Weekly." The Bay State Ladies' Orchestra continue as a permanent feature.

BIG NICKEL (Wm. E. Reeves, mgr.)—Motion pictures. "Paid in Full" heads the picture features week of 16. Others are: "The Dead Secret," "An American Citizen," "Cricket on the Hearth" and "The Mutual Weekly." "Our Mutual Girl" is featured each week.

EMPIRE (D. D. Leader, mgr.)—Motion pictures. Feature films week of 16 include: "The Two Ordeals," "What the Gods Decree," "A Question of Right" and "Pathe's Weekly."

PAVILION (Barron & O'Brien, mgrs.)—The Arlington Orchestra, with song numbers and dancing. Special features include: Masquerades, old song nights and prize dancing contests.

NEW CITY HALL. — The Portland Automobile Dealers' Association gave their annual auto show, with music by the Bostonian Ladies' Orchestra 9-14. The Boston Opera Co. appeared in concert 16, with Mme. Evelyn Scotney, M. Jose Mardones, Howard White, Mme. Marguerite Boas and other soloists.

Jersey City, N. J.—Majestic (F. E. Henderson, mgr.) "Mutt and Jeff in Panama" week of Feb. 16. "Conspiracy" to follow. "The Lure" closed a fine week's business 14.

ACADEMY (F. E. Henderson, mgr.)—Special photoplays for 16-21: "Sapho," Louise Vail, in "The Girl from the Sunny South," and "The Kissing Bug." On 22 the new Academy Stock will open in an up-to-date attraction.

ORPHEUM (Anthony Michel, mgr.)—For week of 16: Pattie's Mirthful Mermaids, "Billie" Sealon, and others, with the usual photoplays.

MONTICELLO (Robinson & Burns, mgrs.)—The principal photo offering is "Traffic in Souls" 16-21.

BON TON (Ed. U. Cadogan, mgr.)—New and improved motion picture machines have been installed, and the latest novelties are quickly secured.

NOTES.—Dr. O. H. Albanesius, the present owner of the Orpheum, has converted the lobby of that house into a picture gallery. Among the principal works of art is the celebrated "Diana Hunt"........The Corporation Attorney of this city states that the country store night and all similar schemes are a violation of the crimes act.

Hoboken, N. J.—Gayety (Thos. L. Sheeley, mgr.) "Dora Thorne," with Enid May Jackson and the Gayety Players, week of Feb. 16.

EMPIRE (Wm. F. Fitzgerald, mgr.)—The Ginger Girls, with Ed. Lee Wrothe, week of 16. Belles of Beauty Row next.

LYRIC (G. S. Riggs, mgr.) — Bill 16-18: Two Franks, Purcella Brothers, "The Avenger," Ash and Shaw, Neluson and Hurley, and photoplays. Bill 19-21: Mable Grey, Harry Rose, Burke Brothers, Dietrickx Brothers, "Malvena, How Could You?" and photoplays.

Lowell, Mass.—Keith's (Benj. Pickett, mgr.) bill for Feb. 16 and week: Brooks, Spencer Williams and company, Bicknell and Gibney, Neil McKinley, Van Bros., the Two Clips, Mang and Snyder, Galando and Pathe's Weekly.

MERK SQ. (F. J. Carroll, mgr.)—Bill for 16-18: Anna Eva Fay, O'Donnell Bros., Maj. James Doyle, Mildred Fitzpatrick, and pictures.

ACADEMY (Will White, mgr.) — Universal motion pictures and songs.

ALHAMBRA (A. Wolf, mgr.)—Universal motion pictures.

COLONIAL (S. Knopf, mgr.)—Association pictures and Margaret McDonough in songs.

OWL (S. Arbach, mgr.)—Mutual pictures and Miss Muringham, in songs.

OPERA HOUSE (Will Howe, mgr.) — Warner's and Famous Players feature pictures, and Bernard Horan, in songs.

PASTIME (Cecil Dodge, mgr.)—Marsden feature pictures.

PREMIER.—Mutual and Universal pictures.

SONNIG (Ed. Cawley, mgr.) — Mutual motion pictures.

VOYONA (T. F. Hennessey, mgr.)—General Films exclusive feature service and Bob Fournier, in songs.

San Diego, Cal.—Spreckels (Dodge & Hayward, mgrs.) "The Bluebird" Feb. 26-28, De Koven Opera Co. March 14, the Bergen Players 20, 21, "The Wolf" 24.

GAIETY.—Musical Stock Company, with Richard Sampsell as producing manager.

SAVOY (Pantages') (Scott A. Palmer, mgr.)—Bill for week of Feb. 16: Walter Terry and the "Fiji Girls," Costellos, Newsboy's Sextette, Lyons and Cullom, Allegro, Roland Carter and company, and Keystone comedy pictures.

EMPRESS was dark week of 8.

PRINCESS (Fred Ruhnow, mgr.) — Vaudeville and pictures.

MAJESTIC (Lloyd Brown, mgr.)—Feature Players films draw well.

NOTE.—The Empress Theatre, lately booked by the S. & C. circuit, has been leased to Palmer Bros., owners and managers of the Savoy, who re-opened it 16, with stock.

Toronto, Can.—Princess (O. B. Whitney, mgr.) Ziegfeld's "Follies" week of Feb. 16. Martin Harvey, in "The Only Way," "The Breed of the Treshams" and "The Cigarette Maker's Romance," 23 and week. Eva Moore and H. V. Esmond will follow.

ALEXANDRA (L. Solomon, mgr.)—Nat C. Goodwin, in "Never Say Die," week of 16. Alice Lloyd 23 and week. "Nobody's Daughter" to follow.

GRAND (J. W. Cowan, mgr.) — "What Happened to Mary" week of 16. "The Shepherd of the Hills" 23 and week. Eugenie Blair, in "Madame X," to follow.

SHEA'S (J. Shea, mgr.)—Bill 16-21: Joseph Jefferson and company, Bronson and Baldwin, Hilda Morris, Dainty Marie, Charles Weber, Dirkin's dogs and monkeys, and the Kirksmith Sisters.

GAYETY (T. R. Henry, mgr.)—Watson Sisters week of 16. Girls from Happyland next.

STAR (F. W. Stair, mgr.)—Queens of the Cabaret week of 16. Progressive Girls next.

MAJESTIC (Peter F. Griffin, mgr.)—Vaudeville and moving pictures.

STRAND (E. Wildo, mgr.)—Photoplays and illustrated songs.

LOEW'S (Ike Solomon, mgr.)—Motion pictures and vaudeville.

Hamilton, Can.—Grand (A. R. London, mgr.) Primrose & Dockstader's Minstrels Feb. 16, "Fine Feathers" 17, 18; "McFadden's Flats" 20, 21, "Peg o' My Heart" 24, 25.

TEMPLE (J. G. Appleton, mgr.)—Bill for week of 16: Charley Grapewin, Anna Chance company, Skedden and Pike, McKay and Ardine, Frawley and Hunt, Riesner and Gores, and Florette.

GRIFFIN'S (J. Malone, mgr.)—Vaudeville and pictures.

NOTES.—Week of 9 saw the end of the ownership of the Dominion Theatre, Ltd., in the Lyric, with Loew vaudeville. The new owners are Canadian Theatres, Ltd., who also control the Temple and the Savoy. The Lyric's new policy will be pictures and two or three vaudeville acts. ......Griffin's has a new manager in James Malone, succeeding A. Campbell.

Memphis, Tenn.—Lyceum (Frank Gray, mgr.) "Traffic in Souls" motion pictures, week of Feb. 9, had good attendance. "Peg o' My Heart" 16-18, "Within the Law" 19-22, San Carlo Grand Opera Co. 23-26, Stratford-on-Avon Players 27, 28.

LYRIC (Benj. M. Stainback, mgr.)—Emma Bunting Co., in "Salomy Jane," week of 8 drew crowded houses at every performance. Miss Bunting and company, in "Little Lord Fauntleroy," week of 15.

ORPHEUM (Max Fabish, mgr.)—Bill week of 16: Maud Lambert and Ernest Ball, Lorna and Toots Pounds, Kitaro Four, Frank Milton and De Long Sisters, Swor and Mack, "Beaux-Arts," and motion pictures.

MAJESTICS (2), EMPIRES (2), PRINCESS, CARROLLTON, PLAZA, PALACE, QUEEN, COLONIAL, ALAMO, AMERICAN, ECHO, EDEN, SUBURBAN, PASTIMES (2), DAISYS (2), METROPOLITAN, FAMOUS, COLUMBIA, GEM, ROYAL, SAVOY, PEKIN and JOY, motion pictures.

ROUTE LIST

VAUDEVILLE

NOTICE—When no date is given, the week of Feb. 16-21 is represented.

Abeles, Ed., & Co., Keith's, Columbus.
"Act Beautiful," Lyric, Birmingham, Ala.
Addison & Livingston, New Empress, Chattanooga, Tenn.
Adgie's, Mlle., Lions, Pantages', Edmonton, Can.

FRED..ADAMS BROS..GEO.
Knock-About Blackface Comedians.
Care of CLIPPER.

Adler, Jeannette, & Girls, Crown, Chicago, 19-22.
Alpine Troupe, Keith's, Portland, Me.; Orpheum, Bkln., 23-28.
Alvin, Peter H., Hipp., Cleveland; Lyceum, Canton, O., 23-28.
Alexander, Bob, Ideal, Dorchester, Mass.
Albert, Bob, Orpheum, Winnipeg, Can.
Allmon, Grant, "Tracked By a Tramp" Co.
Albright, Bob, Pantages', Oakland, Cal.
Allegro, Savoy, San Diego, Cal.
Alexander Bros., Lyric, Birmingham, Ala.
Allman & Nevins, Orpheum, Altoona, Pa., 16-18.
Altrock & Evers, Cosmos, Washington, D. C.
American Dancers (6), Bushwick, Bkln.
Amoros & Mulvey, Loew's, Toronto, Can.
Amoros Sisters, Keith's, Cincinnati.
Anson, Capt., Keith's, Indianapolis.
Anderson & Goines, Lincoln Sq., N. Y. C., 19-21.
Anderson & Burt, Columbia, Bkln., 19-21.
Angler Trio, Greely's, Portland, Me.
Anker Sisters, Howard, Boston.
Apdale's Circus, Keith's, Washington.
"Apple of Paris, The," Wilson Ave., Chicago.
"Arcadia," Keith's Bronx, N. Y. C.
Arikays (3), Poli's, Springfield, Mass.
Archer & Ingersoll, McVicker's, Chicago.
Ardath, Fred, J., & Co., Colonial, Norfolk, Va.
Arnolds, Ona, Opera House, Atlantic, Ia.
Asahi Troupe, Hammerstein's, N. Y. C.
Ash & Shaw, Lyric, Hoboken, 16-18, Loew's, Paterson, 19-21.
Ash, Sam, Loew's, Toronto, Can.
Astaire, Fred & Adele, Broadway, Phila., Pa.
Australian Boy Scouts, Orpheum, Montreal, Can.
Austins, Tossing, Bijou, Savannah, Ga.
Austin, Webb & Co., Majestic, Milwaukee.
Avolos (4), 5th Ave., N. Y. C.
Avon Comedy Four, Keith's, Toledo, O.
Avery, Van & Carrie, Majestic, Houston, Tex.
"Avenger, The," Lyric, Hoboken, N. J., 16-18; Liberty, Bkln., 19-22.
Azard, Paul, Troupe, Lyric, Indianapolis.
Azard Bros., Shea's, Buffalo.
Barton & Lovera, Empress, San Fran., Cal.
Banjophiends (6), Empress, Sacramento, Cal.; Empress, Los Angeles, 23-28.
Barry Mr. & Mrs. Jimmy, Shea's, Buffalo; Shea's, Toronto, Can., 23-27.
Baker, Belle, Poli's, Hartford, Conn.
Baukoff & Girlie, Keith's, Indianapolis.
Barth, Lee, Keith's, Louisville.

NAT C HARRY
BAKER and O'NEAL
"THE CENSUS TAKER"

Ball & West, Orpheum, Montreal, Can.
Barry, Lydia, Hammerstein's, N. Y. C.
Bands (4), Colonial, N. Y. C.
Barber & Palmer, Cleveland.
Bary, Alexander, Troupe, Colonial, Chicago, 19-22.
Barry & Wolford, Temple, Rochester, N. Y.
Ball, Rae Eleanor, Lyric, Birmingham, Ala.
Barnes & Robinson, Bijou, Bay City, Mich., 19-21.
Barry & Wolford, Columbia, Grand Rapids, Mich.
Baby Helen, Orpheum, Montreal, Can.
Batchelder, Harry, Howard, Boston, Mass.
Banda Roma, Olympia, Boston, Mass.
Barry, Edwina, & Co., Allegheny, Phila., Pa.
Bartos (3), Wm. Penn, Phila., Pa.
Bevins, Clem, & Co., Empress, Ft. Wayne, Ind.
Berry & Berry, Princess, St. Louis.
Bernard, Dick, & Co., Empress, St. Paul.
Bennett, Murry, Empress, Seattle, Wash.
Berke & Berke, Orpheum, Vancouver, Can.
Beaumont & Arnold, Orpheum, Harrisburg, Pa.
Besson, Mme., & Co., Dominion, Ottawa, Can.
Berg Bros., Fovarosi Orpheum, Budapest, Hungary, 16-28; Apollo, Nurnberg, Germany, March 1-31.
Berliner, Vera, Pantages', Winnipeg, Can.
Berzac's Circus, Bijou, Bkln., 19-21.

EDGAR BERGER
PHENOMENAL HAND BALANCER
This week, PALACE THEATRE, Chicago.
Direction HARRY J. FITZGERALD.

Bessie's Cockatoos, Columbia, Bkln., 19-22.
Belmont, Bella, Crown, Chicago, 19-22.
Bernard, Finnerty & Mitchell, Empire, Calgary, Can.
Bell Family, Majestic, San Antonio, Tex.
"Beaux Arts," Orpheum, Memphis, Tenn.
Benke Bros., Lyric, Hoboken, 19-21.
Belle & Le Porte, Howard, Boston, Mass.
"Big Jim," Empress, Los Angeles, Cal.
Big City Four, Bushwick, Bkln.; Keith's, Phila., 23-28.
Bissett & Scott, Keith's, Cincinnati.
Binns & Bert, Keith's, Providence.
Bison City Four, Keith's, Providence.
Bimm, Bomm, B-r-r-r Trio, Wilson Ave., Chicago, 19-22.
Bicknell & Gibney, Keith's, Lowell, Mass.
Billsom & Patterson, Keystone, Phila.
Blanche, Belle, Colonial, Keith's, Louisville.
Blue Cloud Co., Bijou, Boston, Mass.
Blank Family, Majestic, Chicago, Ill.
Black & Rue, Allegheny, Phila., Pa.
Bohemians (3), Keith's, Cincinnati.
Bogany Troupe, Keith's, Phila.
Boises (4), Ilford, London; Hammersmith, London, March 2-7; Kilburn, London, 9-14; Olympia, Shoreditch, London, 16-21.
Bouton, Harry, Orpheum, N. Y. C., 19-21.
Bootblack Four, Liberty, Bkln., 19-22.
Bond, Wm., & Co., Colonial, Phila.
Browning, Bessie, Empress, Butte, Mont.
Brown & Bixler, Empress, Tacoma, Wash.
Bradna & Derrick, Colonial, Norfolk, Va.
Brooks & Bowen, Hammerstein's, N. Y. C.
Brown Bros., 5th Ave., N. Y. C.
Bronson & Baldwin, Shea's, Toronto, Can.
Bragg & Bragg, Toronto, Can.
Brooks, Franklin A., Princess, Rochester, N. Y., indefinite.
Bruce, Bettina, & Co., Pantages', Winnipeg, Can.
Brierre & King, Greeley Sq., N. Y. C., 19-21.
Browne, Bothwell & Co., Pantages', Vancouver, Can.
Brighton Quartette, Pantages', Portland, Ore.
Brachard, Paul, Shubert, Utica, N. Y.
Briant & Mack, Majestic, Hot Springs, Ark., 19-21.
Brooks, Allan, Keith's, Lowell.
Brown Bros. (6), Primrose & Dockstader's Minstrels.

FRED & MINITA BRAD
ORPHEUM TOUR
Mgt. C. A. POUCHOT, Palace Bldg., N. Y.

Bradley, Ted & Una, Wm. Penn, Phila., Pa.
Bracks (7), Colonial, Phila.
Burton & Lerner, St. James, Boston, Mass., 19-21.
Burke & McDonald, Empress, Portland, Ore.
Burke & Harrison, Empress, Sacramento, Cal.
Burnham & Irwin, Maryland, Baltimore.
Burke, John & Mae, Orpheum, Harrisburg, Pa.
Burks & Lorraine, 5th Ave., N. Y. C.
Burke, John P. Folly, Detroit.
Bulger, Harry, Pantages', Winnipeg, Can.
Burton, Hahn & Cantwell, Bijou, Bkln., 19-22.
Burke & Harris, Lincoln Sq., N. Y. C., 19-22.
Busse's Dogs, Loew's, Newburgh, N. Y., 19-22.
Buckley, Laura, Forsythe, Atlanta, Ga.
Buskirk, Musical, & Co., New Portland, Portland, Me.
Burns & Foran, Bijou, Boston, Mass.
Canfield & Carlton, Empress, Winnipeg, Can.
Carrera, Liane, & Co., Poli's, Hartford, Conn.
Cartmell & Harris, Hammerstein's, N. Y. C.
Carus, Emma, & Randall, Hammerstein's, N. Y. C.
Capoulican, Chief, Keith's, Washington.
Cabaret Trio, Bronx, N. Y. C.
Cantwell & Walker, Grand, Syracuse, N. Y.
Caron & Herbert, Liberty, Bkln., 19-22.
Carney, Don, McVicker's, Chicago.
Castellas, Riding, Savoy, San Diego, Cal.
Capitol City Four, Bijou, Savannah, Ga.
Carroll, Pillot Players, St. James, Boston, 19-21.
Castrillians, Gt. Northern Hipp., Chicago, Ill.
Callahan, Joe, Gt. Northern Hipp., Chicago, Ill.
"California," Nixon, Phila.
Carr, Ernest, & Co., Nixon, Phila.
Cecile, Eldred & Carr, Unique, Minneapolis.
Chunns (4), Touring Europe.
Chadwick Trio, & Co., Poli's, Scranton, Pa.
Chung Hwa Comedy Four, Colonial, Erie, Pa.
"Cheyenne Days," Allegheny, Phila., Pa.
"Circus Days," Empress, Cincinnati.
Clifford, Edith, Empress, Spokane, Wash.
Clark & Ward, Empress, Seattle, Wash.
Clark & Verdi, Proctor's, Newark, N. J.
Cliff, Laddie, Keith's, Phila.
Clark & Owen, Melbourne, Australia.
Clark & Turner, Rose Sydell Co.
Clemo, Great, & Johnson, Barkoot's Show.
Clifford & Douglas, National, N. Y. C., 19-21.
Cline, Maggie, Keith's, Boston.
Clark & Lewis, Pantages', Tacoma, Wash.
"Clown Land," Keith's, Columbus, O.
Claudius & Scarlet, Orpheum, Bkln.
Clips (2), Keith's, Lowell, Mass.
Clark & Hamilton, Majestic, Milwaukee.
Clayton, Una, & Co., Majestic, Chicago, Ill.
Cleve, El, Grand, Phila., Pa.
Clare, Frances, & Co., Keystone, Phila.
Clifford, Kathleen, Colonial, N. Y. C.
Coakland, McBride & Milo, Empress, Ft. Wayne, Ind.
Collier & Boulden, Poli's, Hartford, Conn.
Conlin, Ray, Poli's, New Haven, Conn.
Cook, Joe, Grand, Syracuse, N. Y.
Cox, Ray, Keith's, Washington.
Cotton, Lolo, San Diego, Cal.
Colborn, Jennie, Billy "Swede" Hall & Co.
Cooke, Raymond H., & Edinger Sisters, Dixie, Miami, Fla.
"Count Beaumont," Fulton, Bkln., 19-22.
Coine's Dogs, Colonial, Chicago, 19-22.
Coffey, Norine, Oak Park, Chicago, 19-22.
Cooper, Joe & Lew, Bijou, Knoxville, Tenn.
Conway, Nick, Kingcade, Quincy, Mass.
Corbett, J. J., New York, N. Y.
Cole & Denahy, Keith's, Portland, Me.
Cox, Ray, Keith's, Washington.
"Concealed Bed, The," Cosmos, Washington.
"Collegians, The," Orpheum, Peoria, Ill., 19-21.
Collins, Milt, Wm. Penn, Phila.
Cronin, Morris, & Co., Shea's, Buffalo.
Cressy & Dayne, Keith's, Cincinnati.
Creighton, Bertha, & Co., Orpheum, Harrisburg, Pa.
Cross & Josephine, Alhambra, N. Y. C.
Creighton Bros. & Belmont, Boulevard, N. Y. C., 19-21.
Cromwells, The, Majestic, Hot Springs, Ark., 19-21.
Creighton Girls (3), St. James, Boston, 19-21.
Crouch & Welch, Orpheum, St. Paul, Minn.
Curt, Signor, Greely's, Portland, Me.
Cuttys, Musical, Orpheum, St. Paul, Minn.
Cycling Brunettes, Majestic, Little Rock, Ark., 19-21.
Cyclonians (3), Greely's, Portland, Me.
D'Arville, Jeannette, Montreal, Can.
D'Arcy & Williams, Empress, Kansas City, Mo.
"Day at the Circus, A," Empress, San Fran., Cal.
Day, Geo. W., & Co., Keith's, Boston.
Daily, Robt., & Co., Keith's, Cincinnati.
Davenport, Eva, & Co., Hammerstein's, N. Y. C.
Davenport, Orrin, Troupe, Schindler's, Chicago.
Davett & Duval, Empire, Calgary, Can.
Davis, Hal, & Co., Pantages', Portland, Ore.
Darrows, The, Keith's, Phila.
Daly, Lucy, & Co., Bijou, Knoxville, Tenn.
Davis Family, Hudson, Union Hill, N. J.
Dane, Eldora, New Portland, Portland, Me.
Deely, Ben, & Co., Orpheum, St. Paul, Minn.
De Lisle & Vernon, Columbia, Grand Rapids, Mich.
Demarest & Doll, Empress, Cincinnati.
Dianis Bros., Empress, Sacramento, Cal.
De 'Oro, Luigi, Empress, Sacramento, Cal.
Delmore & Lee, Bushwick, Bkln.
De Lisle, Juggling, Orpheum, Harrisburg, Pa.
De Vole Trio, Hammerstein's, N. Y. C.

DELPHINO and DELMORA
in a SCENIC COMEDY MUSICAL NOVELTY. Perm. address, CLIPPER

Deagon, Arthur, Bronx, N. Y. C.
De Vine & Williams, Colonial, Richmond, Va.
De Mar, Grace, Shubert, Utica, N. Y.
De Groote & Langtry, Casino, Charlotte, N. C.
De Loris, Dick, Allegheny, Phila.; Keystone, Phila., 23-28.
De Lesso Troupe, 7th Ave., N. Y. C., 19-21.
Deltorelli & Glissando, National, N. Y. C., 19-21.
Delessio, National, N. Y. C., 19-21.
Deaves, Harry, & Co., McVicker's, Chicago.
De Forrests, The, Pantages', Los Angeles, Cal.
De Leon & Davis, Majestic, Houston, Tex.
De Long, Lewis, & Co., Majestic, Hot Springs, Ark., 19-21.
Deveaux, Jack, & Co., Bushwick, Bkln.
De Varo & Zemater, Academy, Norfolk, Va., 19-21.
De Corsia, Ed., & Co., Nickel, Lawrence, Mass., 19-21.
De Marcos, The, Howard, Boston, Mass.
De Serres, Henrietta, Majestic, Chicago, Ill.
Deaves, Harry, McVickers, Chicago, Ill.

BELLE DIXON
Always working Loew and S. & C. Time.
Perm. Address, 133 W. 113 St., New York

De Loris, Dick, Allegheny, Phila.
Dickinson, Rabe, Keith's, Cleveland.
Diamond & Brennan 5th Ave., N. Y. C.; Keith's, Phila., 23-28.
Diving Girls, Greeley Sq., N. Y. C., 19-22.
Dixon, Belle, Fulton, Bkln., 19-22.
Dixon, Musical, Orpheum, Boston, 19-21.
Dietrickx Bros., Lyric, Hoboken, N. J., 19-22.
Dinehart & Heritage, Hammerstein's, N. Y. C.
Dick & Dixie, Casino, Washington.
Dixon Trio, Olympia, Boston, Mass.
Dorr, Mary, Empress, Denver.
Dorsch & Russell, Unique, Minneapolis.
Dooley, Jed & Ethel, Orpheum, Montreal, Can.
Doyle, Patsy, Pantages', Spokane, Wash.
Donahue & Stewart, Keith's, Indianapolis.
Don Fulano, Majestic, Houston, Tex.
Doyle, May James, Merk. Sq., Lowell, 16-18.
Doyle & White, Casino, Washington.
Dooley, Wm. J., Majestic, Milwaukee, Wis.
Doherty's, Madame, Poodles, Gaiety, St. Paul, Minn.
Drew, Chas. C., & Co., Empress, Los Angeles, Cal.
Drew, Lowell & Esther, Poli's, Scranton, Pa.
Dupree & Dupree, Keith's, Indianapolis.
Dupree, Minnie, & Co., Colonial, N. Y. C.
Dunfee, Josephine, Keith's, Toledo, O.
Duncan, Dan H., Majestic, Tulsa, Okla.
Durand, Musical (5), Coliseum, Bath, Me., 19-21; Cheney, Rumford Falls, 23-25.
"Duchess, The," Orpheum, N. Y. C., 19-21.
Deltons, Riding, Pantages', Spokane, Wash.
Duncan & Holt, Pantages', Spokane, Wash.
Dunbar & Turner, Pantages', Oakland, Cal.
Dupres, Fred, Colonial, Erie, Pa.
Duffy & Lorenze, Keith's, Washington.
Dunbar's Nine White Hussars, Poli, Scranton, Pa.; Keith's, Phila., 22-28.
Dyer, Hubert, & Co., Keith's, Cleveland.
Edna, Ruth, Empress, Tulsa, Okla., 22-24.
Edwards, Tom, Touring England.
Edwards Bros., Columbia, Bkln., 19-21.
Edwards & Helene, Loew's, Paterson, N. J., 19-21.
Eddy Trio, The, American, Washington, D. C.
Edinberg, Chas., Gaiety, St. Paul, Minn.
Edmunds, Wm., & Co., Broadway, Phila., Pa.
Elizabeth, Mary, Bushwick, Bkln.
Ellis, Harry, Poli's, Springfield, Mass.
Elias, Harry, Stetson's "U. T. C." Eastern Co.
Elliott & Mullen, Pantages', Vancouver, Can.
Ellis, Nowlen & Co., Empress, Cincinnati, 15-21.
Eldridge & Barlow, Keystone, Phila.
Empire Comedy Four, Poli's, Springfield, Mass.
Emmett, Hugh J., Empire, Finsbury Park, England; Empire, Nottingham, England, 23-28.
Emmett, J. K., & Co., Lincoln Sq., N. Y. C., 19-21.
Emerie, Mlle., Cosmos, Washington, D. C.
Errol, Bert, Keith's, Phila.
Edgardo & Earle, Keith's, Columbus, O.
Ergardo & Earle, Bijou, Boston, Mass.
Espe & Paul, Loew's, New Rochelle, N. Y., 19-21.

AL ESPE & PAUL
JUGGLER OF ARTILLERY AND COMEDIAN
TOURING LOEW TIME

Escardos (3), St. James, Boston, 19-21.
Eugene, Carl, Troupe, Orpheum, Bkln.
"Everybody's Doing It," Empress, Spokane, Wash.
Evans, Billy & Clara, New Eva Boat Show.
Fay & Miller, Bijou, Wausau, Wis., 19-22; Bijou, Fon du Lac, Wis., 23-25.
Farley & Morrison, Keith's, Boston.
Fay & Wynne, Poli's, Scranton, Pa.
Fatima, Hudson, Union Hill, N. J.
"Fair Co-Eds, The," Majestic, Little Rock, Ark., 19-21.
Farber Girls, Majestic, Milwaukee, Wis.
Ferguson, Dave, Empress, San Diego, Cal.
Felix & Barry Girls, Majestic, Ft. Worth, Tex.
Feist, Leo, Trio, Bowdoin Sq., Boston.
Fisher, Mr. & Mrs. Perkins, Empress, San Diego, Cal.; Empress, Salt Lake, U., 25-March 3.
Fisher, Sallie, Temple, Detroit.
Fisher & Green, Shubert, Utica, N. Y.
Fisher, Eleanor, Grand St., N. Y. C., 19-21.
Field Bros., Shubert, Bkln., 19-21.
Fiddler & Shelton, Shubert, Bkln., 19-21.
Fields & Lewis, McVicker's, Chicago.
Finlay, Bob, & Chesleigh Girls, Oak Park, Chicago, 19-22.
Fisher, Bud, Lyric, Birmingham, Ala.
Fitzgerald, H. V., Casino, Washington, D. C.
Floro, Prince, Empress, Denver.
Florette, Temple, Hamilton, Can.
Flanagan & Edwards, Colonial, Norfolk, Va.
Florence Family, Bijou, Bkln., 19-21.
Florius, Paul, Loew's, Newburgh, N. Y., 19-22.
Fletcher, Le Vee & McCabe, Star Hippo., Chicago, 19-22.
Flynn, Jessie, & Co., Colonial, Phila.
Fonda, Mabelle, Troupe, Orpheum, Sault Ste. Marie, Can., 19-21.
Fossati, Bijou, Bkln., 19-21.
Forrest, B. Kelly, Bijou, Bkln., 19-21.
Foyer, Eddie, Fulton, Bkln., 19-21.
Fondeller, Joe, McVicker's, Chicago.
Forbes, Gertrude Dean, & Co., Pantages', Los Angeles, Cal.
Foley & Kay, Olympia, Boston, Mass.
Fostelle & Emmett, Phila., Pa.
Fox & Dolly, Majestic, Chicago.
Frostick, Hume & Thomas, Empress, Los Angeles, Cal.

THE TWO FRANKS
EQUILIBRISTS. IN VAUDEVILLE

Freeman, Maurice, & Co., Empress, Los Angeles, Cal.
Friganza, Trixie, Keith's, Boston.
Frawley & Hunt, Temple, Hamilton, Can.
Frescotts, The, Roanoke, Roanoke, Va., 19-21;
Franks (2), Lyric, Hoboken, N. J., 16-18; Shubert, Bkln., 19-21.
Franks (2), Lyric, Hoboken, N. J., 16-18.
Franklyn, Carolyn, Orpheum, Altoona, Pa., 16-18.

HENRY FREY
THE GERMAN SOUSE
Now touring with big success over the Loew Circuit

Fred & Maye, Fairmount, Phila., Pa.
"Fun in a Turkish Bath," Nixon, Phila., Pa.
Galvin, Wallace, Keith's, Columbus, O.
Galloway, Louise, & Co., Keith's, Providence.
Gardiner Trio, Keith's, Bronx, N. Y. C.
Gardner, Jack, Bijou, Knoxvlle, Tenn.
Gallando, Keith's, Lowell.
Gardner, Grant, Nixon, Phila.
Geary, Arthur, Empress, Denver.
George, Edwin, Maryland, Baltimore.
Germaine, Herbert, Trio, Colonial, Erie, Pa.
Geiger, John, Colonial, Erie, Pa.
Gerard & West, Howard, Boston.
Georgette, Wm. Penn, Phila., Pa.
Girdeller, Earl, & Dogs, Empress, Portland, Ore.
Gillingwater, Claude, & Co., Orpheum, Bkln.
Gillen, Ed., Panama Canal Show, White City, Chicago.
"Girl Aboard, The," Majestic, Houston, Tex.
Girlie & Burt, Cosmos, Washington.
"Girls in Blue" (3), Casino, Washington.
"Girl Question, The," Orpheum, Peoria, Ill., 19-21.
Gilfoil, Harry, Orpheum, St. Paul, Minn.
Gill, Wm., & Co., Grand, Phila., Pa.

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Goodall, Archie, Empress, San Diego, Cal.
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Goldsmith & Hoppe, Keith's, Boston.
Gormans, Musical (6), Keith's, Cleveland.
Gordon & Rica, Alhambra, N. Y. C.
Golden, Claude, Grand, Syracuse, N. Y.
Gordon, Paul, Poli's, Scranton, Pa.
Gordon & Marx, Loew's, Toronto, Can.

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Golden, Claude, Grand, Syracuse, N. Y.
Gordon & Murphy, Orpheum, Boston, 19-21.
"Green Beetle," Keith's, Washington, D. C.
Green, McHenry & Deane, Lyric, Indianapolis.
Granat, Louis, Empress, Milwaukee.
Green, Ethel, Orpheum, Harrisburg, Pa.
Grapewin, Chas., & Co., Temple, Hamilton, Can.
Grazers, The, Keith's, Washington.
Graham's Cats & Rats, Delancey St., N. Y. C., 19-21.
Greens (5), McVicker's, Chicago.
Gregorie & Elmina, Empire, Calgary, Can.
Grees, Karl, Alhambra, N. Y. C.
"Green Beetle," Keith's, Washington.
Grey, Mable, Lyric, Hoboken, N. J., 19-21.
Guerro & Carmen, Poli's, New Haven, Conn.
Guerney, Leona, Majestic, Ft. Worth, Tex.
Gerstal Duo, Gaiety, St. Paul.
Gwynn & Gossett, Empress, Butte, Mont.
Hall, Bob, Empress, Milwaukee.
Haines, Robt. T., & Co., Shea's, Buffalo.

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Hassmans, The, Orpheum, Harrisburg, Pa.
Hanlon & Clifton, G. O. H., Pittsburgh.
Hart, Annie, "McFadden's Flats" Co.
Harrison, West Trio, Majestic, Danville, Va.; Piedmont, Charlotte, N. C., 23-28.
Hall, Geo., Boulevard, N. Y. C., 19-21.
Hallen & Fuller, Loew's, Newburgh, N. Y., 19-22.
Handers & Millias, Keith's, Phila.
Hart, Marie & Billy, Keith's, Louisville.
Hamilton Bros., Olympia, Boston.
Hart, Marie & Billy, Keith's, Louisville, Ky.; Columbia, Grand Rapids, Mich., 23-28.
Hamilton Bros., Columbia, Grand Rapids, Mich.
Haskell Twins, Bijou, Boston, Mass
Hamilton & Barnes, Allegheny, Phila.
Helene & Justin, London, Ont., Can.
Herman, Al., Empress, Chicago.
Helen, Baby, Orpheum, Montreal, Can.
Held, Anna, Keith's, Cleveland.
Hennings, John & Winnie, Orpheum, Jacksonville, Fla.
Hess Sisters, Hammerstein's, N. Y. C.
Heath & Millership, Bronx, N. Y. C.
Henry & Francis, G. O. H., Pittsburgh.
Herzog's Horses, Keith's, Phila.
Hedders (3), Keith's, Toledo, O.
Hedge, John, Sidney, Australia.
Heron, Eddie, & Co., 7th Ave., N. Y. C., 19-21.
Henman Trio, Orpheum, Memphis, Tenn.; Orpheum, New Orleans, 23-28.
Hevery, Great, & Co., Grand Gorge, N. Y.; Roxbury, N. Y., 22-29.
Hines & Fox, Colonial, N. Y. C.
Hill & Ackerman, Moss Tour, England.
Hill, Murray K., Pantages', Portland, Ore.
Hip, Little, & Napoleon, Pantages, San Fran., Cal.
"Honor Among Thieves," Lyric, Indianapolis.
Howard's Ponies, Hammerstein's, N. Y. C.
Howard, Great, Dominion, Ottawa, Can.
Howard, Ratliff & Co., Poli's, Springfield, Mass.
Hogan, Gus, Ernie Marks Co.
Howard Bros., Touring England.
"Honey Girls," Wm. Penn, Phila.
Houston, Henry, Touring Australia.
Howard Trio, Pantages', Edmonton, Can.
Housley & Nichols, Columbia, Bkln., 19-21.
Hoyt's Minstrels, St. James, Boston, 19-21.
Hoey & Le, Orpheum, Bkln.
Hoch, Emil, & Co., Poli's, Hartford, Conn.
"House Warmers," Grand, Syracuse.
Howard, Great, Dominion, Ottawa, Can.; Keith's, Portland, Me., 23-28.
Howard & Mason, Bowdoin Sq., Boston.
Hughes, Mrs. Gene, & Co., Orpheum, Montreal, Can.
Hunting & Francis, Hammerstein's, N. Y. C.
Hunter & Ross, Colonial, Chicago; Schindler's, Chicago, 23-28.
Hussey & Lee, Colonial, N. Y. C.
Hurst, Watts & Hurst, Delancey St., N. Y. C., 19-21.
Hughes Musical Trio, Pantages', Tacoma, Wash.
Hufford & Chain, Orpheum, Altoona, Pa., 16-18.
Hurley, Frank J., Family, Shamokin, Pa., 19-21
Hunters (3), Nickel, Lawrence, Mass., 19-21.
Hyatt & Le Nore, Lyceum, Clarksburg, W. Va.
Hyams & McIntyre, Colonial, N. Y. C.
Icelandic Troupe, Keith's, Boston.
"I Died," St. James, Boston, 19-21.
Idanias (5), Dominion, Ottowa, Can.
Ioeal, Columbia, Grand Rapids, Mich.
Imperial Pekinese Troupe, Empress, Winnipeg, Can.
Imhoff, Conn & Coreene, Lyric, Richmond, Va.
"In Old New York," Unique, Minneapolis.
"International Quartette," See "Little Millionaire" Co.
Ismed, Keith's, Toledo, O.
Ishawawa Japs, Alhambra, N. Y. C.
"I've Got It," Empress, Butte, Mont.
Janis, Elsie, Trio, Alhambra, N. Y. C.
James, Mrs. Louis, & Co., Colonial, N. Y. C.
Jarvis & Harrison, Boulevard, N. Y. C., 19-21.
Jack's, Capt., Bears, Pantages, Calgary, Can.
Jahns (3), Pantages', San Fran., Cal.
Jessica Troupe, Empress, Tacoma, Wash.
Jennings & Dorman, Empress, Tacoma, Wash.
Jefferson, Joseph, & Co., Shea's, Toronto, Can.
Johnson, Great, Empress, Cincinnati.
Johnstons, Musical, Palace, Leicester, England; Middlesex, London, 23-28; Empire, Leeds, England, March 2-7; Chisfick, Empire, London, 9-14.
Jones & Johnson, Grand St., N. Y. C., 19-21.
Johnston, Lawrence, Empire, Calgary, Can.
Jordan Girls, Colonial, N. Y. C.
Jones & Sylvester, Colonial, Richmond, Va.
Josefson's Original Glinia Troupe, Keith's, Boston, Mass.
"Just Half Way" Hammerstein's, N. Y. C.
Jungman Family, Temple, Rochester, N. Y.
Kammerer & Howland, Empress, Ft. Wayne, Ind.
Kara, Empress, Spokane, Wash.
Kabaret Kids, Colonial, Richmond, Va.
Kaufman, Reba & Inez, Paris, France.
Karroll, Dot, "Little Millionaire" Co.
Kalmer & Brown, Hudson, Union Hill, N. J.
Kajiyama, Majestic, Ft. Worth, Tex.
Kartelli, Orpheum, St Paul, Minn.
Kane, Tommy, Empress, Pensacola, Fla.
Keno & Green, Poli's, Springfield, Mass.

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Kenyon, Neil, Shea's, Toronto, Can.
Kelly & Mack, Virginia, Chicago.
Kenny & Hollis, Orpheum, Boston, 19-21.
Keough, Edwin, & Co., Pantages', Spokane, Wash.
Keefe, Zena, & Ten, Pantages', Tacoma, Wash.
Kerns (2), Majestic, San Antonio, Tex.
Kenny, Nobody & Platt, Majestic, San Antonio, Tex.
Keatons (3), Bushwick, Bkln.
Keller & Weir, Majestic, Milwaukee.
Keane, Robt. Emmett, Majestic, Boston.
Kiernan, Walters & Kiernan, Orpheum, Vancouver, Can.

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Kirksmith Sisters (6), Shea's, Toronto, Can.
Kitaro (4), Orpheum, Memphis, Tenn.
Kidder, Kathryn, & Co., Palace Music Hall, Chicago.
King, Grace, Frankford, Phila., Pa.
Klare, Katherine, Empress, San Fran., Cal.
Klein Bros., 7th Ave., N. Y. C., 19-21.
Klein & Erlanger, Wilson Ave., Chicago, 19-22.
Kliest, Paul, & Co., Majestic, Dallas, Tex.

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Knapp & Corella, Colonial, Norfolk, Va.
Kolb & Harland, Nixon, Phila., Pa.
Kramer & Morton, G. O. H., Pittsburgh.
Krazy Kids (9), Orpheum, N. Y. C., 19-21.
Kiecko & Fox, Pantages', Los Angeles, Cal.
Kumry, Boesch & Robinson, Wilson Ave., Chicago, 19-22.
Kyle, Tom, & Co., Broadway, Phila., Pa.
Lawlor, Chas. B., & Daughters, Empress, Portland, Ore.
Lal Mon Kim, Keith's, Cicinnati.
La Vier, Temple, Detroit.
Leahy's "Red Heads," Poli's, New Haven, Conn.
La Count, Bessie, Keith's, Providence.
Lawton, Keith's, Providence.
La Booth, Louise, Novelty, Topeka, Kan., 19-21.
La Toy Bros., Orpheum, St. Paul; Majestic, Milwaukee, 23-28.
La Toska, Phil, Pantages', Edmonton, Can.
Law, Walter, & Co., Orpheum, Boston, 19-21.
Lambert, Maud, & Ernest Ball, Orpheum, Memphis, Tenn.
Laveen, Cross, & Co., Bijou, Bay City, Mich.
Larkins & Pearl, New Portland, Portland, Me.
Lal Mon Kim, Prince, Keith's, Cincinnati.
Leslie, Bert, & Co., Empress, Portland, Ore.
Leonard & Louie, Empress, Sacramento, Cal.
Lester, Harry B., Orpheum, Bkln.
Leitzel & Jeanette, Keith's, Louisville.
Lewis, Henry, Dominion, Ottawa, Can.
Les Frimini Co., Seattle, Wash.
Leffel Trio, Lincoln Sq., N. Y. C., 19-21.
Leonard, Bessie, Greeley Sq., N. Y. C., 19-21.
Lelands, The, McVicker's, Chicago.
Le Roy & Lytton, Pantages', San Fran., Cal.
Lexey & Lexey, American, Washington.
Leipzig, Columbia, Grand Rapids, Mich.
Linton, Tom, & Co., Frankford, Phila.
Lindsay, Cedric, Bijou Boston, Mass.
Libonati, Keith's, Indianapolis.
Lilie, Carrie, Keystone, Phila ; Frankford, Phila., 23-28.
Lightner & Jordan, Garrick, Wilmington, Del.
Lichter, Baron, Majestic, Dallas, Tex.

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Lillie, Carrie, Fairmount, Phila., Pa.
Lloyds, Aerial, 5th Ave., N. Y. C.
Locke & Wolfe, Bijou, Bay City, Mich., 19-21.
Lockett & Waldron, Poli's, Hartford, Conn.
Lo, Marie, Keith's, Indianapolis.
Long, Lily, Keith's, Louisville.
Long, Chaperon & Green, Academy, Norfolk, Va., 19-21.
"Love's Specialist," Greeley Sq., N. Y. C., 19-21.
Lora & Co., Pantages', Vancouver, Can.
Lora & Payne, Poli's, New Haven, Conn.
Loughlin's Dogs, Poli's, New Haven, Conn.
Lohse & Sterling, Majestic, Ft. Worth, Tex.
Lorna & Toots Pounds, Orpheum, Memphis, Tenn.
Lozier, "Dad," Cosmos, Washington.
Lougenette, Olympia, Boston.
Lockwood & Van, Grand, Phila.
Lorettas (3), Keystone, Phila.
Lyons & Cullum, Savoy, San Diego, Cal.
Mars, Dancing, Majestic, Ft. Worth, Tex.
Macauley, Inez, & Co., National, N. Y. C., 19-21.
Mack & Atkinson, Empress, Spokane, Wash.
Maxwell's Dancing Girls, Orpheum, Vancouver, Can.
Maye & Addis, Empress, Winnipeg, Can.
Marshall, Ed., Empress, Winnipeg, Can.
Mann, Louis, & Co., Bushwick, Bkln.
Martinnetti & Sylvester, Poli's, Hartford, Conn.
Martins, Flying, Bronx, N. Y. C.
Marie, Dainty, Shea's, Toronto, Can.
Marco Twins, Ronacher's, Vienna, Austria, 16-28.
Manley, Bert, Academy of Music, Fall River, Mass.
Marnelis, Dancing, Empress, Calgary, Can.; Orpheum, Fargo, N. Dak., 22-28.
Mason & Du Tiel, Grand St., N. Y. C., 19-21.
Martinettis (3), Grand St., N. Y. C., 19-21.
Marquard & Seeley, Keith's, Bronx, N. Y. C.
Marnello, Lincoln Sq., N. Y. C., 19-21.
Magleys, The, Delancey St., N. Y. C., 19-21.
Mranetti & Sidello, Delancey St., N. Y. C., 19-21.
Mazeppa, Colonial, Chicago.
Manne & Belle, Pantages', Tacoma, Wash.
Macart & Bradford, Lyric, Birmingham, Ala.
Mang & Snyder, Keith's, Lowell.
Mason & Murray, Keith's, Portland, Me.
Martiere, Laura, Family, Montreal, Can.
"Matinee Girls," Palace Music Hall, Chicago, Ill.
Mareeu, Jules, Broadway, Phila., Pa.
McMahon & Chapelle, Empress, Victoria, Can.
McBans, The, Forsythe, Atlanta, Ga.
McCormick & Wallace, Forsythe, Atlanta, Ga.
McKay & Ardine, Temple, Hamilton, Can.
McConnell & Simpson, Temple, Rochester, N. Y.
McRae & Clegg, Temple, Rochester, N. Y.; Alhambra, N. Y. C., 23-28.
McBride & Cavanaugh, Wm. Penn, Phila.
McAvoy, Dan F., Hagenbeck-Wallace, Circus.
McKinley, Neil, Keith's, Lowell, Mass.
McFarland, Marie, Palace Music Hall, Boston.
McBride & Cavanaugh, Wm. Penn, Phila., Pa.
McPherson, Jack, Colonial, Phila., Pa.
Merritt, Hal, Frankford, Phila.
Menther, Dorothy, Keystone, Phila.
Melvin, O'Neill Trio, Gaiety, St. Paul, Minn.
Mellos (4), Bowdoin Sq., Boston, Mass.
"Melody Monarchs & a Maid," Orpheum, Altoona, Pa., 16-18.
Merrill & Hilton, New Portland, Portland, Me.
"Mein Liebschen," Empress, Chicago.
"Mermaid and the Man, The," Empress, Milwaukee.
Merrill, Sebastian, & Co., Empress, Tacoma, Wash.
Merkel Sisters (4), Keith's, Cincinnati.
Merrill & Otto, Keith's, Cincinnati.
Melville & Higgins, Poli's, New Haven, Conn.
Mercedes, Temple, Rochester, N. Y.
Meredith Sisters, Grand, Syracuse, N. Y.
Medical College Girls Loew's, Paterson, N. J., 19-21.
"Melvina, How Could You?" Loew's, Hoboken, N. J., 19-22.
Melnotte, La Noie Troupe, Pantages', Portland, Ore.
Melville, May, Orpheum, Birmingham, Ala.
Meyako Sisters, Majestic, Dallas, Tex.
Melton, Frank, & De Long Sisters, Orpheum, Memphis, Tenn.
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Millman, Bird, Trio, Grand, Syracuse, N. Y.
Milares, Poli's, Springfield, Mass.
Miller, Dick, Wilson Ave., Chicago, 19-22.
Morton, Sam & Kitty Majestic, Chicago, Ill.

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Morni & Sherwood, Gaiety, St. Paul, Minn.
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Morandini Troupe, Empress, Denver.
Mond & Salle, Empress, Kansas City, Mo.
Morrissey & Hackett, Princess, St. Louis.
Morris, Will, Empress, St. Paul.
Morris & Allen, Keith's, Columbus, O.
Mowatts (5), Hammerstein's, N. Y. C.
Morris, Elida, Shea's, Toronto, Can.
Moore, Tom & Stacia, Pantages', Winnipeg, Can.
Montgomery & Healey Sisters, American, N. Y. C., 19-21.
Moscrop Sisters, Loew's, Toronto, Can.
Moffatt, La Reine & Co., Loew's, Toronto, Can.
Morton, Fred, Casino, Washington.

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Morrette Sisters, Empire, Calgary, Can.
Moore, H. J., & Co., Pantages', Seattle, Wash.
Montague's Cockatoos, Orpheum, Bkln.; Bronx, N. Y. C., 23-28.
Modena, Florence, & Co., Bijou, Bay City, Mich., 19-21.
Morton & Glass, Majestic, Milwaukee, Wis.
Mozarto, Bowdoin Sq., Boston.
Moise, Harry, & Co., Olympia, Boston, Mass.
Musketeers (3), Empress, San Diego, Cal.
Mullane, Frank, Empress, Winipeg, Can.
Murtha, Lillian, Colonial, Chicago, 19-22.
Mullen & Coogan, Majestic, Ft. Worth, Tex.
Murphy & Delmar, Bowdoin Sq., Boston.
"Myrtle Clayton," Keith's, Providence.
Myers & Henry, American, Washington, D. C.
Newmans (3), Empress, Ft. Wayne, Ind.

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Nelusco & Hurley, Lyric, Hoboken, 16-18; National, N. Y., 19-21.
Nelson, Juggling, St. James, Boston, 19-21.
Newsboy's Sextette, Savoy, San Diego, Cal.
Nevins & Erwood, Keith's, Portland, Me.
Neuss & Eldrid, Frankford, Phila.
"Night in a Police Station, A," Empress, Denver
"Night at the Baths, A," Empress, Kansas City, Mo.
Nick's Skating Girls, Colonial, Norfolk, Va.
Nichols, "Don," Bijou, Greenville, S. C.
Nibio's Birds, Fulton, Bkln., 19-21.
Nobles, Milton & Dolly, Pantages', Edmonton, Can.
Nosses, Musical, Fulton, Bkln., 19-21.
Norton, Hugh, Cosmos, Washington.
Nugent, J. C., & Co., Majestic, San Antonio, Tex.
Oakland, Will, & Co., Keith's, Boston
O'Brien, Havil Co., Keith's, Portland, Me.
O'Donnell, C. H., & Co., Bijou, Knoxville, Tenn.
O'Farrells, The, Ringling Bros.' Circus.
Oliver-Armando Troupe, Loew's, Fall River, Mass., 19-21.
O'Mearas, Gliding, Keith's, Phila.
"On the School Playgrounds," Shea's, Buffalo.
O'Neill, Faye, Greely's, Portland, Me.
O'Neil & Walmsley, Grand, Phila.
Orford's Elephants, Maryland, Baltimore.
Os Ko Mon, Poli's, Hartford, Conn.
Osborn's, Teddy, Pets, Forsythe, Atlanta, Ga.
Ott, Sadie, 7th Ave., N. Y. C., 19-21.
Ower & Ower, Keith's, Louisville.
Pauline's Leopards, Fairmount, Phila.
Patrick, Francisco & Warren, Orpheum, Vancouver, Can.
Page, Helen, & Co., 5th Ave., N. Y. C.
Panther, Majestic, Hornell, N. Y., 16-18; Syracuse, N. Y., 19-21.
Pattee's Mirthful Mermaids, Orpheum, Jersey City, N. J.
Paka, Toots, Howard, Boston.
Pepper, H. L., Majestic, Tulsa, Okla.
"Peep at the Future, A," Grand St., N. Y. C., 19-21.
Pecchio Troupe, Crown, Chicago, 19-22.
Pelletier, Pierre, & Co., Poli's, Springfield, Mass.
Peers, The, Bowdoin Sq., Boston.
Piechiani Troupe, Princess, St. Louis.
Pierce & Maisee, Grand, Phila., Pa.
Pisano & Bingham, Nixon, Phila., Pa.
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Price & Price, Empress, San Diego, Cal.
Prim, Polly, Loew's, Toronto, Can.
Priestess of Kama, Pantages', Seattle, Wash.
Prelle's Dogs, Garrick, Wilmington, Del.
Primrose Four, Majestic, Dallas, Tex.

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"THE FOLKS FROM DIXIE"
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"Punch, The," Empress, Milwaukee.
Purcella Bros., Lyric, Hoboken, N. J., 16-18.
Quaint Qs, Empress, St. Paul.
Queer & Quaint, Altmeyer, McKeesport, Pa., 19-21; K. & K., Pittsburgh, 23-25.
Quigley Bros., Howard, Boston, Mass.
Raymond & Caverly, Shea's, Buffalo.
Raymond & Bain, Colonial, Norfolk, Va.

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Ray, John & Emma, 5th Ave., N. Y. C.
Randalls, The, Orpheum, Minneapolis; Orpheum, Duluth, 23-28.
Ragtime Trio, The, O. H., Columbus, Wis., 19-21; Colonial, Waukesha, 23-28.
Raymond, Lizzie B., Temple, Lowell, Mass.; Union, Providence, 23-28.
Rawls & Von Kaufman, Dominion, Ottawa, Can.; Shea's, Buffalo, N. Y., 23-28.
Ray & Hilliard, Lyric, Birmingham, Ala.
Ranf, Claude, Colonial, Richmond, Va.; Academy, Norfolk, Va.
Randall, Geo., & Co., Majestic, Pittsfield, Mass.
Riesener & Gores, Temple, Hamilton, Can.
Redmond, Julia, & Co., Pantages', Oakland, Cal.
Reed's Bulldogs, Pantages', Oakland, Cal.
Reinold, B., & Co., Keith's, Toledo, O.
Reno, Geo. B., & Co., Orpheum, Bkln.
"Red Heads, The," Poli's, New Haven, Conn.
Reynards, The, Nickel, Lawrence, Mass., 19-21.
Reuter Bros., Majestic, Chicago, Ill.
Rheinbold, B., & Co., Keith's, Toledo.
Rhoda & Crampton, Pantages', Spokane, Wash.
Rich & Lenore, Empress, Portland, Ore.
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Rio Bros. (4), Touring England.
Richards & Montrose, Pantages, Edmonton, Can.
Rigby, Arthur, Pantages, Edmonton, Can.
Ripon, Alf., Fulton, Bkln., 19-21.
Rice & Franklyn, Pantages, San Fran., Cal.
Rio & Norman, Bowdoin Sq., Boston.
Robinson's Elephants, Empress, Ft. Wayne, Ind.
Rose, Julian, Lyric, Indianapolis.
Rossow Midgets, Empress, Seattle, Wash.
Rooney & Bent, Maryland, Baltimore.
Rogers, Will, Keith's, Columbus, O.
Rosaires, The, Dominion, Ottawa, Can.; Orpheum, Montreal, Can., 23-28.
Rosine, Carl, & Co., Colonial, Richmond, Va.
Rolandow Bro., Keith's, Toledo, O.
Rowe & Clinton, King's, St. Louis; Family, Clinton, Ia., 23-28.
Royal's, Rhoda, Circus, Bijou, Quincy, Ill., 19-21; Gaiety, Galesburg, Ill., 23-25.
Ross, Clark, Unique, Minneapolis; Empress, St. Paul, 23-28.
Romaine & Orr, Orpheum, N. Y. C., 19-21.
Rover, Al., Orpheum, N. Y. C., 19-21.
Rogee, Leon, Pantages', Vancouver Can.
Royal's, Rhoda, Horses, Pantages', Portland, Ore.
Roche & Crawford, Pantages', Los Angeles, Cal.
Roland, Joe, Greely's, Portland, Me.
Roye, Ruth, Orpheum, St. Paul, Minn.
Roach & McCurdy, Colonial, Phila.
Russell, Bijou, Empress, Cincinnati.
Ruegger, Elsa, Colonial, Richmond, Va.
Ryan Bros., Empress, Chicago.
Ryan & Lee, G. O. H., Pittsburgh.
Sandwina, Katie, & Co., Empress, Kansas City, Mo.
"Salvation Sue," Princess, St. Louis.
Samuels, Ray, Keith's, Louisville.
Saharet, Grand O. H., Pittsburgh.
Savoy, James, Bijou, Jackson, Mich., 19-21; Bijou, Flint, Mich., 22-24.
Santell, Great, Touring England.
Savoy & Brennan, Loew's, Toronto, Can.
Sampson & Douglas, Loew's, Newburgh, N. Y., 19-22.
Sans (2), Colonial, Norfolk, Va.
"Scenes from Grand Opera," 5th Ave., N. Y. C.
Schrode & Mulvay, Pantages', Tacoma, Wash.
Schooler & Dickinson, Alhambra, N. Y. C.
Scott & Keane, Majestic, Chicago, Ill.
Seaton, Billice, Orpheum, Altoona, Pa., 19-21.
"Seminary Girls," Orpheum, Altoona, Pa., 19-21.
Shaw, Lillian, Hammerstein's, N. Y. C.
Shirley, Eva, Dominion, Ottawa, Can.
Shaws, Aerial, Keith's, Boston.
Shale & Cole, Warwick, Brooklyn, 16-18; Trent, Trenton, 19-21.
Sharp, Mort, Nickel, Lawrence, Mass., 19-21.
Skiney & Townley, Keith's, Louisville.
Simpson & Dean, Grand St., N. Y. C., 19-21.
Simons, Willard, & Co., Proctor's, Albany, N. Y.
Simon, Louis A., & Co., Keith's, Boston.
Skatells, Lyric, Indianapolis.
Shedden, Edwin, & Co., Temple, Hamilton, Can.
Skelly, James, Bijou, Bay City, Mich., 19-21.
Skipper, Kennedy & Reves, Bijou, Bay City, Mich., 19-21.
Slemons, Frederika, & Co., Keith's, Phila.
Slivers, Majestic, San Antonio, Tex.
Smith, Ed. & Jack, Empress, Butte, Mont.
Smiths, Aerial, Touring Europe.
Smith, Frank, Pantages', Vancouver, Can.
Smith & Hatch, Greely, Portland, Me.
Snow, Ray, Grand St., N. Y. C., 19-21.
Spiasel Bros & Mack, Empress, Victoria, Can.
"Spring Garden," Colonial, Norfolk, Va.
Spanish Goldinos, Pantages', Seattle, Wash.
Spencer & Williams, Keith's, Lowell.
Sprague & McNeece, Wm. Penn, Phila.
St. Onge, Fred, Troupe, Empress, Butte, Mont.
Stamm, Orville, Empress, St. Paul.
Staine's Comedy Circus, Empress, Spokane, Wash.
"Stick-Up Man," Empress, Seattle, Wash.
Stephens, Leona, Maryland, Baltimore.
St. James, W. H., & Co., Grand, Syracuse, N. Y.
Starrett, Howard S., Jr., Ziegfeld's Follies Co.
Stevens & Dunn, Princess, Mt. Airy, N. C.
St. Elmo, Charlotte, Delancey St., N. Y. C., 19-21.
Stevens, Clara, & Co. Pantages', Spokane, Wash.
Stepp, Goodrich & King, Forsythe, Atlanta, Ga.
Standard Bros., Majestic, Houston, Tex.
Stuart & Keeley, Orpheum, Bkln.
Stevens & Dunn, Lumina, Gastonia, N. C.; Star, Cordele, Ga., 21-28.
Stefano Bros., Gaiety, St. Paul, Minn.
Stanleys, Stan, Allegheny, Phila., Pa.
Suratt, Valeska, & Co., Orpheum, Bkln.
Sullivan, Arthur, & Co., Temple, Detroit.
Sutton, Larry, Lyndon's Big Show.
Sutton & Caprice, Liberty Girls Co.
Sutton, McIntyre & Sutton, Columbia, Grand Rapids, Mich.
Sullivan & Mason, Majestic, Little Rock, Ark., 19-21.
Swor & Mack, Orpheum, Memphis, Tenn.
Sylvester, Empress, San Fran., Cal.
Syiphonos, The, Pantages', San Fran., Cal.
Tanner, Julius, Keith's, Indianapolis.
Tambo & Tambo, Touring England.

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Tangophiends, The, Colonial, Chicago.
Terry Troupe, Pantages, Winnipeg, Can.
Telegraph Four, Crown, Chicago, 19-22.
Terri, Walter, & Fiji Girls, Savoy, San Diego, Cal.
Tempest, Florence, & Co., Keith's, Providence.
"Telephone Tangle, A," Orpheum, Bkln.
Thornton & Corlew, Empress, St. Paul.
"Thro' the Skylight," Loew's, Toronto, Can.
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European Tour.

Thorne, Mr. & Mrs. Harry, Fairmount, Phila.
Tiffany, Rose, & Co., Empress, Tacoma, Wash.
Tighe, Harry, & Co., Keith's, Indianapolis.
Tom Boys (3), Poli's, Scranton, Pa.
Toreat & Flor d'Aliza, Miles, Detroit; Miles, Cleveland 23-28.
Tooney & Norman, Columbia, Grand Rapids, Mich.
Trovato, Temple, Detroit.
"Trained Nurses," Shubert, Utica, N. Y.
Trueheart & Burke, Folly, Detroit.
Trevette's Dogs, Majestic, Ft. Worth, Tex.
Travelle Bros., Keith's, Cincinnati.
Tsuda, Harry, Loew's, Paterson, N. J., 19-21.
Tuscano Bros., Colonial, Richmond, Va.
Types (3), Keith's, Washington
Upton & Ingraham, Webster, Fisher & Levey Circuits.
Usher Trio, Unique, Minneapolis.
Van, Chas. & Fannie, Temple, Detroit.
Van Brunt, Walter, Poli's, Scranton, Pa.
"Vallecita's Leopards," Tivoli, Sydney, Australia.
Vardaman, Sidney, Australia.
Van Hoven, Keith's, Louisville.
Van Bros., Keith's, Lowell, Mass.
Van Cleve, Denton & "Pete," Bijou,
Van Brunt, Walter, Poli, Scranton, Pa.
Van Gofre & Cotrely, Grand Opera House, State Centre, Ia.
Versatile Trio, Proctor's, Newark, N. J.
Violinsky, Hammerstein's, N. Y. C.
Vivian & Alton, Richards' Circuit, Australia.
Vincent, Claire, & Co., Boulevard, N. Y. C., 19-21.
"Villain Still Pursued Her, The," Shubert, Bkln., 19-21.
Vincent & Raymond, Majestic, Dallas, Tex.
Vox, Valentine, Temple, Rochester, N. Y.
Vogt, Ed., Music Hall, Leominster, Mass.

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Walsh, Lynch & Co., Empress, Sacramento, Cal.
Warren & Blanchard, Orpheum, Vancouver, Can.
Walsh, Blanche, & Co., Forsythe, Atlanta, Ga.
Warren & Conley, Shea's, Buffalo.
Watson & Santos, Keith's, Cleveland.
Warren & Brockway, Orpheum, Jacksonville, Fla.
Washer Bros., Touring England.
Waite, Keneth R., Gus Sun Circuit.
Ward, Marty, Taxi Girls Co.
Wagners, Juggling, Pantages', Winnipeg, Can.
Wade, John W., & Co., American, N. Y. C., 19-21.
Wallace's Animals, Orpheum, Boston, 19-21.
Ward & West, Liberty, Bkln., 19-21.
Wartenberg Bros., Keith's, Cincinnati.
"Wanda," Columbia, Grand Rapids, Mich.
Waram, Percy, & Co., Columbia, Grand Rapids.
Watson, Sammy's, Circus, Grand, Phila., Pa.
Weir, Jean, & Co., Frankford, Phila.
Welch, Joe, Majestic, Milwaukee, Wis.
Welsh-American Trio, Colonial, Chicago, 19-22.
Wells, Lew, Empress, Kansas City, Mo.
Weise Troupe, Orpheum, Montreal, Can.
Weber, Chas., Shea's, Toronto, Can.
Westcott, Eva, & Co., McVicker's, Chicago.
Weston & Leon, Pantages', Seattle, Wash.
Wellington Trio, Majestic, Hot Springs, Ark., 19-21.
Weems, Walter, New Portland, Portland, Me.
Weatherford, Tas, Empress, Cincinnati.
White, Porter J., & Co., Empress, Cincinnati.
Whittier's "Barefoot Boy," Princess, St. Louis.
Whitehead, Joe, Empress, San Fran., Cal.
"Who Was He?" Bijou, Bkln., 19-21.
White's Animals, Shubert, Bkln., 19-21.
Whitman, Frank, Loew's, Fall River, Mass., 19-21.
White, Leroy (Lasses), Crown, Chicago, 19-22.
Wheeler, Bert, & Co., Keith's, Portland, Me.; Keith's, Lowell, Mass., 23-28.
Wheeler & Wilson, Bushwick, Bkln.
Whitney's Dolls, Ada Meade, Lexington, Ky.
White, Al. Orth, American, Washington.
White's, Al., Songbirds, Broadway, Phila., Pa.
Williams & Segal, Empress, Chicago.
Wilson & Rich, Empress, Denver.
Willisch, Empress, Kansas City, Mo.

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Williams & Wolfus, Temple, Detroit.
Wirth, May, & Co., Temple, Detroit.
Will & Kemp, Orpheum, Jacksonville, Fla.
Wilson, Doris, Trio, Proctor's, Newark, N. J.
Williams, Bert, Alhambra, N. Y. C.
Willard & Bond, Poli's, New Haven, Conn.
Wilson & Aubrey, 5th Ave., N. Y. C.; Keith's, Lowell, Mass., 23-28.
Wilson, Grace, Keith's, Lowell, Mass.
Winslow & Duffy, Majestic, San Antonio, Tex.
Williams, Thompson & Copeland, Majestic, Little Rock, Ark., 19-21.
"Woman Proposes," Poli's, Springfield, Mass.
Wynn, Ed., & Co., Maryland, Baltimore.
Wynn, Bessie, Majestic, Chicago, Ill.
Yankee & Dixie, Keith's, Cleveland.
Yates, Francis, American, N. Y. C., 19-21.
Young & Young, St. James, Boston, 19-21.
Zazell, H. M., & Co., Orpheum, Winnipeg, Can.; Orpheum, Calgary, Can., 21-23.
Zeno & Mandell, Colonial, Chicago, 19-22.
Zeraldas, The, Empress, Milwaukee.
Zenda, Mme., Boulevard, N. Y. C., 19-21.
Zeda & Hoot, Poli, Hartford.
Zoeller Trio, Ed., New Portland, Portland, Me.

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ROUTE LIST—DRAMATIC AND MUSICAL

(Continued from page 21.)

"Within the Law"—Helen Ware—Adelphi, Phila., 16-21.
"Within the Law"—Margaret Illington—Los Angele, Cal., 16-22, San Diego 23-25.
"Within the Law," Eastern—Ft. Madison, Ia., 18, Ottumwa 19, Oskaloosa 20, Cedar Rapids 21, 22, Des Moines 23-25, Ft. Dodge 26.
"Within the Lw," Western—Greenwood, S. C., 18, Abbeville 19.
"Within the Law," Northern—Antigo, Wis., 18, Chilton 19.
"Whip, The"—Manhattan O. H., New York, 16-28.
"Within the Law," Southern—Birmingham, Ala., 16-18, Memphis, Tenn., 19-22, Pine Bluff, Ark., 23, Hot Springs 24, Little Rock 25, Ft. Smith 26, Fayetteville 27, Muskogee, Okla., 28.
"Whip, The"—Columbus, O., 16-21, Peoria, Ill., 22-28.
"Within the Law," Special—Royal, New York, 16-21, Atlantic City, N. J., 26-28.
"Within the Law," Central—Alton, Ill., 21, Jefferson City, Mo., 23, Columbia 24, Fulton 25, Louisiana 26.
"Winning of Barbara Worth"—Peoria, Ill., 15-18.
"Yellow Ticket, The"—Eltinge, New York, indefinite.
"Zabern"—Fifty-seventh Street, New York, indefinite.

STOCK AND MUSICAL COMEDIES.
Permanent and Traveling.

Alcazar Stock—San Fran., Ca., indefinite.
Auditorium Stock—Kansas City, Mo., indefinite.
Academy of Music Stock—Wm. Fox's—Academy, New York, indefinite.
American Stock—Phila. indefinite.
Auditorium Stock—Lynn, Mass., indefinite.
Angel Stock (Joe Angell, mgr.)—Athens, O., 16-21, Lancaster 23, indefinite.
Broadway Stock—Springfield, Mass., indefinite.
Bishop Player (H. W. Bishop, mgr.)—Oakland, Cal., indefinite.
Bryan, Blanche, & Associate Players—Indianapolis indefinite.
Bunting, Emma, Co.—Memphis, Tenn., indefinite.
Buhler, Richard, Stock (A. G. Delamater, mgr.)—Columbus, O., indefinite.
Barrett Players (J. R. Barrett, mgr.)—Paducah, Ky., indefinite.
Bayliss-Hicks Stock—Fall River, Mass., indefinite.
Broadway Stock—Bayonne, N. J., indefinite.
Browaell-Stork Stock—Newark, N. J., indefinite.
Bailey & Mitchell Stock—Seattle, Wash., indefinite.
Bryant, Billy, Stock—Providence, Ky., 16-21.
Brown, Kirk (J. T. Macauley, mgr.)—Hornell, N. Y., 16-21, Olean 23-28.
Blondin Stock—Temple, Tex., indefinite.
Bisbee Players—Jamestown, N. Y., indefinite.
Bessey, Jack, Stock—Mason City, Ia., 16-May 2.
Baker Stock—Portland, Ore., indefinite.
Bessey, Jack, Stock (Jas. D. Proudlove, mgr.)—Mason City, Ia., 16-May 2.
Crescent Players—B. F. Keith's—Brooklyn, N. Y., indefinite.
Cornell-Price Players—Stroudsburg, Pa., 16-21.
Craig Stock—Boston indefinite.
Conness Players—Wilmington, Del., indefinite.
Calsmith Stock—Reading, Pa., indefinite.
Chase-Lister Co., Southern—Yoakum, Tex., 16-21.
Chatterton, Arthur, Co.—Ithaca, N. Y., 16-21.
Davis Stock (Harry Davis, mgr.)—Pittsburgh, Pa., indefinite.
Dowell Stock—San Diego, Cal., indefinite.
De Gefferelly, Marie, Stock—Starke, Fla., indefinite.
Drama Players (Edward Keane, mgr.)—Westbrook, Me., indefinite.
Dorner Stock—Elmira, N. Y., indefinite.
Duquesne Stock—Pittsburgh indefinite.
Denham Stock—Denver, Col., indefinite.
Empire Stock—Providence, R. I., indefinite.
Eddings, Georgianna, Co. (R. L. Thompson, mgr.)—Prairie du Chien, Wis., 16-21.
Edwards-Wilson Co.—La Rue, Ia., 16-21.
Franklin Stock (H. L. Case, mgr.)—Anderson, Ind., indefinite.
Franklyn Pierson Comedy Co.—Eckelson, N. Dak., 16-21, Edmunds 23-28.
German Stock—Pabst, Milwaukee, indefinite.
Greenpoint Players—B. F. Keith's—Brooklyn, N. Y., indefinite.
Gotham Stock—B. F. Keith's—Brooklyn, N. Y., indefinite.
Gayety Players—Hoboken, N. J., indefinite.
Grand Opera House Stock—Brooklyn, N. Y., indefinite.
Glaser, Vaughan, Stock—Cleveland, indefinite.
Gagnon-Pollock Stock—Lyric, New Orleans, indefinite.
German Stock—Cincinnati, indefinite.
Gbney, Sarah, Stock—Chatham, Ont., Can., indefinite.
Goring, J. P., Players—Louisville, Ky., indefinite.
Grayce, Helen, Co.—Greensburg, Pa., 16-21.
Henderson Stock—Leon, Ia., 16-21.
Huntington, Wright, Players—St. Paul, indefinite.
Horne Stock—Akron, O., indefinite.
Haswell, Percy, Stock—Cleveland, indefinite.
Holden & Edwards, Colonial Stock—Indianapolis, indefinite.
Hayes, Lucy, Players—Diller, Neb., 18, Odell 19, Wymore 20, Wilbur 21.
Hawk, Earl, Stock—Biloxi, Miss., indefinite.
Holden Players—Cleveland, O., indefinite.
Harrison Theatre Co.—Tyler, Tex., indefinite.
Jefferson Theatre Stock (Julius Cahn, mgr.)—Portland, Me., indefinite.
Keystone Dramatic Co. (T. H. Williams, mgr.)—Monticello, Ark., 16-21, Warren 23-28.
Keyes Sisters Stock (C. A. Keyes, mgr.)—Wichita, Kan., indefinite.
Klimt & Gazzolo Stock—Baltimore, Md., indefinite.
Kinsey Komedy Ko. (Frank Miller, mgr.)—Port Huron, Mich., indefinite.
Keenan Stock (J. R. Keenan, mgr.)—Escanaba, Mich., indefinite.
Lynch, Edward, Stock—Woonsocket, R. I., indefinite.
Long, Frank E., Stock—Wausau, Wis., 16-22, Grand Rapids 23-March 1.
Little Theatre Stock—Phila., indefinite.
Lytell-Vaughan Stock—Troy, N. Y., indefinite.
Luttringer, Al., Stock—Augusta, Me., indefinite.
Linney-Courtney Stock—Evansville, Ind., indefinite.
Lynch, Ed., Stock—Woonsocket, R. I., 16-21.
Lyceum Stock—New Britain, Conn., indefinite.
Leonard Players—Fontanelle, Ia., 16-18, Lenox 19-21, Tingley 23-25, Gravity 26-28.
La Roy Stock—Byesville, O., 16-18, Pleasant City 19-21, Caldwell 23-25.
Lyceum Stock (Jack Simmons, mgr.)—Spaulding, Neb., 16-21, Bellwood 23-28.
Marks, May Bell—St. Catherines, Ont., Can., 16-21, London 23-28.
McCurdy, J. K., Stock—Gotham, Bkln., indefinite.
Marks, Ernie, Stock—Cobalt, Ont., Can., 16-21, Haileybury 23-28.
Malley & Dennison Stock—Lawrence, Mass., indefinite.
Malley & Dennison Stock—Fall River, Mass., indefinite.
Mayer Stock—Haverhill, Mass., indefinite.
Murat Stock—Indianapolis, indefinite.
Morosco Stock (Oliver Morosco, mgr.)—Los Angeles, Cal., indefinite.
Metropolitan Stock—Cleveland, O., indefinite.
Majestic Stock (Fred K. Lanham, mgr.)—Erie, Pa., indefinite.
Mott, Addison, & Associate Players (Leslie E. Smith, mgr.)—Watertown, N. Y., indefinite.
Merrimac Square Players—Lowell, Mass., indefinite.
Murphy-Yoder Stock—Berlin, Ont., Can., indefinite.
Maher, Phil. Co.—Chambersburg, Pa., 16-21, Lykens 23-28.
Myrkle-Harder Stock—Greenfield, Mass., 16-21.
National Stock—Sault Ste. Marie, Mich., indefinite.
Neville, Julia, Stock—Chattanooga, Tenn., indefinite.
National Stock—Phila., indefinite.
Nicol-Troy Stock (Ralph E. Nicol, mgr.)—Noving, Mo., 16-18, Green City 19-21, Milan 22-24.
North Bros.' Stock—Topeka, Kan., 16-21.
Norwood, Maude, Players—Wilmington, N. C., 19-21.
Orpheum Players—Chestnut Street, Phila. indefinite.
Orpheum Players—Reading, Pa., indefinite.
Orpheum Players—Wilmington, Del., indefinite.
Pritchard's Select Players—Traverse City, Mich., 16-21.
Pringle, Della, & Stock (C. K. Van Auken, mgr.)—Empire, Butt, Mont., indefinite.
Perry, Augusta, Stock—So. Framingham, Mass., indefinite.
Payne's English Players—Decatur, Ill., 18.
Poli Players (James Thatcher, mgr.)—Washington, D. C., indefinite.
Poli Stock—Waterbury, Conn., indefinite.
Pickert Stock (Willis Pickert, mgr.)—Fort Lauderdale, Fla., 16-21, Miami 23-March 27.
Penn Players—Phila., indefinite.
Playgoers' Co., The—Lynn, Mass., indefinite.
Poli Players—Baltimore, indefinite.
Permanent Players—Edmonton, Can., indefinite.
Pitt Players—Pittsburgh, indefinite.
Pearl Stock—Roanoke, Va., indefinite.
Poynter, Beulah, Stock—Birmingham, Ala., indefinite.
Robbins, Clint and Bessie, Co.—Watertown, S. D., 16-21, Huron 23-28.
Roller Clayton Stock—New Orleans indefinite.
Rusk-Bisbee Stock—Erie, Pa., indefinite.
Shubert Stock—Milwaukee, indefinite.
Storke-Brownell Stock—Newark, N. J., indefinite.
Shannon, Harry, Stock—Frankfort, Ind., 16-21.
Sayles, Francis, Players—So. Bend, Ind., indefinite.
St. Clair, Winnifred, Stock—Altoona, Pa., 16-21.
Stanford Players—Hart's, Phila., indefinite.
Seattle Stock—Seattle, Wash., indefinite.
Savidge, Walter, Stock—Creighton, Neb., 16-18.
Stratford Players—Augusta, Ga., 18, Birmingham, Ala., 23, 24, Nashville, Tenn., 25, 26, Memphis 27, 28.
Tivoli Stock—San Diego, Cal., indefinite.
Thompson & Woods Stock—St. John, N. B., Can., indefinite.
Triplett-Owens Stock (Jas. N. Owens, mgr.)—Louisville, Ky., indefinite.
Temple Stock—Camden, N. J., indefinite.
Van Dyke & Eaton Stock (F. Mack, mgr.)—La Crosse, Wis., indefinite.
Wallace, Chester, Players—Bradford, Pa., indefinite.
Wolford Stock (E. L. Paul, mgr.)—Huntington, Ark., 16-21.
Wells Stock—Nashville, Tenn., indefinite.
Washington Stock—Detroit, indefinite.
Wadsworth Players—Washington Heights, New York, indefinite.
Whitney Stock—Alpena, Mich., 16-21.

COMPANIES IN TABLOID PLAYS.

Amick's Pennant Winners—Mobile, Ala., 16-28.
Gorman's Comedians—Cumberland, Md., 16-21, Clarksburg, W. Va., 23-25, Elkins 26-28.
Hap Ward's Pinafore Kiddies—Salem, Mass., 16-18.
Hap Ward's "Trouble Makers"—Holyoke, Mass., 16-18.
"Ironmaster, The"—Quincy, Ill., 16-18.
Ott, Bob (J. W. Gorman, mgr.)—Cumberland, Md., 16-21, Clarksburg, W. Va., 23-25.
Toy, Ben, Mus. Com. Co.—Leominster, Mass., 16-21.

VAUDEVILLE SHOWS.

Deslys, Gaby—Buffalo 16-21.
Tanguay, Eva, Co.—Chicago 16-21.

MINSTRELS.

Coburn's, J. A.—Eufala, Ala., 18, Shellman, Ga., 19, Dawson 20, Richland 21, Americus 22, 23.
Dumont's—Phila., indefinite.
Evans', Geo.—Atlanta, Ga., 18, Birmingham, Ala., 19, Selma 20, Mobile 21, New Orleans 22-28.
Field's, Al G.—Scranton, Pa., 18, Pittston 19, Wilkes-Barre 20, 21.
Guy Bros.—Smyrna, Del., 18 Newark 19, Kennett Square, Pa., 20, Berwyn 21, Oxford 23.
Greater Dixie (Porter & Alton, mgrs.)—Chambersburg, Pa., 20, Mercersburg 21, Shippensburg 23, Mechanicsburg 24, Columbia 25, Manheim 26, Parkersburg 27, Lebanon 28.
Huntington's Mighty Minstrels (F. E. Huntington, mgr.)—Eldora, Ark., 25, Camden 26, Fordyce 27, Crossett 28.
O'Brien's, Neil (O. F. Hodge, mgr.)—Rochester, N. Y., 18, Auburn 19, Elmira 20, Warren, Pa., 21.
Primrose & Dockstader's (Earl Burgess, mgr.)—Brantford, Ont., Can., 18, London 19, Port Huron, Mich., 20, Lansing 21, American Music Hall, Chicago, 22-March 7.
Vogel's, John W.—Abingdon, Va., 18, Bristol 19, Big Stone Gap 20, Middlesboro 21.

BURLESQUE SHOWS.
Columbia Wheel.

American Beauties (Louis Epstein, mgr.)—Casino, Boston, 16-21, Empire, Holyoke, 23-25, Empire, Albany, 26-28.
Beauty Parade (Ed. Schaefer, mgr.)—Buckingham, Louisville, 16-21, Columbia, Indianapoli, 23-28.
Bowery Burlesquers (Geo. Harris, mgr.)—Corinthian, Rochster, 16-21, Bastable, Syracuse, 23-25, Lumberg, Utica, 26-28.
Behman Show (Jack Singer, mgr.)—Casino, Bkln., 16-21, Orpheum, Paterson, 23-28.
Belles of Beauty Row (Henry P. Dixon, mgr.)—Hurtig & Seamon's, New York, 16-21, Empire, Hoboken, 23-28.
Ben Welch Burlesquers (Jake Lieberman, mgr.)—People's, New York, 16-21, Hurtig & Seamon's, New York, 23-28.
Beauty, Youth and Folly (Wm. V. Jennings, mgr.)—Gayety, Washington, 16-21, Gayety, Pittsburgh, 23-28.
Big Jubilee (Jas. Weedon, mgr.)—Folly, Chicago, 16-21, Gayety, Detroit, 23-28.
Billy Watson's Big Show (Dan Guggenheim, mgr.)—Grand, St. Paul, 16-21, Gayety, Milwaukee, 23-28.
Bon Ton Girls (Frank McAleer, mgr.)—Murray Hill, New York, 16-21, lay off 23-25, Park, Bridgeport, 26-28.
Broadway Girls (Louis Oberworth, mgr.)—Star, Bkln., 16-21, Empire, Bkln., 23-28.
College Girls (Harry Hedges, mgr.)—Columbia, Indianapolis, 16-21, Star and Garter, Chicago, 23-28.
Crackerjack (Chas. B. Arnold, mgr.)—Gayety, Minneapolis, 16-21, Grand, St. Paul, 23-28.
Columbia Burlesquers (J. C. McFarlan, mgr.)—Gayety, Buffalo, 16-21, Corinthian, Rochester, 23-28.
Dreamlands (Dick Patten, mgr.)—Gayety, Milwaukee, 16-21, Folly, Chicago, 23-28.
Follis of the Day (Jack McNamara, mgr.)—Columbia, Chicago, 16-21, Standard, St. Louis, 23-28.
Gay New Yorkers (Jake Goldenberg, mgr.)—Empire, Newark, 16-21, Casino, Philadelphia, 23-28.
Girls of the Gay White Way (Dave Gordon, mgr.)—Westminster, Providence, 16-21, Casino, Boston, 23-28.
Girls from Starland (Chas. Donahue, mgr.)—Bronx, New York, 16-21, Casino, Bkln., 23-28.
Girls from Happyland (E. W. Chipman, mgr.)—Gayety, Detroit, 16-21, Gayety, Toronto, 23-28.
Ginger Girls (E. Rosenthal, mgr.)—Empire, Hoboken, 16-21, Empire, Philadelphia, 23-28.
Golden Crook (Jas Fulton, mgr.)—Gayety, Kansas City 16-21, Gayety, Omaha, 23-28.
Gayety Girls (Bob Simons, mgr.)—Empire, Albany, 16-18, Franklin Square, Worcester, 19-21, Gaiety, Boston, 23-28.
Happy Widows (Wm. Fenneasy, mgr.)—Gayety, Omaha, 16-21, lay off 23-28.
Hastings' Big Show (Jack Levy, mgr.)—Casino, Philadelphia, 16-21, Murray Hill, New York, 23-28.
Honeymoon Girls (W. M. (Bill) Hale, mgr.)—Bastable, Syracuse 16-18, Lumberg, Utica, 19-21, Gayety, Montreal, 23-28.
Liberty Girls (Alex Gorman, mgr.)—Gayety, Pittsburgh, 16-21, Star, Cleveland, 23-28.
Lovemakers (Ira Miller, mgr.)—Lay off 16-18, Park, Bridgeport, 19-21, Westminster, Providence 23-28.
Marion's Own Show (Bob Travers, mgr.)—Gayety, Cincinnati, 16-21, Buckingham, Louisville, 23-28.
Miner's Big Frolic (Al. Lubin, mgr.)—Orpheum, Paterson, 16-21, Empire, Newark, 23-28.
Mollie Williams' Show (Phil. Isaacs, mgr.)—Star and Garter, Chicago, 16-21, Gayety, Cincinnati, 23-28.
Queens of Paris (Joe Howard, mgr.)—Empire, Bkln., 16-21, People's, New York, 23-28.
Reeves' Big Beauty Show (Al. Reeves, mgr.)—Star, Cleveland, 16-21, Empire, Toledo, 23-28.
Robie's Big Show (Joe Robie, mgr.)—Empire, Philadelphia, 16-21, Gayety, Baltimore, 23-28.
Roseland Girls (Walter Greaves, mgr.)—Standard, St. Louis, 16-21, Gayety, Kansas City, 23-28.
Rose Sydell's London Belles (Harry Thompson, mgr.)—Gayety, Montreal, 16-21, Empire, Albany, 23-25, Franklin Square, Worcester, 26-28.
Rosey Posey Girls (Louis Livingston, mgr.)—Empire, Toledo, 16-21, Columbia, Chicago, 23-28.
Star and Garter (Harry Rose, mgr.)—Gilmore, Springfield 16-18, Empire, Albany, 19-21, Bronx, New York, 23-28.
Social Maids (Bob Cohen, mgr.)—Columbia, New York, 16-21, Star, Bkln., 23-28.
Taxi Girls (Louis Hurtig, mgr)—Gaiety, Boston, 16-21, Columbia, New York, 23-28
Trocadero (Frank Pierce, mgr.)—Gayety, Baltimore, 16-21, Gayety, Washington, 23-28.
Vanity Fair (Wm. S. Clark, mgr.)—Lay off 16-21, Gayety, Minneapolis 23-28.
Watson Sisters' Show (Geo. Belfrage, mgr.)—Gayety, Toronto, 16-21, Gayety, Buffalo 23-28.

Progressive Wheel.

Blanche Baird's Big Show (Dunn & Levy, mgrs.), New Englewood, Chicago, 16-21, Haymarket, Chicago, 23-28.
Broadway Belles (Joe Oppenheimer, mgr.)—Gayety, St. Louis, 16-21, Willis Wood, Kansas City, 23-28.
Crusoe Girls (Sam Robinson, mgr.)—G. O. H., Boston, 16-21, Gotham, New York, 23-28.
Dandy Girls (Max Armstrong, mgr.)—Victoria, Pittsburgh, 16-21, Empire, Cleveland, 23-28.
Dolly Dimple Girls (Sutter & Leavitt, mgrs.)—Star, Toronto, 16-21, Garden, Buffalo, 23-28.
Eva Mull's Big Beauty Show (Lewis Talbot, mgr.)—Broad Street, Trenton, 16-21, People's Phila., 23-28.
Follies of Pleasure (Stair & Bernstein, mgrs.)—Howard, Boston, 16-21, G. O. H., Boston, 23-28.
Girls of the Follies (Harry M. Strouse, mgr.)—Lay off 16-21, New Englewood, Chicago, 23-28.
Girls from Joyland (Lou Stark, mgr.)—Willis Wood, Kansas City, 16-21, lay off 23-28.
High Life Girls (Frank Calder, mgr.)—Indianapolis, 16-21, Gayety, St. Louis, 23-28.
Honey Girls (Hughie Bernard, mgr.)—Olympic, New York, 16-21, Trocadero, Phila., 23-28.
Jack Reid's Progressive Girls (Fred Rider, mgr.) Cadillac Detroit, 16-21, Star Toronto, 23-28.
Monte Carlo Girls (Tom D. Sullivan, mgr.)—Haymarket, Chicago, 16-21, Cadillac, Detroit, 23-28.
Mischief Makers (Jean Bedini, mgr.)—Garden, Buffalo, 16-21, Armory, Binghamton, 23-25, Van Curler, Schenectady, 26-28.
Mirth Makers (Hatch & Beatty, mgrs.)—Armory, Binghamton, 16-18, Van Curler, Schenectady, 19-21, Empire, Pittsfield, 23-25, Empire, Holyoke, 26-28.
May Howard's Girls of All Nations (Sol Myers, mgr.)—Empire, Pittsfield, 16-18, Empire, Holyoke, 19-21, Howard, Boston, 23-28.
Parisian Beauties (Sim Williams, mgr.)—Trocadero, Phila., 16-21, Broad Street, Trenton, 23-28.
Rector Girls (Morris Wainstock, mgr.)—People's, Phila., 16-21, Victoria, Pittsburgh, 23-28.
Stars of Burlesque (W. J. Bentley, mgr.)—Empire, Cleveland, 16-21, Olympic, Cincinnati, 23-28.
Tango Girls (Chas. B. Taylor, mgr.)—Olympic, Cincinnati, 16-21, Majestic, Indianapolis, 23-28.
Trip to Paris (Harry O. Lake, mgr.)—Gotham, New York, 16-21, Olympic, New York, 23-23

BANDS AND ORCHESTRAS.

Chicago Symphony Orchestra—Lima, O., 18.
Fischer's Exposition Orchestra—Cedar Springs, Mich., 19, Albion 20, Buchanan 21, Battle Creek 22, Douglass 23, Kalamazoo 24, Jackson 26, Kalamazoo 27, Coldwater 28.
Page's Versatile Musicians (W. W. Page, mgr.)—Payson, U., indefinite.
Vessela's Band—Steel Pier, Atlantic City, N. J., indefinite.

FILM SHOWS.

Howe's Travel Pictures—Davenport, Ia., 19, 20.
Howe's Travel Pictures—Springfield, Mass., 26-28.
"House of Bondage"—Louisville 16-21.
"Les Miserables"—Carnegie Hall, New York, 16-21.
"Quo Vadis?"—Union Square, New York, 16-21.
"Smashing the Vice Trust"—Weber's, New York, 16-21.
"Traffic in Souls, The"—Republic, New York, indefinite.
"Traffic in Souls, The"—Harlem O. H., New York, indefinite.
"Traffic in Souls"—San Francisco, Cal., 16-21.
Thompson's Moving Pictures—Merna, Ill., 16-18, Cooksville 19-21, Ellsworth 22-27.

CARNIVALS.

American Carnival Co.—Austin, Tex., 16-21, Llano 23-28.
Great White Way Shows (J. Geo. Loos, mgr.)—Teague, Tex., 16-21.
Tropical Amuse. Co.—Laurens, S. C., 16-21.

MISCELLANEOUS.

Everett, Great—Watsontown, Pa., 16-18.
"Modern Asia" (Chas. F. Curran, mgr.)—Wichita Falls, Tex., indefinite.
Murdock Bros.' Show—Knoxville, Pa., 16-21.
Poland, Jay, Co.—Hale, Mo., 16-21, Centralia 23-28.
Rhoda Royal Circus—Quincy, Ill., 19-22.
Ricton Show—Decatur, Ind., 16-21.
Smith, Mysterious—Elkton, So. Dak., 18, Hetland 19, Iroquois 20, Virgil 23, Fedora 24, Colton 25, Humboldt 26, Spencer 27, Farmer 28.
Walden, Dana—Estelline, So. Dak., 18, Volga 19, Elkton 20, Iroquois 21.

ADDITIONAL ROUTES IN SUPPLEMENTARY LIST.

CARNIVAL CONVERSATION

By WILLIAM JUDKINS HEWITT,

("Red Onion.")

WAITER, bring me a buttered goldfish.

W. H. RICE was in Houston and Dallas, Tex., and other places last week. W. H. is one of the fastest travelers in the carnival business.

JOHN A. POLLITT wants his typewriter sent to Danville, Ill. He'll get it as soon as the new ribbon is worn out.

J. B. ODUS' CARNIVAL is known as the Mighty Odas Shows, and consists of a Parker carry-us-all, flea circus, museum of anatomy, plantation minstrels, vaudeville show and ten concessions. Still playing Louisiana, and playing Louisiana still.

JOHN RHULE.—Who does your flea circus go with this season?

MANY "simps" are known for simplified simplicity.

JOHNNY J. JONES seems to have Florida all to himself this Winter. Johnny J. pursues the even tenor of his way without giving any outward signs of being excited. Probably one of the reasons for his remarkable success.

PAUL HUNTER refused to accept an appointment on the playground button committee in San Antonio last week.

A. A. POWERS.—Where do you land this season? A. A., do you car-ni-val? Will you answer? Thanks.

GEORGE PENNELL, last season talker on various shows with Nigro & Loos, and J. G. Miller, for the past four weeks has been producing musical comedy at the Aurora Theatre, San Antonio, but is now resting, getting ready for the opening of the carnival season. George, in seasons past, has been in theatricals in the employ of Ed. Stair, H. H. Frazee, B. C. Whitney and Richard Carl, as agent, treasurer and manager.

MANAGERS—Who is going to have a hypnotic and mystic show with their carnival this season? Such a show might make a big hit Can't tell.

J. N. WISNER, Herbert A. Kline, H. B. Danville, Robert C. Le Burno and David Lachmann recently went into Mexico to look the situation over, and they report that war is exactly what General Sherman said it was. Almost like a show that J. George Loos has only more so.

FORREST FAY has been spending the Winter in Los Angeles.

F. S. SHEW purchased one of the Parker carry-us-alls last season, and made quite a success. F. S. is in Winter quarters at Grandview, Ia., and expects to Car-ni-val again this season.

ELMER BARTHA is now with the Guy Hickman Stock Company, playing opera houses, throughout Texas.

HARRY LUKENS closed his animal show with the David Lachman Carnival, in Pearsal, Tex., Saturday, Feb. 7, and expressed the animal acts from that place to Cleveland, O., to open a vaudeville tour. Many of Harry Luken's animal acts are now in vaudeville.

MANAGERS.—Don't leave anything off the letterhead. Why not put a cut of your typewriter, icebox and dining car range on the letterhead. Be sure and get all the names of your staff on the letterhead, too. Don't miss anything.

WALTER K. SIBLEY is a very busy man in Winter quarters in San Antonio. Walter K. has two of the most complete carnival shows that Red Onion ever saw. Why can't we have more like them?

A. H. BARKLAY.—Manning B. Piets showed Red Onion the paragraph in your letter to him in which you say: "You can tell Red Onion that I am connected with the Kennedy Troupe." (The General Amusement Co.) A. H., Red Onion takes this as a reply to your letter of Jan. 28 to him, in which you say: "I am not connected with the Con T. Kennedy Shows as general agent or in any other capacity, or with any other show." A. H., many thanks for putting us right on this.

SAM AND JAMES WHITTAKER, known as "The Whittakers, Fire Demons," spent last week in San Antonio. The Whittakers will play a number of dates *en route* to the Pacific Coast to join the Foley & Burke Carnival, who open their season March 31 at Fruitvale, Cal. Foley & Burke are getting out special paper for the Whittakers. They recently left the J. George Loos Exposition Company.

PRESS AGENTS.—Don't forget the marriage in the lion's den as a publicity stunt.

MANAGERS.—Why not conduct your affairs on a broad, open, business basis? When one man has people or towns under contract why not leave them alone? Don't be a sneak and don't betray confidences. Let the bee sting who it hits.

T. C. WORK AND WIFE were visitors in Leavenworth, Kan., recently, and incidentally having their carry-us-all repaired at the Parker factory.

W. H. DELLINGER has purchased a three-abreast Parker Carry-us-all, with a gasoline engine drive.

GEORGE LAYMAN (and wife), known as the merry-go-round king of Boston, Wintered in Leavenworth, Kan., last season, and is doing the same thing this season. George likes Leavenworth so well that he is negotiating for property on which to build a home.

ADOLPH SEEMAN is building a number of new illusion shows at the Parker factory.

DAVE LACHMAN.

W. J. RICHARDS goes with the S. W. Brundage Shows this season. He is in Leavenworth, Kan., at present, getting things ready for the opening. W. J. is a dandy little showman all right.

S. W. BRUNDAGE is still buying Pullman cars. S. W., it looks as if you are going to have one if the real classy trains of the "Big Four" Combination.

HARVEY L. MILLER is still the trusty lieutenant of C. W. Parker. C. Earl Parker has been promoted to assistant superintendent of the largest amusement device factory in the world. John K. Urie is back in Leavenworth, Kan., having recently recovered from an illness which necessitated his going to a hospital.

THE PUBLIC LIKES and wants plenty of "don't have to wait shows." In a few simple words, shows that run continuously.

JEROME ANNY is in Winter quarters in Alexandria, La. His show, "Amazn," goes with S. W. Brundage at the opening of the season.

JOHN S. (HAPPY HI) HUBBARD will be in advance of "Amazn" as street talker and advertiser, and you know Happy Hi's ability in this line.

CARLTON B. (BUCK) TURNER writes from West Palm Beach, Fla., under recent date, that he has severed his connection with the Johnny J. Jones Shows, with which organization he has been for the past eight years as business manager. Carlton B. has naught but good words for the Johnny J. Jones Carnival, and that he is leaving on his own volition to take a much needed rest, which he will do at St. Petersburg, Fla., where he expects to remain until such time as he may be compelled to answer the call. Note.—We expect that Carlton B. will be with one of the large Eastern carnivals.

MRS. HERBERT A. KLINE and MRS. WALTER K. SIBLEY,
At the Winter Quarters of the Kline Shows at San Antonio, Tex., in December.

T. N. PICNOT, of the Picnot Equipment Company, San Antonio, has recently sold a number of cars, both flats and Pullmans, to a number of carnival people in San Antonio and vicinity.

FRED LEWIS.—Are you going to be with Francis Ferari this season? Fred, let us have some news about the Virginia State Fair, at Richmond.

TO ALL IN THE CARNIVAL WORLD.—THE NEW YORK CLIPPER in future issues will contain many special and exclusive features that will be of special interest to showmen, concessionaires, musicians and the outdoor amusement profession in general. THE NEW YORK CLIPPER goes everywhere, but should you fail to get it regularly kindly notify the publication office, 47 West Twenty-eighth Street, New York. Read THE NEW YORK CLIPPER. Everybody has THE CLIPPER habit.

SOUTHWEST TEXAS fair circuits were formed in the Chamber of Commerce offices, in San Antonio, Monday, Feb. 9. *The San Antonio Express* of Feb. 10 prints the following: "Fair circuits agreed on. Association formed to promote better exhibits in the Southwest." "By forming a permanent association at a meeting in the auditorium of the Chamber of Commerce offices, yesterday, of the fair association in Southwest Texas went on record in favor of non-interfering dates and circuits. Several towns and counties were represented at the conference, and it was the unanimous sentiment that through a proper arrangement of dates more and better exhibits could be secured from the State, the Government, implement men and manufacturers and jobbers generally."

SECRETARY JOHN B. CARRINGTON acted as temporary chairman of the meeting. After a general discussion it was decided to organize the Southwest Texas Fair Circuits Association. F. B. Henderson, president of the Bee County Fair, was elected president, and C. M. McFarland, of Boerne, secretary. No date for another meeting was fixed.

Two complete fair circuits were tentatively agreed upon. The dates selected will be submitted to the various associations affected for their approval or rejection. Circuit No. 1 follows:

BOERNE, Sept. 23-25; Beeville, Sept. 30, Oct. 1, 2; Gonzales, Oct. 7-9; Flatonia, Oct. 14-16; El Campo, Oct. 20-24; Goliad, Oct. 27-29; Kenedy, Nov. 4-6; Yorktown, Nov. 10-12.

THE second circuit comprises the following towns: San Marcos, Sept. 30-Oct. 2; Lockhart, Oct. 7-9; Bastrop, Oct. 14-16; Yoakum, Oct. 21-23; Luling, Oct. 28-30; Hondo, Nov. 2-5; Uvalde, Nov. 10-12; Cuero, week beginning Nov. 27.

THE Fair Association officers attending the meeting were: F. D. Henderson, Beeville; Edwin Houston, Welfare; L. W. King and C. C. McFarland, Boerne; C. T. Nueman, Kenedy; L. E. Bala, Kenedy; F. P. Penfield, El Campo.

THE visitors devoted the afternoon to calling on railroads and the heads of carnival shows Wintering in San Antonio. Note.—Carnival men present at the meeting were: David Lachman, of the Miller-Lachman Shows; H. B. Danville, general agent Southern Amusement Company; George and Jean De Kreko, of the De Kreko Brothers' Shows; Jule Kasper, of Kasper & Palmer attractions, and Paul Hunter, the concessionaire.

HERE is an innovation. Word reached Red Onion last week that one of the big carnival organizations is planning to set aside an observation end of one of their Pullman cars as a library and reading room for the women members of the company. No smoking will be allowed in this compartment. It is planned to have a piano and dancing mat in order that rehearsals may be held while *en route* and entertainment afforded, that the hours while *en train* may be passed pleasantly by all of those who care to participate in the entertainment or enjoy these advantages. It is also designed as a rehearsal room for the band. Popular music, magazines and all of the leading amusement journals will be kept on file. Wait and see and you will find out who is going to do it. This is a step in the right direction towards interesting a better class of people in the carnival business. Now give 'em a Lachman look.

THE Iowa Elks' State Convention meets in Iowa City in June.

FELECE BERNAARI wants to know what a carpet for a Pullman car costs. Felece, it's going to be awful cold in Canada sleeping without berth curtains.

JOHN D. WRIGHT left San Antonio, Tuesday, Feb. 10, for Athens, Tex., to go in advance of Dann Thompson's Sunny Dixie Minstrels for a short season.

WE NOTE that a number of celebrations are to be given by "Elks" in various parts of the country this season.

ACHILLE PHILLION was a worthy gentleman, and probably the best spiral tower performer that ever lived, has left us. The carnival world mourns the death of Achille Phillion.

THE Mid-Winter season sensation.—J. G. Miller and David Lachman sign articles of agreement in San Antonio, Monday, Feb. 9, whereby they are to combine their carnival interests and properties, to be known as the Miller & Lachman Combined Shows. They opened in Laredo, Tex., Saturday, Feb 14, with the following attractions: Trained Wild Animal Circus, Educated Horse Show, Motordrome, Midget Show, Trip to the Moon, Illusion Pit Show, Texas Bud's Wild West Spectacular, "Texas in the Days of '49;" Plantation Minstrels, Congress of World Wonders, Beautiful Orient, Philippino Midgets, Fat Girl Show, Vaudeville Show, Water Circus, Parker Carry-us-all, Ferris wheel, Henley's Concert Band, forty concessions and two free acts. Staff of the Miller-Lachman Combined Shows: David Lachman, general manager; J. G. Miller, secretary and treasurer; Robert C. Le Burno, general agent; Geo. M. Padgett, lot superintendent. Leaving Laredo, Tex., the Miller-Lachman Combined Shows will be a twenty-car carnival organisation. John G. Miller and David Lachman have the best wishes of all in the carnival business for a successful partnership and season 1914 tour.

MRS. DAVID LACHMAN, and her educated horse, Teddy, joined the Miller & Lachman Combined Shows at Laredo, Tex., Feb. 14, and will remain with that carnival until the opening of the Herbert A. Kline Shows, with which organisation she has a season's contract. O. M. Hunt will do the talking on the Teddy Horse Show, for the present.

THE carnival war is on in earnest. Such ammunition as some of them are using would put high financiers and pirates to shame. About mid-season, if not sooner, a lot of them will wake up to find that they are going to get an awful setback. Some of the men who are putting the money into some of the organizations will exclaim: "So this is the carnival business, is it?"

GEORGE F. DONOVAN, famous as a talker, arrived in San Antonio, Friday, Feb. 6, from the wilds of Texas, to remain. George F. is now exploiting the Emmet Dalton Outlaw pictures, and the Barbara Coast films, as special features. His first promotion in San Antonio was to present the Emmet Dalton films, under the auspices of the San Antonio Playground Association, in the banquet hall of the Gunter Hotel, Friday night, Feb. 13. Note.—Friday, 13. George F. is looking the picture of health, and still spells his name with a capital D. He expects to continue his tour in the direction of California. George F. has not announced his carnival plans for the coming season, but we expect a surprise soon. He sends his regards to Warren A. Patrick, and all others in the world of entertainment.

GILBERT FLAGG, of Boston, Mass., is familiarly known as Doc. He started in the carnival business when it was a small business. He also introduced George F. Donovan to the carnival world, and has done other things. In more recent years he has been putting out a watch known as the Flagg Special. Out of this he has made a lot of money. Gilbert, they tell us that in 1915 they will have a fair in Porto Rico.

LEON W. WASHBURN AND FRANCIS FERARI.—It was talked around San Antonio last week that one of you would play the No-tsuh-oh celebration, in Houston, Tex. Can it be that all of them are going to close their season in Texas this year? Use your own judgment.

O. A. WORTHAM was in Cincinnati O., recently. John A. Pollitt, his press agent, was with him. We heard that before. Suppose you did, you didn't hear it this way. The carnival world trembles now.

ONE of those funny fellows that you see in the carnival business stepped up to a "bunch" of carnival people, who were talking in the lobby of a hotel in St. Louis the other day, and said: "What you see is my very own. All that I own is not in evidence. I was born of the Devil, secretive and deceptive." Moral—let him rave.

L. O. BECKWITH has signed with C. A. Wortham, and will go with his carnival this season in the capacity of special agent. L. O. did not join the C. H. Irby Shows as general agent, as he said he would, and as was noted in a recent issue of THE NEW YORK CLIPPER.

MANAGERS.—At the close of the present season why not take a trip to Paris, France, and look over some of the big street fairs held in that city? 'Tis there you may possibly pick up some good ideas to be used in connection with your 1915 tour Take a trip.

BIG OTTO.—Everyone who has seen the California Wild Animal Farm, at Los Angeles, tell us that it is a wonderful place, and much of its success was due to the ideas that you introduced in framing it up. Big Otto once had a big animal show in the carnival business. He now has a fine private residence, and is very active in business circles, in the Southern California metropolis.

HOOTSIE HURD has appeared in a number of moving picture productions that have been put out by the Selig Polyscope Company. Hootsie.—will you kindly give our regards to your father, Thomas J. Hurd, the well known talker, and tell him not to be so silent?

CHARLES AND TINY BROADWICK were formerly balloon jumpers with the Johnny J. Jones Carnival. They are now creating a sensation on the Pacific Coast. Tiny is using what is known as the "life vest," a device something similar to a parachute, which enables one to leave an aeroplane in mid-air with safety, which has been clearly proven by Tiny, who recently made a get-a-way from Glen Martin's biplane, one thousand feet in mid-air, in Los Angeles, not long ago. To quote the headlines of *The Los Angeles Daily Times*, of recent issue, proves that Tiny Broadwick is a daring woman. *The Daily Times* says: "Plunge from the clouds ends reign of death. Aviation's newest safety device is proved by drastic tests. Nineteen year old maid wearing Birdman Glen Martin's 'life vest' steps from biplane at a height of a quarter of a mile and floats to earth uninjured. Military men and experts witness demonstration." Oh, yes, carnival people at times do things out of the ordinary. Red Onion ventures the assertion, that the leap from the biplane of Tiny Broadwick, will prove to be one of the aerial sensations of the forthcoming fair season.

AL. G. BARNES.—What are carrots worth to feed animals on when they are twenty-two miles away from Winter quarters? Get Al. G. to tell you about this.

He is a great man if he can finish strong. No matter what happens, don't "sig."

LEO LACKEY, who had the Cabaret Girl Show with J. G. Miller, has been in San Antonio for some producing musical comedy, at the Aurora Theatre, in Mexican town. Leo is a talker, comedian and all round jolly good fellow. He says he don't know where he is going to land this season, and he is not an aviator either.

JAMES AUSTIN, the well known special agent, has been resting in Austin, Tex., for a few weeks past.

WILLIAM WESTLAKE left San Francisco some time to promote a celebration in Eureka, Cal., but we haven't heard from him since. William will show up, we are pretty certain, but where?

L. O. HAMILTON.—Will you kindly give us more poetry like "Down in Texas?" L. O. is a writer of note, and a talker of no mean ability.

THE way that things are framing up this season it's going to be hard for some special agents to tell what carnival they are really working for. It might be a good idea, though, but still we think that special agents are prone to show partiality to certain carnivals in particular. This is intended to give you a thought, not to offend you or criticise your methods.

PLAIN DAVE MORRIS.—We expect any time to see you come out with one of those "Jitney Separators." Plain Dave, did you take a plunge in auto-polo!

RALPH W. SMITH.—We have been informed that you will have a riding device, crazy house and Katzenjammer Kastle with Francis Ferari this season. Ralph W., allow us to congratulate you; you are a coming young man in the carnival business. When you are "lunching" in the old kastle drop us a line.

CONCESSIONAIRES.—Have you seen the silk stocking hoop-la? It is framed up with the stocking on an artificial limb, up-side down on the board. You can frame it up as large as you like. The hoops must go over the toe and heel. You will find one on one of the piers at Venice, Cal.

BISHOP TURNER AND FARNCITY CHEVALLIER have been Wintering in Los Angeles, Cal.

H. G. HAYNES, who has charge of the Gunter Hotel newsstand, reads THE NEW YORK CLIPPER every Sunday morning, and boosts it every other day in the week.

W. W. POWERS plans to make Luna Park, Seattle, Wash., a mecca for concessionaires this season.

SKY CLARK AND HERBERT SNOW are operating a store room show in San Diego, Cal.

MANAGERS.—Mirror Mazes are sometimes called "The Lost Child" Show.

GEORGE W. FAIRLEY, on his recent trip to the Pacific Coast, stopped off in San Diego to look the exposition over. George W. says that work on the buildings is progressing rapidly, and the location is an excellent one, and that the architectural, landscape and general make-up will doubtless excell the Pan-American Exposition, held at Buffalo, and the Jamestown Exposition, held at Norfolk. He thinks the San Diego Exposition will prove to be a great surprise, but seems to lack of publicity that is necessarily due such a gigantic undertaking. Directors of the San Diego Exposition kindly let us know who your amusement manager is, and what the Midway will be called.

E. M. FOLEY AND E. M. BURKE are operating a storeroom show in Oakland, Cal.

JOE CONLEY is still in San Francisco, waiting for developments in connection with the Big Water Spectacle that is to be put up there at the Panama-Pacific Exposition. Joe is said to have said that "suspense is worse than anything what are." Joe.—Why the suspense?

Parker Carry-Us-All
WANTED
(NO OTHER WILL BE CONSIDERED)

On account of the machine I had contracted for not being as represented, I want to book a Parker Jumping Horse Carry-Us-All. Have had all the experience I want with the brass and iron contraptions driven by single cylinder engines. So, unless you have the kind of an outfit I want please save time and postage in trying to convince me you have something just as good as a Parker machine. To the man who has such a machine as I want I will offer a most liberal contract with a first class, clean and reliable amusement company, now consisting of 12 good shows, a 16 piece band, a circus free act, and will place machine on the public square of Galion, Ohio (my opening date), a railroad and factory town, under the strongest of auspices. The Governor of Ohio will be there and so will 500 uniformed soldiers. This event will be advertised throughout a radius of fifty miles with Hennegan Show Print paper. Parade daily. A $400.00 piano to the most popular lady. Shows and concessions will be located on streets and squares. Have all the shows I want, but can place some neat concessions of merit. No graft—no Cooche dancers. I have two of the best agents in the business now contracting dates in selected territory in the most densely populated districts of Ohio, Michigan and Wisconsin, always under leading auspices. Will be out 24 weeks, and will not ask you to set up your machine in Cornfields, but will have choice locations in live towns where you cannot fail to win. WRITE OR WIRE.

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C. W. Pillow.—Are you going to take your carnival out of Seattle this season?

Managers.—Why not use consistent letter-heads, billing matter and other literature, in connection with your carnival? Red Onion has noticed that some of them have so and so carnival on their letterheads, an envelope that says shows, newspaper ads that read amusement enterprises, and special paper for the billboards that read amusement company. Do you get this? Why not say carnival? If you will notice the newspapers the next day, after the opening night, that they all say, that the so and so carnival opened in our city, last night for a week's engagement. Notice they all saw carnival. Take time and read some of them. Think this over carefully, and go right down to your printer and get things straightened out right. At the same time, have a consultation with your press agent.

E. J. Arnold is in Portland, Ore., and vicinity at times, getting things in shape for his 1914 tour. E. J. is a successful carnival manager and has some original and novel ideas that he uses to good effect in exploiting his carnival within a radius of two hundred miles of Portland. When you are up that way look him over.

Mrs. Minnie Anderson, mother of Mrs. John Oyler, died at her home in Moline, Ill., Friday, Jan. 30. Mrs. Oyler left San Antonio Tuesday, Feb. 3, for Moline, where she will remain probably until the opening of the coming season.

William Ament, known as Captain Ament, of London Ghost Show fame, at one time prominent in carnival circles, is now operating a musical comedy theatre and a vaudeville theatre in Long Beach, Cal., and is reported to be very successful in these ventures.

Joe S. Edwards, of animal show fame, is in Los Angeles, Cal., at which place we understand that he will embark in the moving picture film producing business. Joe S., suppose they will be exclusively animal pictures? Looks good. Wish you all of the success in the world.

Charles De Kreko.—Tell us about the time you had a girl show in Havana, Cuba, and how you got your opening in Spanish all mixed up.

Jean De Kreko, Gabe and Horseph are very getting things ready for the De Kreko Brothers' opening. We think that they have a novelty to offer.

Ned Stoughton.—Your kind words received. Ned, we would like to say something and get it right. Thank you for your kind words regarding The New York Clipper.

John Augher will have some big concessions at the Battle of Flowers, San Antonio.

They do tell us that there ain't to be no carnival in Manila, Philippine Islands, this year. Quite a disappointment to some of them.

Elmer McLaughlin will be with the Herbert A. Kline Carnival this season. Elmer has "lots" to do with carnivals, and has been in the game for many, many seasons.

John Sherwood.—So you are going to have one of the big vase wheels with M. B. Westcott, are you? John knows how to run vase wheels, and M. B. knows how to manage a carnival.

Replying to inquiries regarding the conditions and arrangements pertaining to the "San Jacinto Celebration, Battle of Flowers," to be held in San Antonio week of April 20, will say, that Herbert A. Kline has the exclusive contract for all amusements and concessions that are to appear there. Herbert A., in an interview, says, that owing to a large number of show people Wintering in San Antonio, that it would only be fair, from every point of view, to let as many as possible play the Battle of Flowers, and in view of this he has arranged with David Lachman and De Kreko Brothers, to present their attractions on two of the Plazas. And the Herbert A. Kline Carnival will appear on the Main and Alamo Plazas, exclusively, and he trusts that this statement will make facts clear in every particular.

H. B. Danville invited all of the carnival bunch in San Antonio to come down to the Washington's Birthday celebration, at Lardo, and witness a battle between opposing Mexican factions. H. B. said that he could almost guarantee a battle on the Mexican side, but up to date none has taken place.

We don't want or need any sunshine showmen. We want rough weather showmen. You must sail the rough seas in order to appreciate a calm.

J. N. Wisner plans to take a party in Felice Bernardi's private car, Bon-air, from San Antonio to Dallas, Tex., to visit Al. F Gorman's Greater Carnival, which is now filling an engagement at the Sixth National Corn Exposition, in the latter city, before it closes. J. N. does things, so he will very likely do this.

Joe Badaracco left San Antonio last week, for Austin, Tex., where he will remain a few days, prior to going to the National Corn Exposition, at Dallas.

Jules Kasper went over to Paris, France, one time and saw a Burro carrousal at a street fair in that city. Jules said they were real live burros, and took the place of wooden horses, and were cased in steel harness and saddles so that the weight of the person riding did not rest on the burros. Jule is very enthusiastic over the burro carrousel and thinks that he will have one of them.

Why don't someone in America raise canary birds for canary bird wheels? We think that it would be a great industry. Those ain't canaries, they are just painted sparrows.

Big Otto is liable to come back some time in the carnival business with one of the most novel animal exhibitions ever seen with a carnival organization. This is not a rumor or a news item, but a prediction.

Fred S. Milican's Noah's Ark was given quite a lengthy writeup, and a front page illustration in *The Referee*, published in San Francisco, of recent date. *The Referee* in part says: "Mr. Melican's wide experience demonstrated ability and unimpeachable record guarantees good faith. For many years past he has been developing the project. During the past year he has given it exclusive attention. The Seeman & Millican Mardi Gras Carnival was owned and operated by him, carnivals and celebrations being conducted under his managemnt in many cities. He also was sole owner and manager of Millican's Mammoth Minstrels." Fred S., you indeed have one of the most gigantic amusement schemes ever conceived. Your success is assured.

It is a fine carnival that changes its route while *en train*, from one town to another. Heard of one that did it a few days ago. That's going some

Fredrick Thompson's Toyland, projected for the Panama-Pacific Expsition, as the writer understands it, is to be a park within an exposition, larger in area than Coney Island's world-famous Luna Park. Wonder how many carnivals in 1916 will have attractions which the talker will say, direct from Toyland, from the Panama-Pacific Expsition?

Jay O. Turner will talk on J. H. Johnson's Nomia Show, this season, opening April 20. Mrs. Jay O Turner will have charge of the wardrobe, same show.

J. E. Connelly and Jake Stockman were in San Antonio last week, framing up a show with which they intend to play the George Washington Birthday Celebration, at Laredo, Tex. J. E. and Jake recently closed with the J. G. Miller Carnival, at Bishop, Tex.

J. G. Miller arrived in San Antonio, Feb. 4, accompanied by Mrs. Miller and children, to remain a few weeks to take a much-needed rest. J. G. may be found dailyl at the Hot Wells baths. G. M. Padgett has assumed the management of the J. G. Miller Carnival during J. G.'s absence.

Elmer Collins arrived in San Antonio, Feb. 5, from Kansas City. Elmer says the Parker factory at Leavenworth is some busy place.

Look at that little man with the big cigar. Same thing in the carnival business many a time. Sometimes different, for which we are thankful.

Bennie Taylor—What has become of you? Last we heard of you, you were manager of a Theatre in North Adams, Mass. Bennie—Ever sell any more fountain pens and soap bark?

J. George Loos was a visitor in San Antonio last week. J. George announces that he has purchased Elmer Collins' Ferris wheel and leased Charles M. Nigro's standard Pullman sleeper, which is one of the finest to be found anywhere in the carnival business. The writer saw it. The attractions under contract to appear with the J. George Loos Exposition Company, from date to Dec. 26, 1914, are: Elmer Collins' Parker Carry-us-all, D. C. McDaniels' Crazy House, Whittaker Brothers' Motordrome, Artie E. Wills' Laughland, and in addition to the shows which are owned by the company, consisting of Ten-in-one Pit Show, Five-in-one Pit Show, "Hell" mechanical show, Plantation Minstrels, and Ferris wheel This is indeed a strong line-up, and the arrangements as perfected, insure celebration committees that Mr. Loos is in a position to guarantee attractions to appear as advertised. We are indeed progressing.

Louis Abrams.—How are you enjoying your stay in Houston, Tex.? Lift your gaze.

Don Carlos.—You have many friends who would like to know your whereabouts. You know who they are, so write them in care The New York Clipper.

How many carnivals are going to play two and three day stands this season? Looks like quite a few of them are going to attempt it.

Among those who can be seen in overalls, daily, in San Antonio, are: W. C. Huggins, Walter K. Sibley, William Todd, Felece Bernardi, John Hilton, John Oyler, Harry Howard, Joe Rogers and Frank Palmer. And they are actually working, too, but don't let anybody know it.

Larry Judge has abandoned his proposed trip to the Pacific Coast with his musical comedy, and is now playing musical comedy stock at the Aurora Theatre, San Antonio.

Ellen J. Gibson is writing all of the scripts used at the Aurora Theatre.

Robert J. Louis.—Don't you think that you will do a little car-ni-val-ing this season?

Concessionaires.—Don't employ any more assistants that work with their coats off, wear rubber collars and blue shirts and sweaters. Make your assistants put up a neat appearance. The concession business is a real business now. Would you go in to a soda fountain and ice cream parlor with your wife, mother or sweetheart where the clerks wore overalls and were generally attired as stated above? No. Then wake up. Oh, yes, don't forget that shave either.

Herbert A. Kline wants the true story of that Showmen's League meeting in Chicago. What was the rumble?

Frank Mark, the one that had the Gypsy Camp in the carnival business about ten years ago, you have some friends that want to hear from you.

Con T. Kennedy.—Information reaches us from Kansas City, Mo., that the Con T. Kennedy Shows are to play that city at an early date, under the auspices of the newsboys, with *The Kansas City Post* and *Star* back of the venture. Con T., permit us to say that this stand should prove to be one of the "big ones."

Ike Freidman.—You remember the first town that you contracted for the appearance of a carnival? Ike, was it Farnsdale, Ala.?

James Dunlevy.—How soon are you going to leave Manila, Philippine Islands, and return to America with the Samar Twins?

What do you think of this? Any woman who will bleach her hair, and any man who will dye his beard must be ashamed of their Creator, and the lesser man and the lesser woman. Now all of you soubrettes and old guys get sore. Be yourself. You can not attempt to be anything more without being caught at it.

R. M. Gray says that the Chamber of Commerce of Denison, Tex., is not going to have a celebration under their auspices this Spring.

T. M. Warren.—Your postcard from Monte Carlo and Gibraltar received. T. M. says the entrance to the Casino at Monte Carlo would make a good show front, and that the Rock of Gibraltar looks familiar, but there is no Prudential Life Insurance sign on it. T. M., many thanks. Come again

Ed. Keech was a carnival manager, at one time in partnership with David Lachman. Last season he has a wagon circus. Since the close of last season he has been making San Antonio his headquarters. Ed. is the head of the famous Keetch Family, a versatile family of circus performers. We expect them back in the carnival business this season.

Carnival Managers.—Do not set a pace that you cannot consistently maintain. That's right, you are wrong again.

W. E. Wells says that he is a fool, who acts a fool. Clowns excepted.

Mrs. George C. Johnson returned to San Antonio Wednesday, Feb. 4, after a trip to Tampico, Mexico, Brownsville and Laredo, Tex. While in Brownsville, Tex., Mrs. Johnson visited W. A. (Snake) King's Snake Farm, and she says that things are very active there at present. Snake is shipping snakes all over the world.

Jule Kasper says, that outside of Budwiser, Blue Ribbon, Peal, Pearl, Alamo, Ehret, and Lemp, that all of the rest of them tastes like hair oil. Jule, we got to give you credit, you have quite a repertoire of brews.

John Hilton has nearly completed what in all probability is the first carnival cook-house on wheels. The wagon, when folded, measures twenty-six feet long, eight feet wide and ten feet high, over all. It is built of wood, steel and concrete. The floor being concrete. At the front end is a specially constructed refrigerating box. At the back end is an eight-hole, full size, steel hotel range. There will be hot and cold running water, electric lights and a triple hotel coffee urn, from which will be served tea, coffee and hot milk. The kitchen compartment will be screened off with a fine mesh-wire screen, to protect the cooking from insects and flying particles of dust and paper. At each end of the wagon will be revolving electric fans, and over the range will be a hood with a suction fan to carry off the fumes and discharge them in the air high above the wagon. On each side of the wagon are two counters, each twenty-six feet long, at which thirty people can be accomodated at one time. The sides of the wagon open up like an awning Under this folding tables will be set to accommodate thirty-five people on each side. The entire wagon will be water-proof, with heavy canvas glued on the top and sides, and heavily coated with white lead. The ice box will be encased in white tiling, and the counters will be covered with the same material. The color scheme will be white and gold striped with red, and the upright posts and edges of the counters will be covered with brass. Everything will be complete, and properties and utensils will be carried in the body of the wagon, while *en route*. There will be an electric sign on top, which will read "John Hilton's Commissary Wagon." John says four horses can pull it, and that when on the lot the fire will never be allowed to die out of the range, as he will have a man there, baking pies, all night long. Red Onion knows that John Hilton's Wagon will be just as described, because the work is well under way, and the rest of the material is on the ground to complete it. Some cook-house wagon, and a whole lot of other somes, besides. Watch 'em, cop.

Some near managers are already making arrangement to parcel-post their carnivals this season. And think of it, they haven't opened yet. What will they be doing when the season is six weeks old? Oh Ripy Rips, give me a piece of lemon.

Herbert A. Klines' animal show front is a real swell one, and in its general make-up embraces some novel ideas in show construction. It's one hundred feet long, with a bally-ho stage the same length and eight feet wide. It's a portable panel-front, and all of the electric wires are run through conduits. The bally-hoo stage will have footlights, one hundred and twenty of them, running the entire length of the front. They have been built and are ready to turn the light on. Red Onion thought that somebody would get this—this bally-hoo footlight thing before the season opened. It was suggested in this column some weeks ago. That "Onion Guy" is glad you find some of his ideas practical. Kindly let the applause be confined to the gallery.

Show constructors—Who is going to give us a temple of music this season? Why not take one of those beautiful Berni organs, put it on a wagon, and have it as the feature of the Temple of Music, under canvas? Can you see it?

A. D. Murray is still talking on E. C. Talbott's Motordrome. He is meandering where the beautiful Rio Grande River winds its way.

Dana Thompson says that E. D. Corey wants to know if a five cent bag of peanuts cost ten cents, how far is it from San Antonio to St. Paul, Minn.? Dana says that he met Dutch Myers in Caldwell, Tex., the other day, selling needle threaders, up until the time that he met the town marshal. After that he bought a railroad ticket. Business with the Sunny Dixie Minstrels is good.

Ray Richardson is dead. Harry Trimble writes from Portland, Ore., under recent date, that Ray Richardson, better known as Iron Mountain or White Hope, fell from a scaffold (while decorating an armory in Portland, Ore.), a distance of seventy-eight feet, and was killed. His brothers took charge of his remains, which will be interred in Seattle, Wash. Harry also furnishes information that Mabel Mahoney is in a hospital in Portland, Ore., but not seriously ill, and that Curly Cummings bought himself a home in the same city, and is now busy putting in burglar alarms. Want to tell you a secret. Harry Trimble writes under the new name of Seldom Met.

H. W. Campbell was in Kansas City recently and jumped from there to El Paso, Tex., where the Campbell United Shows are Wintering, and preparing for the opening.

Fred A. Bennett, the famous stilt walker, writes that he is doing some special publicity stunts, in advance of Thurston, the magician. Fred A. says that he is considering circus and carnival offers, and again he may play fair dates with his stilt walking specialty. He says he will let us know about it later Fred A—We would like to have you in the carnival game.

Harry Thurston.—Why haven't we heard from you for some time? Harry, what is the name of the new carnival that you are framing up in Indianapolis? How is the Jungle Show?

Thomas E. McNew, the famous orator, more recently in the Wild West business, has been Wintering in Peoria, Ill. Thomas E. sends his regards to W. A. Sassman and James P. Anderson. Let George do it. Show us a live one.

J. W. Brownlee.—Red Onion agrees with you that Leon Washburn will have two of the finest free acts in the carnival business this season, namely, Mlle. Morsek, with her automobile act, "The Swing of Death," and Elmer Meier the "beautiful high diver." J. W., many thanks. Regards to all of your associates, and the New York "bunch." Welcome, Leon W. Washburn and your Mighty Midway Shows. Some powerful carnival.

DO YOU KNOW THAT ALL
CONTRACTS
Entered into with ED. ROSE is a salary booster. You do know that he wrote such world-wide hits as "I've Said My Last Farewell, Toot, Toot, Good-Bye," "And He Walked Right In, Turned Around, and Walked Right Out Again," and hundreds of others. And you know he wrote more successful Stage material than any writer of to-day. All former contracts having expired, he is now writing better than ever, and you know that good acts get good material, good material gets good laughs, good laughs get good time, good time gets good money; but any time gets ED. ROSE for the good laughs which gets the good time and the good money. Bring us your troubles.
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A Scene from Essanay's Two-Reel Dramatic Subject, "CHAINS OF BONDAGE." Released March 6.

To Everybody in the Carnival Business.—What is a carnival promoter? Why do they call them promoters? Give us some kind of an argument about this. Suppose that you call them promoters because the first man that went into the business called them that? At one time they had street car drivers, now they have street car motormen. Special agents, what about them! We want to get this thing straighened ou.

George Locke MacFarland, the world-famous press agent, has a line on his letter-head: "Know How—Act Accordingly" which sounds good anyway. From 1893 to date he has been press agent for Madison Square Garden, New York; B. F. Keith's vaudeville interests, expositions, parks, fairs celebrations, circus, carnival, Wild West, grand opera, moving picture producing firms, dramatic, musical comedy, bands, orchestras, musicians, singers, horseshoes, rubber heels, and various other little commercial incidentals, not to overlook a few of the large automobile firms. In addition to this he has been on the editorial staff of about twenty-five of America's leading newspapers. With the foregoing experience and records, who dares to say that George Locke Macfarlane is not entitled to be called a press agent? George Locke says there are many things that should not be heard by a stenographer, and he wishes only to exploit "Highbrow" copy, and is contented to allow the gossip concerning the mediocre attractions to percolate through the profession. Let the earth quake

Harry Six—The "bunch" in San Antonio wishes to impose upon you to the extent of conveying through you their best wishes to those who tread the Great White Way in Gotham.

T. W. Kelly reports that the C. R. Kirby Shows, opened to a nice business in Riveria, Tex., with the following attractions. Parker Carry-us-all, Big Eli Ferris Wheel, Five-in-one Pit Show, Plantation Minstrels, Musical Comedy, twelve concessions, Emmet Nevada's Leap-the-gap, as a free attraction, and Al. Lewis' Concert Band. The staff of the C. R. Kirby Shows is as follows: C. R. Kirby, owner and general manager; L. S. Marshfield, general agent; J. C. Yencey, secretary and treasurer; T. W. Kelly, trainmaster, and George Anogosticos, New York Clipper agent. Robstown, Tex., Feb. 15 to 21.

Special Notice.—All mail and telegrams for William Judkins Hewitt (Red Onion) address care New York Clipper, 47 West Twenty-eighth Street, New York City, until further notice.

A baby girl was brought by the stork on Jan. 19, to the home of Mr. and Mrs. H. A. Johnson, at Houston, Tex. Mother and baby doing well.

OUT OF TOWN NEWS

Brantford, Can.—Grand (F. Johnson, mgr.) Primrose & Dockstader's Minstrels Feb. 19. "Peg o' My Heart" 21.

Brant (Ernie Moule, mgr.)—Bill 16-18: Haggerty and Hobbs, Lester and Lester, Davie and Webb, and Musical Bell. For 19-21: Anamads and Sadora, Vakahan's Circus, the Irwins, Hyland, Grant and Hyland.

Colonial (E. Symons, mgr.)—Bill week of 16: Three Bittners, Benno Trio, Twirling Talbot, Emily Fisher, and motion pictures.

Gem (Geo. F. Law, mgr.)—Bill 16-18: The Stanley Musical Trio and motion pictures.

Appollo (Ernie Moule, mgr.)—Vaudeville and motion pictures.

Empire (J. A. Lucas, mgr.)—Motion pictures and Empire Quartette.

Notes.—Frank and Marie Essell, at the Gem, week of 9, were a big hit......Billy Lynn, a vaudevillian and popular Brantford boy, is taking a vacation with "the old folks" here........Victor Leavitt, general agent for the Washburn Carnival Co. was in town conferring with the acting committee of the Old Boy's Home Week to be held in this city some time next August....During week of Feb 9, Manager Law, of the Gem, introduced Country Store Night with big success.

St. John, Can.—Opera House (Walter Woods, mgr.) the Thompson-Woods Company opened their twentieth week Feb. 16, in "Our Wives."

Imperial.—Clara Lane and J. K. Murray, and Gertrude Ashe, in songs and the moving pictures.

Lyric.—Lewis and Young, Majestic Trio, and moving pictures.

Gem.—Songs and moving pictures.

Star, Unique and Empress, moving pictures only.

Note:.—Lawrence Irving and company arrived here from England 6, on *S. S. Tutonio*, and left on same date for Montreal, Can., to open their Canadian tour......Plans have been drawn and capital is being secured for a new moving picture theatre to be erected here at a cost of $150,000. It will seat 2,300, and is to be completed by Sept. 1.

Montreal, Can.—His Majesty's (H. Q. Brooks, mgr.) Laurence Irving and Mabie Hackney drew good attendances week of Feb. 9. Eva Moore and H. V. Esmond, in "The Dear Fool," 16-21.

Princess (Abbie Wright, mgr.)—The Welsh Player, in "Change," had good houses, week of 9. Julia Dean, in "Her Own Money," 16-21. "Nobody's Daughter" 23-28.

Orpheum (Geo. Driscoll, mgr.)—Bill week of 16: Baby Helen, Ball and West, Mrs. Gene Hughes and company, Australian Boy Scouts, Weise Troupe, and Jed and Ethel Dooley.

Gayety (Fred Crow, mgr.)—Good houses greeted Gus Fay and the Gayety Girls week of 9. Rose Sydell's company 16-21. The Honeymoon Girls 23-28.

St. Catherines, Can.—Grand (G. B. Odlum, mgr.) Primrose & Dockstader's Minstrels Feb. 17. "The Old Homestead" 23, Alice Lloyd March 9.

Peoria, Ill.—Majestic (Henry Sandmeyer Jr., mgr.) "The Winning of Barbara Worth" Feb. 15-18, St. Louis German Theatre Co. 19, "The Whip" 22-28.

Orpheum (Nathan & Greenberg, mgrs.)—Bill for 15-18: "Musical Conservatory," Newell and Most, Cæsar Rivoli, May Rose and Quartette, and Great Lutz and company. For 19-21, "The Girl Question" and the Collegians.

Hippodrome (Seaver Amuse. Co., mgrs.)—Vaudeville.

Dempsey's.—This place is now under the management of William Moeller, and will re-open shortly with stock burlesque.

Columbia, Cort, Crystal, De Luxe, Duchess, Elysium, Empress, Garden, Illinois, Imperial, Liberty, Lyceum, Palace, Princess, Sangamo and Star.—Pictures only.

Elgin, Ill.—Grand (W. B. Newman, mgr.) "The Runaways," tabloid, with Earle S. Dewey and Mabel Rogers, drew good houses and pleased Feb. 5-7. A good, well-costumed chorus who can sing and dance. Vaudeville bill 8-11 included: Sigsbee's dogs, Tom Fletcher Duo, Cæsar Rivoli, Bernard and Scarth, Clemenso Bros., and others. Vaudeville 12-14. "Lovers and Lunatics" 15, with James Coglan, including the "Prize Winning Girls."

Temple, Orpheum and Star, moving pictures only.

Rockford, Ill.—Grand (H. W. Grampp, mgr.) Mutual pictures for the present.

Majestic.—Eddie Williams, in "The Whirlpool," 12-14, did good business.

Orpheum.—Vaudeville 9-11: Fay, Two Coleys and Fay, De Michelle Bros., Conlin, Steele and Carr, Crawford and Frederick, and Romalo and Delano. For 12-14: Silber and North, Schreck and Percival, and others.

Note.—Mr. and Mrs. Oliver have gone to Davenport, where he will establish a new stock company.

Quincy, Ill.—Empire-Hippodrome (W. L. Busby, mgr.) "Checkers" Feb. 15, 16. "The Light Eternal" 17, 18, Rhoda Royal's Circus 19-22.

Bijou (W. N. McConnell, mgr.)—"The Iron Master," tabloid, 16-18. Vaudeville 19-21: Happy and Joe, Harry Webb, Belle, and Jones, and Rhoda Royal's Circus.

Springfield, Mass.—Court Square (D. O. Gilmore, mgr.) "Along Came Ruth" Feb. 16-18, Annie Russell, in repertoire, 19-21: "At Bay" 25, Howe's pictures 26-28.

Poli's Palace (Gordon Wrighter, mgr.)—Bill 16-21: "Woman Proposes," Mijares, Howard and Ratcliffe and company, Empire Comedy Four, Bonita Five, Harry Ellis, Three Arthurs, Keno and Green, and Poliscope.

Broadway (D. D. Scullen, mgr.)—Stock company, in "Paid in Full," 16-21.

Gilmore (Wm. M. Ryan, mgr.)—Star and Garter Show 16-18, American Beauties 23-25.

Park (Ray S. Averill, mgr.)—Vaudeville and pictures.

Nelson (J. Loewer, mgr.)—Vaudeville and pictures.

Plaza (Goldstein Bros., mgrs.)—Vaudeville and pictures.

Bijou (E. L. Knight, mgr.)—Feature films.

Palace, Hudson, Geisha, Gaiety, Mirror, Edisonia, Princess Reel, Subway, Lion, Globe, Novelty and Lyric.—Moving pictures only.

Greenfield, Mass.—Lawler (Lawler Bros., mgrs.) Myrkle-Harder Stock Co. Feb. 16-21.

Victoria (J. Hayes, mgr.)—The Lodge Loyal Order of Moose rented this theatre 16, to show the doings of the Order at Mooseheart. "The Mystic Rose" 17, 18, given under the auspices of the Catholic Church.

Bijou (B. Streeter, mgr.)—Pictures only.

Lyric and Collb, pictures and vaudeville and illustrated songs.

Notes.—Neil O'Brien's Minstrels appeared at the Lawler Feb. 10, and after the performance the boys were entertained at the local Knights of Columbus clubrooms......Mr. Fleurant is featuring his excellent tenor voice at Collo Theatre.

Taunton, Mass.—Park (Mulley-Denison, mgrs.) for week of Feb. 16 "The Three Twins" is the attraction, by the stock.

Whittenton, Columbia, Star, Casino and Nickel, moving pictures.

Trenton, N. J.—State Street (Herman Wahn, mgr.) Feb. 16-18: the photoplay, "The Star of India;" Jack Moore and company, Irwin and Herzog, Montrose and Sydell, and Kelly and Fern. For 19-21: The photoplay, "The Battle of Shiloh;" Williams and company, Rice, Bell and Baldwin, Ranney and McCuskie, and Harold Yates.

Broad Street (Francis Chase, mgr.)—Eva Mull Beauty Show 16-21.

Troy, N. Y.—Proctor's (Dan Corr, mgr.) bill for Feb. 16-18: George and Mack, Florence Mascotte, the Four Rivers, Wheeler and Wilson, and Whittier Ince and company. For 19-21: Frank and Clara Littlejohn, Marcus and Gartelle, Harry Ellsworth and company, Josephine Sabel, and the Three Xylos.

Rand's (N. C. Mirick, mgr.)—The Lytell Vaughan Stock Co. present "The Rose of the Rancho" week of 16.

Proctor's Lyceum, Majestic, Keith's, Plaza, Novelty, Trojan and Empire, photoplays only.

Cohoes, N. Y.—Proctors (W. W. Hatch, mgr.) feature photoplays.

Majestic, Bright Spot and Empire, photolays only.

Woonsocket, R. I.—Park Theatre (G. W. Smith, mgr.) Ed. Lynch Stock Co. week of Feb. 16, presenting "The White Sister."

Smith's and Nickel, moving pictures only.

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OUT OF TOWN NEWS

BOSTON.

Feb. 16 will be another notable day in Boston theatres. Raymond Hitchcock appears at the Tremont in his new musical comedy, "The Beauty Shop;" "The Wedding Night" arrives at the Shubert; "Within the Law" at last reaches the Majestic, and "The New Henrietta" comes to the Hollis. A cold spell cut into the business last week.

TREMONT (Jno. B. Schoeffel, mgr.)—Raymond Hitchcock is here as the merry star of "The Beauty Shop," a musical show newt to the local followers of the theatre. Cohan & Harris have surrounded Mr. Hitchcock with tip-top assistants. "Years of Discretion" had four weeks of fair business.

SHUBERT (Wilbur-Shubert Co., mgrs.)—"The Wedding Night," which has been seen elsewhere as "Oh, I Say," is the attraction at this house. The record business of the season was done by Forbes-Robertson during his three weeks' stay.

MAJESTIC (Wilbur-Shubert Co., mgrs.)—"Within the Law" begins 16 an indefinite engagement. "Prunella" had two weeks of fair business.

HOLLIS (Charles J. Rich, mgr.)—The current attraction is "The New Henrietta," with Wm. H. Crane, Douglas Fairbanks and Amelia Bingham featured.

COLONIAL (Chas. Frohman & Wm. Harris, mgrs.)—Second week of Richard Carle and Hattie Williams, in "The Doll Girl." Business very good. Mr. Carle was unable to appear 10, and his part was acceptably filled by Chas. McNaughton.

PARK (Chas. Frohman, Rich & Harris, mgrs.)—Robert Hilliard, in "The Argyle Case," has now entered into his fifth week.

BOSTON (William Wood, mgr.)—Third week of "'Way Down East." Large audiences have been renewing acquaintances with the famous pastoral play.

PLYMOUTH (Fred E. Wright, mgr.)—Ninth week of "Under Cover" to great business. The fiftieth performance of the exciting play was celebrated 9. Attractive souvenirs marked the occasion.

CORT (J. E. Cort, mgr.)—Joseph Santley and "When Dreams Come True" have settled down for a long run. Margaret Anglin was to have opened an engagement here 23, but owing to the success of current offering, which is now in its fifth week, Miss Anglin's coming has been postponed.

CASTLE SQUARE (John Craig, mgr.)—The farcical success, "Stop Thief," is offered by the stock company. "The Great Ruby" drew well last week.

NATIONAL (G. A. Haley, mgr.)—Success marked the first appearance of the Morton Opera Co. last week. For the first time the public had a chance to see that ever entertaining musical comedy, "The Red Mill," at popular prices. The same piece is continued this week.

CASINO (Charles H. Waldron, mgr.) — The American Beauties occupy the stage this week. Star and Garter Co. delighted big houses. Jack Conway's comedy was of the kind that goes over the footlights and finds its mark.

GAIETY (George R. Batcheller, mgr.)—Shows of the Social Maids type, with comedians like George Stone, are uncommon even at this house, which boasts some pretty classy shows during a season's run. The attendance was large. The Taxi Girls are here for week of 16. The Gaiety Girls follow.

HOWARD (George E. Lothrop Jr., mgr.)—Follies of Pleasure Co. furnish the burlesque entertainment, and the Howard's own olio is taken care of by Toots Paka, Quigley Bros., Gerard and West, the De Marcos, Harry Batchelder, and Anker Sisters. The Jolly Girls come along next week.

GRAND OPERA HOUSE (George E. Lothrop, mgr.)—Charles Robinson and his Robinson Crusoe Girls are here for the week, and will be followed, 23, by Follies of Pleasure Co.

KEITH'S (Harry Gustin, mgr.)—Week of 16: Maggie Cline, Louis A. Simon and company, Josefsson's Icelandic Troupe, Will Oakland, Geo. W. Day, Goldsmith and Hoppe, Farley and Morrison, and the Aerial Shaws.

ORPHEUM (Victor J. Morris, mgr.)—Young and Young, Juggling Nelson, Add. Hoyt's Minstrels, Carroll-Pielot Players, Barton and Lerner, and Three Escardos, 16-18. George Dixon, Three Creighton Girls, Gordon and Murphy, "The Villain Still Pursued Her," Kenny and Hollis, and Wallace's animals, 19-21.

ST. JAMES (Marcus Loew management).—16-18: George Dixon, Three Creighton Girls, Gordon and Murphy, "The Villain Still Pursued Her," Kenny and Hollis, and Wallace's animals. 19-21: Young and Young, Juggling Nelson, Add Hoyt's Minstrels, Carroll-Pielot Players, Barton and Lerner, and Three Escardos.

BIJOU (J. W. Craig, mgr.)—Week of 16: Cedric Lindsay, Burns and Foran, Blue Cloud Co., Haskell Twins, Ergotto and Earle, and Belle and La Porpe.

GORDON'S OLYMPIA (John E. Comerford, mgr.)—Hamilton Brothers, Longenette, Harry Morse and company, Foley and Kay, Four Melios, Banda Roma, and Dixon Trio.

BOWDOIN SQUARE (George E. Lothrop, mgr.)—Week of 16: The Peers, Herald Square Quartette, Murphy and Delmar, Rio and Norman, Howard and Mason, Mozarto, and Leo Feist Trio. Extra features are offered during the week.

NOTES.

PICTURES and vaudeville are offered at the Old South, Washington, Huntington Avenue, South End, New Back Bay, Star, Unique, Comique, Apollo, Dreamland Olympic, New Palace, Ideal, Scenic Temple, Cambridge, Niagara, Roxbury, Harvard, Dorchester, Williams' Ideal, Gem, Day Square, Eagle and others.

"TRAFFIC IN SOULS" is still at the Globe, and Manager Janette states it will be here for many weeks to come.

Lawrence, Mass. — Colonial (Julius Cahn, mgr.) Malley & Dennison Stock Co. presents "Stop Thief" Feb. 16 and week, followed by "Three Twins."

NICKEL (John R. Oldfield, mgr.)—Bill 16 and week: Ledegar, Outling and Zulda, Herbert and Dennis Seven Minstrel Kiddies, the Reynards, Ed. De Corsia and company, Mort Sharp, Three Hunters, and pictures.

OPERA HOUSE (W. R. Rothera, mgr.)—Vaudeville and pictures. The Ideal Troubadours will be the headline attraction for 23 and week.

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Haverhill, Mass. — Academy (Joe Mack, mgr.) vaudeville and pictures.

ORPHEUM (Geo. K. Robinson, mgr.)—For week of 16 the Mayer stock presents "Naughty Rebecca."

COLONIAL (Wm. E. Furber, mgr.)—"Years of Discretion" 16, the Glockers, and Valley Forge Four 17, 18. For 19-21: Mme. Martha and Sisters, and Tate's Motoring.

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OUT OF TOWN NEWS

PHILADELPHIA.

Zero weather last week kept the theatregoers hugging their firesides, and business suffered some what. For week of Feb. 16, the new offerings consist of "Nearly Married," at the Garrick, and "The Poor Little Rich Girl" at the Broad.

METROPOLITAN OPERA HOUSE (Alfred Hoegerle, mgr.)—The opera schedule for the current week consists of "The Juggler of Notre Dame" and Leon Cavallo's "Zingara," on 16; "Rigoletto," on 18; and "La Boheme" on 19. Splendid audiences witnessed last week "Faust" on 9, "Herodiade," on 11; "Thais," on 12; "Monna Vanna," at the matinee, and "Carmen" at the night performance, 14.

BROAD (Nixon & Zimmerman, mgrs.) — "The Poor Little Rich Girl" for a two weeks' stay, beginning 16. Ethel Barrymore, in "Tante," had two very profitable weeks ending 14.

GARRICK (Chas. C. Wanamaker, mgr.)—"Newly Married" has its first local view 16. "Damaged Goods" departed 14, after a successful three weeks' engagement.

FORREST (Nixon & Zimmerman, mgrs.)—"The Marriage Market" continues to be a popular attraction, to good houses. The third and final week begins 16.

LYRIC (Lawrence Blumberg, mgr.)—"The Midnight Girl" scored an emphatic hit, to big houses last week. The music and book are of pleasing quality, and the cast well nigh perfect. Margaret Romaine, who made her local debut, scored the biggest kind of a hit, and was the dominating feature of the show. George MacFarlane and Eva Fallon are also prominent in the production. The second week starts 16.

ADELPHI (Lawrence Blumberg, mgr.)—"Within the Law" begins 16, the final week of its unprecedented run. Business was fine last week.

LITTLE THEATRE (Beulah E. Jay, mgr.)—"Come and Take Me," a farce with melodramatic interruptions, scored quite a success with the stock company last week. Mary Servoss achieved a distinct success in the leading role.

WALNUT (W. D. Wegefarth, mgr.)—"Bought and Paid For," for the first time at popular prices, drew big houses last week. Francis X. Conlan and Hellen Mae Kellar were entirely competent in the leading roles. The second week begins 16.

ORPHEUM (C. K. Lord, mgr.)—"The Little Lost Sister" 16-21. "The Shepherd of the Hills" was greatly liked by the Germantown residents last week, who flocked to the house in big numbers. Edward Sprague and Jean Ward do spirited acting in the production.

CHESTNUT STREET OPERA HOUSE (Ralph Renaud, mgr.)—The Orpheum Stock put on "Over Night" 16 and week. Last week was devoted to "The Man Inside," which was seen for the first time locally. It is intensely melodramatic and afforded plenty of opportunity for Norton Churchill, George W. Barhier, and Adelaide Keim in the leading roles.

AMERICAN (James Wall, mgr.)—The stock, in "The House of Lies," 16 and week. "The Gamblers," capably acted, drew big houses last week. Lois Howell, the new leading lady with the company, received a warm welcome.

HART'S (John W. Hart, mgr.)—The Stamford Players, in "The New Magdalen," 16-21. "St. Elmo" was revived in a capital manner last week, to well-filled houses. Emily Smiley was entirely at home in the leading role.

B. F. KEITH'S (H. T. Jordan, mgr.)—Adele Ritchie is featured 16 and week. Others are: Bert Errol, Fredericka Slemmons and company, Handers and Millis, Laddie Cliff, the Gliding O'Mearas, Mr. and Mrs. Stuart Darrow, Herzog's stallions, Bogany's Bakers, and moving pictures.

GRAND (T. M. Dougherty, mgr.)—Week of 16-21: Ruth Lockwood and Harry Van, Sammy Watson's Circus, Wm. Gill and company, El Cleve, O'Neil and Walmsley, Pierce and Maizee, and moving pictures.

WM. PENN (Wm. W. Miller, mgr.)—Week of 16-21: McBride and Cavanaugh, Betty Duval and company, Milt Collins, Georgette, the Three Bartos, Ted and Una Bradley, Sprague and McNeece, and moving pictures.

NIXON (Fred'k Leopold, mgr.)—Week of 16-21: "California," "Fun in a Turkish Bath," Ernest Carr and company, Pisano and Bingham, Grant Gardner, Kolb & Harland, and moving pictures.

COLONIAL (Harry Brown, mgr.)—Week of 16-21: The Seven Bracks, Jessie Flynn and company, Wm. Bond and company, Jock McPherson, Rawlton and La Tour, Roach and McCurdy, and moving pictures.

ALLEGHENY (C. F. Eggleston, mgr.)—Week of 16-21: "Cheyenne Days," Edwina Barry and company, the Stan Stanleys, Dick De Loria, Hamilton and Barnes, Black and Rue, and moving pictures.

FRANKFORD (J. D. Freihofer, mgr.)—Week of 16-21: Tom Linton and company, Jean Weir and company, Hal Merritt, Grace King, Neuss and Eldrid, and moving pictures.

KEYSTONE (M. W. Taylor, mgr.)—Week of 16-21: Frances Clare and company, the Three Lorettas, Eldridge and Barlow, Dorothy Menther, Billson and Patterson, the Stanleys, and moving pictures.

FAIRMOUNT (Sam Dawson, mgr.)—Week of 16-21: Pauline's leopards, Fred and Maye, Mr. and Mrs. Harry Thorne, Ponds, Woods and Jerome, Carrie Lillie, and moving pictures.

BROADWAY (Jos. Cohen, mgr.)—Week of 16-21: Wm. Edmunds and company, Al. White's Song Birds, Jules Marceu, Fred and Adele Astaire, Tom Kyle and company, and moving pictures.

EMPIRE (Wm. C. Cameron, mgr.) — Roble's Beauty Show is due 16 and week. The Trocaderos had a dozen big houses awaiting them last week. This was in a great measure due to the popularity of Frank Finney, whose comedy scored big. Sam J. Adams, Florence Mills and Minnie Burke also furnished clever acts. The Ginger Girls next.

CASINO (Elias & Koenig, mgrs.)—Hastings' Big Show 16-21. The Bon Ton Girls were entirely up-to-date last week, to splendid patronage. Babe La Tour was the star, and she got a big hand. Bert Baker also acquitted himself most favorably. The Gay New Yorkers 23.

PEOPLE'S (Chas. F. Edwards, mgr.)—The Rector Girls 16 and week. The Dandy Girls, with a full compliment of comedians and dancers, furnished a well liked show last week, to big returns. Eva Mull and her Beauty Show follows.

TROCADERO (R. C. Morrow, mgr.)—The Parisian Beauties 16 and week. "The Girl from Maxim's" drew crowded houses last week. Bob Fitzsimmons, the pugilist, was an added attraction, and the followers of the roped arena were there in big numbers. Eva Mull's popularity was great, and everything she did pleased the houses.

GAYETY (John P. Eckhardt, mgr.)—The house burlesque show put on a skit last week, entitled "Sapho," which was entirely to the liking of the patrons. Sam Micals and Jack Perry were on the job and kept the comedy going. Ethel Ray and Collins and Woffman were seen in clever olio numbers.

DUMONT'S (Frank Dumont, mgr.)—"The Radium Doctor" is the latest skit that furnished the feature of the minstrel bill last week. "The Hosiery Strikers' Ball" and "Investigating Moyamensing," two clever skits, in addition to the first part, furnished a well rounded bill.

BIJOU, GIRARD, FOREPAUGH'S, ALHAMBRA, VICTORIA, PALACE, PLAZA and LIBERTY give vaudeville and moving pictures.

NOTES.

"THE WHIP" will be put on for a extended run at the Metropolitan Opera House, beginning March 7.

THE ballroom of the Bellevue-Stratford was crowded Feb. 11, when the annual "Night in Bohemia," given by the Pen and Pencil Club, took place. Harry T. Jordan, manager of Keith's, was in charge, and all of the vaudevillians of note contributed their services.

LOUISE HOMER will be heard in concert at the Academy of Music, 19.

TETRAZZINI, in concert, at the Academy of Music, 10, was a counter attraction to Caruso in "Tosca" at the Metropolitan Opera House on the same night. Both attractions, however, drew crowded houses.

ELMENDORF begins, 19, a series of travel talks at the Academy of Music.

THE Philadelphia Orchestra is now on tour in the New England States. The first concert was in Bridgeport, Conn., on 9.

E. E. HORTON is a new addition to the Little Theatre Stock Co.

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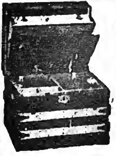

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Chambersburg, Pa.—New (William P. Britsch, mgr.) for Feb. 16-21: Jolly Phil Maher and his own repertoire company.

ROSEDALE (F. A. Shinabrook, mgr.)—"Bought and Paid For" 18.

NOTES.—Nellie Tapper deserved special mentio for her dancing ability........The Davis team made good, and the Savage shooting act also went big.

Altoona, Pa.—Mishler (I. C. Mishler, mgr.) Winifred St. Claire Stock Co. Feb. 16 and week, "Little Lost Sister" 23, the Welsh Players 24, 25.

ORPHEUM (A. E. Denman, mgr.)—Bill 16-18: Melody Monarchs and a Maid, Hufford and Chain, Carolyn Franklin and William Wilson and company, and Allman and Nevins. Boyle Woolfolk's Seminary Girls, with Knute Erickson, 19-21.

Greensburg, Pa.—St. Clair (A. G. Wible, mgr.) "The Shepherd of the Hills" was the attraction Feb. 13. Helen Grayce Co. 16 and week.

GRAND, CASINO, PRINCESS, LYRIC and STARLIGHT, pictures only.

Denver, Col.—Broadway (Peter McCourt, mgr.) "Blue Bird" Feb. 16 and week.

AUDITORIUM.—National Grand Opera Company of Canada 16-18.

ORPHEUM (A. C. Carson, mgr.)—Bill 16 and week: Billy B. Van, Sophie Barnard and Lon Anger, Boudini Bros., Margaret Iles and company, Corelli and Gillette, Roberta and Verera, and moving pictures.

DENHAM (Woodward & Homan, mgrs.)—"The Little Minister" 15 and week.

EMPRESS (George A. Bovyer, mgr.)—Bill 14 and week: Arthur Geary, Wilson and Rich, "A Night in a Police Station," Prince Floro, Mary Dorr, Les Trio Morandini, and moving pictures.

TABOR (Peter McCourt, mgr.)—Harry Lauder 16-18, "The Girl in the Taxi" rest of week.

PANTAGES (Nat Darling, mgr.)—Bill 16 and week: Texas, the gentlemanly gorilla; De Alberts, Musical Spillers, Florence Raymond, Arneson, and moving pictures.

BAKER (Nettie Wilson Ward, mgr.)—Waldo and Hoyt opened in burlesque 15; moving pictures also.

Hamilton, O. — Grand (John E. McCarthy, mgr.) bill Feb. 16 and week: Three Bounding Pattersons, Ellis and Ellsworth, McConnell and Lockhart, Symes and Howard, "Little Miss Princess" Musical Comedy Co., Mr. and Miss Reynolds, Sheridan and Mack, Five Dixie Daisies and the Bioscope.

JEWEL, STAR, LYRIC, ROYAL, EAGLE and SMITH'S, motion pictures.

NOTES. — The Misses Morehead, of Zanesville, are here rehearsing a cast of one thousand school pupils for "Dolly Dimples," for the B. P. O. E. charity play, Feb. 18-20, at Smith's Theatre..... Manager J. H. Broomhall, of the Jewel motion picture theatre, was elected secretary of the Ohio State Branch, No. 1, Motion Picture Exhibitors' League, in convention at Cincinnati 2 and week. The next convention will be held in Dayton, O., begining July 7......Margaret Lohmon, local dramatic teacher, temporarily played the part of the Bird Woman in "Freckles," en tour, relieving Mrs. Anna Little, who was called to Chicago to attend the funeral of her mother. Mrs. Little rejoined the "Freckles" Company at Springfield, O., Jan. 31.

Wooster, O.—City (Keitler & Limb, mgrs.) "Mutt and Jeff" Feb. 16, "New Sunny South" 26.

ALHAMBRA (J. H. Knepper, mgr.)—Pictures and vaudeville. Don Romine and Conley and Bell, 9-11. Wilbur, the juggler, and the Fairchild company, 12-14.

LYRIC (E. R. Mott, mgr.)—Pictures and music 20.

WALLACE (Louis Mohn, mgr.)—Pictures and vaudeville.

NOTES.—The Alvarado Players, a stock company of unusual merit, closed a very successful week's engagement at City Opera House 7. A return engagement has been booked......Don Romine, the man with the triple voice, was a big feature at the Alhambra 10-12. He possesses an excellent baritone, also operatic soprano voice of great richness and volume......Conley and Bell offered a neat rural comedy act......K. of P. Minstrels was a big success financially and otherwise. It was repeated a second night by request.

Mansfield, O. — Opera House (Crouse & Kuntz, mgrs.) "Mutt and Jeff" Feb. 17, "Romance" 19.

ALVIN (J. Paul Beethody, mgr.)—Vaudeville and motion pictures.

NOTES.—Rumor is that Mansfield is to have a new vaudeville theatre, seating eight hundred, and leased by Gus Sun......Fred Hilton, formerly manager of the new Walnut Street Theatre, in Louisville, Ky., has moved to this city, and will make Mansfield his future home.

Temple, Tex.—Temple (W. F. Lucas, mgr.) "The Bluebird," a most gorgeous spectacle of fairyland, appeared at this theatre Saturday, Feb. 7, and proved to be the most popular of all fairy pieces that has ever visited this city. The theatre was crowded to its capacity and the play was well received by the entire audience. "The Shepherd of the Hills," with Mr. Van Murrell in the title role, and supported by a good cast, was witnessed by a fair but appreciative audience 9.

GEM and CRESCENT, pictures only.

Dallas, Tex.—Dallas (Geo. Anzy, mgr.) "The Blue Bird" was here Feb. 9-13.

MAJESTIC (O. F. Gould, mgr.)—Bill 9-15 included: Elsa Ruegger, Van and Carrie Avery, Flanagan and Edwards, Don Fulano, "The Girl Abroad," De Leon and Davies, and Standard Bros.

GARDEN.—Bill week of 8 included: Great Mikko Troupe, Howard Sisters, Tivoli Trio, San Tucci, W. T. Bubois, T. J. Ryard, and a two reel feature, "The Power of the Man."

OLD MILL.—Bill week of 8 included: Ech's Bicycling Beauties, Temple Quartette, Musical Stewarts, Mabel Blondell, Maynes and Maynes, and Copeland and Walsh.

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NOTE.—The Sixth Annual Corn Exposition is being held at Fair Park 10-24. The Gorman Greater Carnival Co. furnish amusements.

Milwaukee, Wis. — Davidson (Sherman Brown, mgr.) Fiske O'Hara, in "Dear Old Dublin," Feb. 15-18; "The Traffic" 19-21.

MAJESTIC (J. A. Higler, mgr.)—Bill week of 16: Clark and Hamilton, Joe Welch, Wm. J. Dooley, Austin Webb and company, Morton and Glass, Keller and Weir, and the Farber Girls.

PABST (Ludwig Kreiss, mgr.)—The German Stock Co. presented "Die Moderne Eva" 15.

SHUBERT (C. A. Newton, mgr.)—The Shubert Stock Co. present "Nobody's Widow" week of 16. "The Boss" next.

GAYETY (J. W. Whitehead, mgr.)—Dreamland Burlesquers week of 15. Billy Watson's Big Show next.

CRYSTAL (Wm. Gray, mgr.)—Bill week of 16: Lasky's Hoboes, Lillian Leoni, Walter Percival and company, Rex Calvert, and Tokyo's Japs.

EMPRESS (Wm. Raynor, mgr.)—Bill week of 15: "The Mermaid and the Man," Up-Side-Down Zeraldas, Louis Granat, Bob Hall, and "The Punch."

ORPHEUM (Walter Hildebrant, mgr.)—Hal Johnson, in "Oh, Look Who's Here," is the attraction week of 15.

Charleston, S. C.—Academy (Chas. R. Matthews, mgr.) Palmette Minstrels (local) Feb. 16. Evelyn Nesbit Thaw 17, Smart Set 20.

VICTORIA (Pastime Amusement Co., mgrs.)—"Isle of Ginger" 16-18.

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DIXIELAND.—Russell & Owens' Stock Co., indefinite, and pictures.

Lynchburg, Va.—Trenton (J. B. Trent, mgr.) bill week of Feb. 9 included: The Darlings, John Healy, Bernard Fabir, Edna Clair, Eggleston and Marshall, Harry Carlyle, Pearl Stevens, Joe Wilton, Harrison-West Trio, Ward Sisters, and motion pictures.

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SAN FRANCISCO PROMISES TO HAVE SHOW ALL COMPLETE BY SET OPENING TIME NEXT YEAR. SIXTY-FIVE ACRES ALLOTTED FOR AMUSEMENTS.

The N. Y. Sun, of Feb. 22, says:

"Just inside the Golden Gate on the shores of Harbor View, San Francisco, the great steel and concrete buildings of the Panama-Pacific Exposition are rising. Out of sprawling scaffolding and ugly webs of steel rises here and there a shining dome or graceful arch. Slowly the whole is taking on the form conceived by the master architects to commemorate the completion of the canal.

"This building of an exposition, rearing a city of light and wonder, is an immense undertaking, and often fraught with disappointment. But the managers of the San Francisco fair have shattered all precedents—they are ahead of their schedule, and now, a year from the opening, on Feb. 21, 1915, can promise that it will be done on time. . . .

"Never had an exhibition so ideal a setting. Looking out across the blue waters of San Francisco Bay one sees the wide expanse of the Golden Gate with the great Pacific beyond, the steep hills of Marin County rising higher and higher, back to where old Mount Tamalpais rears his fog clad peak into the sky. On the West are the cypress and eucalyptus groves of the Presidio Military Reservation, and to the South the hills of the city.

"On the wide expanse of the bay will take place the first international event of the exposition, the assembling of battleships of the navies of the world, and it is fitting that what will make it possible for them to be there is the event that occasioned the exposition—the opening of the Panama Canal.

"These ships will gather off Hampton Roads, and after a review by the President of the United States, will proceed South and sail through the great ditch to the waters of the Pacific. Then up the coast they will go to the Golden Gate, where they will arrive by the time the exposition opens, in February, 1915.

"One of the features of the exposition will be a reproduction of the canal, 500 feet long, with locks and dams and other things which have become familiar to all in this country, even though they never saw the canal themselves. Moving through the miniature canal will be small vessels on which, if one has the inclination, one may ride.

"From the bay the exposition will look almost like a single immense building stretching along the waterfront, but on nearer view it will be seen that the great central buildings are divided by courts filled with semi-tropical plants among which fountains rise, long lagoons and esplanades with statuary set about them, and overhead slender minarets and graceful domes and flags whipping in the breeze.

"Of all this now only the Palace of Agriculture, the largest building of all, is completed. This structure covers more than nine acres, and is so lofty that an aeroplane has been flown inside. Within a month three more of the eleven main buildings will be completed, and Charles C. Moore, president of the exposition, predicts that on July 1, eight months before the opening, all of the 200 buildings will be ready to receive exhibits.

"The amusement part of the exhibition will outdo all previous efforts in that direction, Mr. Moore predicts. Sixty-five acres have been devoted to this part of the enterprise, and nothing shown at any other exhibition will be permitted space. Besides the replica of the canal referred to, there will be submarine gardens and railways, carrying passengers down into green depths, a replica of the Grand Canyon of Arizona, an ice palace for skating and a twelve acre city, called "Toyland Grown Up," where Fred Thompson, who jumped into fame at the Chicago exhibition as an entertainer, will turn $1,000,000 into fun. Some $11,000,000 will be spent on the entire amusement section.

"The climate of California will make possible a floral and horticultural display which promises to go a long way toward making the exposition a thing of beauty. Rare plants will bloom in the many courts all through the ten months of the celebration, something that has not been possible at any past exposition. Rose growers of Ireland, Germany and France will show their blossoms, and the Government of Holland will make a large display of flowers and bulbs. Some have already been shipped. The rare plants of the tropical Orient and a wonderful Hawaiian water garden will add to the beauty of this portion of the exhibits.

"There will be athletic games, military tournaments and other contests in the great concrete stadium. Two months after the battleship parade will come an aquatic sports festival. There will be motorboat races, regattas and shell races. Submarines will poke their prows into the waters of the bay, and many of the battleships will remain to add to the spectacle.

"As is natural in this gate through which the trade of the Orient flows to America, one of the most interesting of the foreign concessions will be built by the Chinese merchants of San Francisco. They will spend $1,000,000 on a Chinese exhibit, which will be surrounded by a model of the Great Wall of China. Junks, temples, sampans and pagodas will be inside the wall, and if a visitor wishes he may take a ride in a rickshaw around the top of the wall.

"A marble art gallery which will house noted paintings will be built. San Francisco will spend $100,000,000 in public improvements within the city itself, and the exposition will arouse a building interest which will leave permanent monuments. Near the junction of Market and Van Ness Streets will be established a civic centre with a great auditorium to accommodate conventions during the exposition. A new City Hall to replace the one destroyed in the fire will be the nucleus of this civic centre.

"The international conventions that will meet in the great hall will number 212. There will be the International Congress on Education and the National Education Association, with over 40,000 members; the International Engineering Congress, of which Col. Goethals, builder of the canal, is president, with 13,000 delegates; the International Efficiency Congress, the International Agricultural Convention, the International Congress on Marketing and Farm Credits, the International Genetic Congress, the World's Congress of Nurses, the American Breeders Association, labor conventions and many more."

TOM GILLEN,

Who, after finishing the Wilmer & Vincent circuit (playing some of the houses twice), is now playing the Moss & Brill houses in Greater New York, with greater success than ever. According to reports, Mr. Gillen has better material than ever, both stories and songs.

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THE COLUMBIA CONCERT.

Full houses were in evidence at both shows Sunday, 22.

The Holman Brothers, in a triple bar act, had all the best routine down pat, and the comedy, including the slipping from coat and trousers, the slips and flops all went over nicely, both brothers being fine performers, and constitute a good opening act on any bill.

Finn and Finn, man in black face, lady in brown face, had a nice routine of songs and dances. Mr. Finn sang "Next Week Some Time, Not Now," and the lively dancing finish was a suitable finish.

The Langdons, with their boulevard set, showed their automobile act, with many new tricks that created laughs. The trick auto made good as usual, and didn't miss fire once. With the concluding medley they also did well.

The Bowman Brothers returned as the Blue Grass Boys. The big, gaunt, black face Bowman, with the fog siren voice, was funny as ever, and the brother opened in white and gave several recitations, but clouded up on the stage to sing "I'm On My Way to Mandalay," in which he was joined by the coal black lady in yellow. The concluding speech about the American eagle was some stump.

Jane Connelly, in a Billie Burke Amazon costume, tried to be an Amazon for an opening, but the good-natured kidding of her lover and his father caused her to change to a real lovable girl, and as usual, she was courted by the father for the son. A misunderstanding occurred but finally the matter is adjusted, and the young couple receive the father's blessing. Miss Connelly and the two actors did well with the skit.

Porter and Sullivan had a singing, talking act, starting with a fisherman being rushed by the girl escaping from a mad bull. They met in a hurry, and the conversation and singing drifts along until the girl receives a message to hurry home to baby. The business fisherman leaves dejectedly. Both return in change of dress, he to find out that Baby was a dog. All happy. The singing does not enter very boldly into the thing, but the action was pleasing, also their single and double dancing.

Smith (formerly of Merry Whirl) and Madison (late Bailey and Madison) showed an act starting with a motorboat, which, however, had the edge taken off by the auto act ahead of it. They then came onto another scene in a fake cab, and started to do all sorts of stunts by themselves, and with dummy dancing and singing partners, also with real girls. A young girl sang "I Have You." A funny dance and some novel entrances and exits kept them in demand.

Maurice Abrahams at the piano and White on the singing line is a good combination. They offered "This is the Life," "Washington, D. C.," "The Twentieth Century Rag" and "Push it Along," also a rag solo by Mr. Abrahams.

The Carl Eugene Family of ten acrobats, in blue, fired off their magazine of hot shot in the acrobatic line. The record doubles of the little top mounter were well done, and there was incessant action in the line of difficult leaps and somersaults three and four high. Their tumbling was also equal to any Arab feats. A double somersault to head without using hands, was a hummer. A picture finished the show. *Hill.*

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WM. HAMMERSTEIN has secured the American rights to "Should a Woman Tell," and will present it at the Victoria, March 16, with Oliver Doud Byron in the leading role.

"WHAT WOULD YOU DO?" by Aug. MacHugh, will be presented March 2, at the Hudson Theatre, New York.

MARGUERITE FIELDS.

Marguerite Fields is to be starred this Summer and next season at the head of an exceptionally strong week-stand company by Manager Harry A. March, formerly of Canton, O., and now of New York City. He will probably open Miss Fields' company in a Summer park. Several of them have been offered, but none have been decided upon.

Miss Fields has been leading woman for Corse Payton, in Brooklyn and in Newark, and for the past few seasons has been featured leading woman with Kirk Brown, playing the best of the week-stand time. She is recognized as an exceptionally beautiful and shapely woman, and her wardrobe has always been a feature. It is announced that this new venture of Mr. March's does not in any way interfere with the previous attractions with which he has been identified, his business partner, Henry Testa, approving of the new venture, while not interested financially in it.

WHITE RATS' SCAMPER.

Another informal cabaret and dance was announced at the White Rats' Clubhouse, Saturday evening, Feb. 21. The committee including: Joe Mack, Tom Smith, Tony Hunting, Wm. Matthews, Wilbur Held, Harry Weston, Bert Byron, Wynn Douglas, Jack McClellan, Arthur Williams, Roland Travers, Charlie Barrett, John Zimmer, Jack Bancroft, Will De Veaux, Howard Prevost, Tubby Garron, Frank Hollis, John O'Boyle, Ira Kessner and Joe. W. Standish, had things going nicely all night.

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"TOO MANY COOKS."

"Don't ask for advice" is the moral pointed out by the new play announced at the Thirty-ninth Street, New York, Feb. 24. Frank Craven heads the company, which includes: Ines Plummer, Mattie Keane, Jennie Weathersby, Eva Convent, John Cromwell, Edward McWade, Jonathan Kieff and George Williams.

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MAUDE SUMMERVILLE (Mrs. Edward J. Ring) is wanted in London, Eng., in connection with the settlement of an estate. She must appear by March 27. Webster & Webster, solicitors, 68 Lincoln Inn Fields, London, are responsible for this notification.

NEW YORK CLIPPER

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VOLUME LXII—No. 3.
Price, 10 Cents.

BREEZY BITS.

BY SID.

RUBY BAILEY NEW TO BURLESQUE.

Roby Bailey, prima donna of the Broadway Girls, has been complimented for her wardrobe. Most of her gowns were made by Worth. Miss Bailey is new to burlesque, having been with the Broadway Girls only four weeks. She was formerly under Jesse Lasky's management.

BOOKED SOLID.

The Syracuse Trio, who were booked at the Fulton Theatre, Brooklyn, when the house first opened, are still playing there. They are Arthur Leighton, Francis Boggia and Andrew J. Dwyer, not a cabaret dancing or acrobatic act but just a talking act, working in front. "Seals in ten minutes," Leighton, "six and three quarters" Boggia, and "get them while they are coming" Dwyer, are doing a good act, and have no open time.

HOW ABOUT THAT COUNTRY STORE?

Don't you managers think it about time to stop all this country store business? Why don't you get together and drop it? It isn't show business. Give your patrons a good vaudeville bill and pictures and they will come just the same. One won't stop it unless the rest do, so get together.

BIG BILL AT KISMET TEMPLE.

A crackerjack bill was offered at the Kismet Temple, Brooklyn, by the Arab Patrol of Kismet Temple, A. A. O. N. M. S., night of Feb. 11. The bill was arranged by Eddie Gordner, of the Fulton Theatre, Brooklyn, which included: The Melodious Monarchs, the Kemps, Fillelaton, Scotch comedian; De Alma, Perry and Roy, Hallen and Fuller, Elinore Fisher, and Harry Jolson. Great credit was given Eddie for the way he handled the affair and supplying such a fine bill.

REILLY'S STOCK.

Eddie Rielly, a well known newspaperman of Brooklyn, has installed a stock company in the Payton Theatre, Brooklyn, known as the Lee Avenue Stock Company. The company opened Feb. 9, with "In the Bishop's Carriage." Big business is the report.

BROOKLYN T. M. A. BENEFIT.

The Brooklyn Lodge, T. M. A., No. 30, gave a benefit at the Majestic Theatre, Brooklyn, N. Y., Feb. 16. The house was crowded despite the fact of the heavy snowfall, and the lodge treasury was much improved financially, as we understand the house was sold out. Margaret Clark, in "Prunella," was the attraction.

The success of the venture was up to the untiring efforts of the entertainment committee, consisting of H. Webster, Cal Cline, Frank Lafrange, Wm. Suggart, Leo Burns, Chas. McFadden, Wm. Stratton and Al. Grundman.

KLEIN BROS. CLEANING UP.

The Klein Bros. are going as big as ever in their well known German act, on the Loew Circuit. Last week at the Bijou, Brooklyn, owing to the big storm, their trunks did not arrive in time for the matinee. They borrowed a hat and soldier coat from a nearby costumer, jumped in and did their act, and were the real hit of the bill.

♣

Jap Smith has resigned as manager of the Bedford, Brooklyn.

Margaret Taylor, a rather pretty, shapely young lady, is the soloist with Victor and his musical melange, playing the United time.

Weston and Clare, two clever boys, doing a classy singing and dancing act, open on the Orpheum time at Memphis, Tenn., March 2.

Dan Sullivan, who is with Eddie Heron and company, playing at the Fulton, Brooklyn, Feb. 17, was stricken with an attack of acute indigestion while working in his act. He was taken to St. John's Hospital. Mr. Sullivan recovered enough to return to the act the next day.

Willie Zimmerman will shortly put on his new act, "Musicians' Paradise," a great production in five scenes and about twenty people. The act will run about thirty minutes.

Belle Dixon is now under the management of Jack Warshauer. Belle is at present touring the Loew circuit.

Passing Eddie Manly's place in Willoughby Street, Brooklyn, the other afternoon, I saw a new sign hanging outside, reading "Bar Open" Going inside I saw Eddie busy behind the bar, serving a bunch of performers who had stopped in to see the "Silver King" after a long trip on the road. Eddie is sure popular with the show people.

Harry Cutter, one of the most entertaining "singles" in vaudeville, just closed the Loew time, and opens at Joliet, Ill., on the W. V. time, about March 1.

I caught Victor and his Musical Melange over at the Gayety, Brooklyn, last week, and it is some act. Victor carries sixteen men in his band, who play string and brass pieces with class. Victor has his musicians under great control. He also has a very pretty young lady with his company who sings. She has a fine voice, which blends well with the music. Victor and his Musical Melange were booked for a week at the Gayety. It is a return engagement. They played there the first week in January. The act went over big.

Long, Chapion and Green opened on the Jake Wells time in Richmond, Va., last week, and won praise from the critics and public. Some girl act.

Whity McCarthy and Joe Stewart, propertyman and his assistant at the Gayety, Brooklyn, were added starters in the court room scene of Murphy, Needan and Hallerman's act, last week, and were the big hits of the act.

Geo. Fostner, advertising agent of the Fulton, Theatre, Brooklyn, was operated on for appendicitis Feb. 4. He is recuperating nicely.

The Judrane, of Brooklyn, will hold a novelty bazaar at the Imperial, Fulton Street and Red Hook Lane, three days, commencing March 31 Belle Dixon, who is making a big success doing the single act on the Loew time, will have charge of the music booth, which will be known as the "B. V. D."

Nichol Bros., a comedy skating act, playing the U. B. O. time, have received contracts for ten weeks to play fairs, commencing in August.

The Hanson Twins, two of the best known cabaret performers in New York, will go back to vaudeville on the Loew Circuit, and will open shortly in New York. The girls have an entirely new act, with a remarkable wardrobe, and will introduce their mandolin specialties and new dances. They have received several offers to go abroad.

Stopped in at the Bedford, Brooklyn, last week during that big snowstorm to get warm, and was fortunate enough to catch one of the best monologists in vaudeville, William Sisto. This man is a real entertainer. He gives a political speech in broken Italian on the topics of the day. He also talks about the baseball situation, and naturally gets all mixed up and has his audience in laughter all the time. He sings a song well and closes with a harmonica specialty. He was the big hit of the bill.

Frank J. Gillen, of the Fulton Theatre, Brooklyn, with his "side kick," Jamie Kelly, have put over a great success, "If They'd Only Move Old Ireland Over Here."

Meyer Harris will close shortly with "The End of the World" Co., and will be featured with "East Side Life," a sketch, to play the Fox circuit.

A big theatre party will be given Mae Holden at the Casino Theatre, Brooklyn, night of March 10. After the show a dance and dinner will be held in her honor, at Saengerbund Hall.

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A GERMAN CLASH.

Cincinnati is in the midst of a little German Theatre warfare. Manager John H. Havlin, according to official announcement made by his Cincinnati director, T. Aylward, is to open the Grand Opera House next season, on Sunday instead of Monday nights. That will leave the German Theatre Co. homeless. A march has been stolen on Ernst Otto Schmid, director of the old company. He was eyeing Emery Auditorium as a place of refuge when a brand new organization slipped in and took out a lease. The latest German Theatre Co. has been organized by the former secretary of Director Schmid, Amandus Horn, and he holds a like position as secretary of the new company. Other officers are: President, Dr. K. L. Stoll; vice president, Lewis W. Ponach, and treasurer, Otto Kais. These four with Gustov Muehler, are the incorporators. Director Schmid meets the new conditions by presenting a splendid list of guarantors for 1914-15, showing the best German blood in the old city. He says the Grand may be available after all, and if not, Heuck's Opera House might be secured for the season.

NICKEL THEATRE DESTROYED BY FIRE.

The destruction of the Nickel Theatre, in Haverhill, Mass., one of that city's landmarks, the old Music Hall, which was for many years the variety theatre of the city. On its stage appeared many of the celebrities of the country, and within its walls there have been many matches of more than local interest. It was the arena for sports, and up to the time it was transformed into a moving picture theatre it was a music hall of the old time class, with a country wide reputation.

The last use of the building was as the Nickel Theatre, a moving picture house which was operated by the Nickel Theatre Company of New York, affiliated with the Keith concern. It had been a theatre for the past six years, a landmark on the site of one of the historic spots of Haverhill.

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THE CARMAINE CO.

Papers have been issued at Albany, incorporating Carmaine Company, a play producing concern. It will begin operations by putting in rehearsal a drama by William Hurlburt, entitled "The Man Who Would Live," which will be first acted in Atlantic City, during next month. "The Big Tremaine," by Mr. Hurlburt and Marie Van Vorst, will be the second production.

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SUNDAY VAUDEVILLE FOR LEXINGTON.

The Ben Ali, new theatre, in Lexington, Ky., ran its first Sunday show Feb. 15, and in opposition to the press and clergy, the house was packed. The theatre is booked by Keith.

A NEW DITRICHSTEIN PLAY.

That the combination between Belasco and Leo Ditrichstein, which has brought about series of big theatrical successes, still exists, is proved. Mr. Ditrichstein, before sailing for Germany, announced that he was going abroad to complete a new play for Mr. Belasco which will be produced at the beginning of next season. He will also appear in the leading character and will be featured as one of the leading Belasco stars.

The play is based on a German comedy. Mr. Ditrichstein, who was accompanied by his wife on the *Adriatic*, will do his writing at one of the German baths, and will not return to America until late in the coming Summer.

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"BROKEN HEARTS" BY STUDENTS.

Thursday afternoon, Feb 26, the American Academy of Dramatic Arts will revive the three act romantic drama, "Broken Hearts," by W. S. Gilbert. "Broken Hearts" was produced at the Madison Square Theatre almost thirty years ago with a notable cast.

A one act comedy, "The Constant Husband," by Cicely Hamilton, will also be given. The performance will take place in the Empire Theatre, New York.

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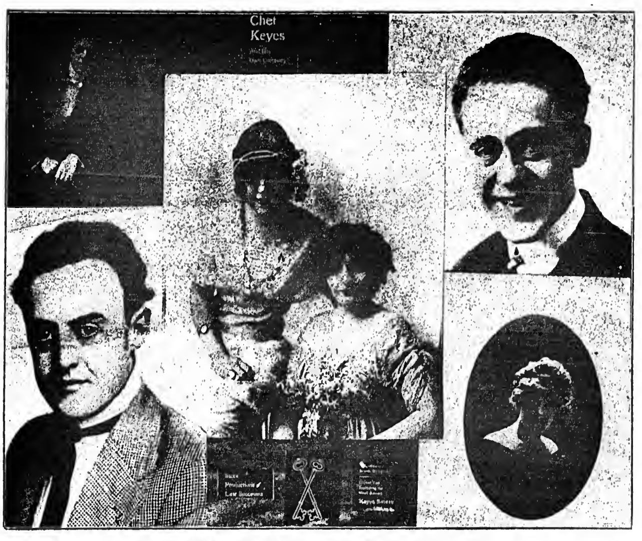
REHAUSER REPEATS TRIP.

John W. Rehauser will sail for Australia March 10, with George Willoughby and company for Australia, opening at the New Adelphia Theatre, Sydney, April 11, in "The Tenderfoot," followed by "Mayor of Tokio," "Mary's Lamb" and other standard plays. Mrs. Rehauser will be in the party.



KEYES SISTERS' STOCK CO.

M. H. BYRON.

M. H. Byron is one of the youngest character leading men now appearing in stock. His work has been praised by press and public, and he is one of the most popular members of the Keyes Stock Company, with whom he has appeared for seven seasons, adding materially to their well known success. His rendition of Dr. Jekyll and Mr. Hyde has gained for him considerable mention.

ROY M. FOLEY.

Roy M. Foley, for the past six seasons musical director of the Keyes Stock Company, holds the world's endurance record for long distance piano playing, a record of fifty-one hours and forty minutes. He is well known as the "Wizard of Ragtime," and has written the music to several song hits.

KEYES SISTERS.

The Keyes Sisters, who are well known in stock circles, have a host of friends in all parts of the country, having appeared at the head of the company which bears their name for the past nine seasons. They are young, beautiful, talented and charming young ladies, and possess a wonderful magnetic charm, to which can be attributed much of their success. They have appeared in over three hundred roles, and are at ease in problem plays as well as dramas.

CHESTER A. KEYES.

Chester A. Keyes, or "Chet" as he is known to his friends, is the youngest owner-manager on the road to-day. His company, the well known Keyes Stock, lays claim to more house records, in a greater amount of territory, than any other similar organization. Mr. Keyes is styled "Happy-go-lucky" comedian, and has equipped his company with the finest scenery, props, and effects of any traveling stock organization. At present the company is playing on their thirtieth week of stock at Wichita, Kan. They have appeared in Cleveland, Philadelphia, Youngstown, St. Louis, Cumberland, Md., Washington, D. C., and have always played to enormous business.

Mr. Keyes has gained considerable notice as a parody writer, and has several song hits of his own composition on the market.

MRS. BURTON KEYES.

Mrs. Burton Keyes, the mother of the bunch of Keyes, is quite proud of her interesting family. With the Keyes Stock Company she assumes the character parts.

Members of Tango Theatrical Co.
Visit at Home of Heinz 57 Varieties, Pgh. Pa. Feb. 7, 1914

CHARLES E. TAYLOR and GLADYS SEARS, in first row.

MAYOR OPENS NEW THEATRE.

On Monday, Feb. 16, to the tune of the National Anthem, played by a first class orchestra of eight pieces, under the leadership of Leader Murray, Mayor J. H. Spence, of Brantford, Can., stepped upon the stage of the New Theatre, in that city, and in making his official bow before the footlights, said: "I am here in my official capacity as mayor of Brantford to declare the Brant Theatre open legally and officially, and wish it every success."

This handsome new theatre is built and decorated throughout on the most modern and up-to-date lines. The decorations and draperies are in blue and gold, and combined in a manner to satisfy the eye of the most fastidious. It has a seating capacity of 1,800, and has cost $125,000. Ernie Moule, formerly manager of the Apollo, has been appointed manager of the house. The house staff comprises: Phil Hamilton, Tom Robinson, G. McLennan, C. Smith, A. G. Smith, D. White, Harry Fuller, E. Brown, G. Cain and H. Jackson.

The opening bill included: Electrice and company, Andy Rankin, Hobbs and Haggarty, Dixon's Minstrels, Charlotte De Mere, Ed. Winn's "Sunny South" company, including Ed. Winn, Eddie Winn Jr., Will Dixon, Richard Meggs, Delbert Lee, Eva De Wolf, Maria Anderson, Mary Johnson, Frances Johnson, and Stata Anderson, and motion pictures.

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HARRY FRAGSON'S FATHER DEAD.

Victor Pott, who shot and killed his son, Harry Fragson, last December, after a dispute over a woman, died Feb. 17, in prison in Paris, France. Pott was eight-four years of age.

25 YEARS AGO.

Under this head we will publish each week important and interesting amusement events occurring in the corresponding week a quarter of a century ago.

Feb. 22, 1889.—"O, Schwiegermama!" F. Herman's German version of Bisson & Mar's "Les Surprises du Divorce," first acted in America, at Amberg's Theatre, New York City.

Feb. 25.—Major Burk was appearing at Scotia Music Hall, Glasgow, Scot.

Feb. 25.—Parepa Hall, New York, opened as the Yorkville Vaudeville Theatre.

Feb. 25.—"Sins of the City," by Merrill and Conquest, first acted in America at Forepaugh's Theatre, Philadelphia, Pa.

Feb. 25.—"The Two Bachelors," by A. L. Fanshawe, originally acted at Putnam, Conn.

Feb 28.—Maguire's New Opera House, Butte, Mont., dedicated.

DURING THE WEEK.

McMahon & Farini's Circus opened at San Francisco.

James H. Cummings died.

Denman Thompson was playing in New York.

Jennie Quigley was at Robinson's New Orleans Museum.

The Bostonians were in Cincinnati.

Al. Reeves was at the Buckingham, Louisville.

John T. Kelly was with Hallen and Hart.

W. W. Randall sailed for Jacksonville, Fla., to establish the Southern Theatrical Circuit.

H. C. Miner leased the Grand Opera House, Detroit.

Emily Soldene arrived from Europe.

Dixon and Lang joined "Terry the Swell" Co.

Geo. O. Starr, of the Barnum & Bailey Show, was at Algiers.

The St. Felix Sisters were at Budapest, Hungary.

Musical Dale and Harry Sefton were at Koster & Bial's New York.

Billy Emmet was at Pastor's New York, at the head of a double company.

Ed. S. Duffy was with the Tenth Regiment Band, at the Jacksonville Exposition.

Hon. W. F. Cody and Major Burke were in New York, on their way to Washington, D. C., for the inauguration parade.

Al. Hart was with the Clipper Quartet.

Sadie Martinot sailed for the Bahamas.

Favor and Sinclair were with "A Chip of the Old Block" Co.

Otto Maurer had his magic emporium on the Bowery, New York.

The ponies were racing at Guttenberg, N. J.

Flynn and Zittella signed with the Barnum & Bailey Show.

Leopold and Bunell, the leading musical team with the Cleveland-Haverly Minstrels, dissolved partnership at the Lee Avenue Academy, Brooklyn, N. Y.

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SPRECKELS TO SHOW ORPHEUM BILLS.

Harry O. Hayward, of Dodge & Hayward, lessees of the Spreckels Theatre, in San Diego, Cal., announced on his return from San Francisco last week that Orpheum shows will be presented at the Spreckels Theatre, in that city, on or before Sept. 1, next.

Mr. Hayward was in San Francisco for several days going over the arrangements with Morris Meyerfeld Jr., president of the Orpheum circuit.

An agreement has been signed whereby regular Orpheum acts, booked at all the Orpheum theatres, will be sent to San Diego. In 1910 the Orpheum sent acts to San Diego, playing them at the old Garrick, now the Empress, but half the show was made up of regular Orpheum attractions, however, and consisted principally of cabaret numbers and acts from lower grade circuits. The present arrangement is with the head of the circuit and every show will be guaranteed a regular Orpheum bill.

The Orpheum shows will get four acts from the Los Angeles bill, and three from San Francisco and Oakland. This same scheme is in vogue at Minneapolis, St. Paul, Winnipeg and Duluth. It was impossible to get the regular Los Angeles show because three to four acts are held over at that house each week. The shows will be presented in San Diego at regular Orpheum prices, 10, 25, 50 and 75 cents. There will be seven performances each week, the bill opening Monday and ending Thursday with three matinees each week, Tuesday, Wednesday and Thursday. Friday, Saturday and Sunday the regular run of road shows at the Spreckels. Any road attraction which conflicts with Orpheum dates will be played at the Isis Theatre, Dodge & Hayward now controlling that house. During other nights the Isis will probably be used for high class motion picture plays.

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NEW BIG SWIMMING ACT.

With much secrecy there is being built and rehearsed in Milwaukee, Wis., what is said to be one of the biggest swimming acts ever produced in vaudeville. Rehearsals are in progress and the tank is being built at the Columbia Theatre, is of steel and glass construction, is twenty feet long, twelve feet wide and seven feet deep. A big cyclorama and other special scenery have been painted for the act, and some new electrical effects are being worked up.

Lillian Bevin will head a company of eight girls who will appear, and it is said that the offering will be something of a departure in the way of swimming acts. Jack Yeo, of the Empress Theatre there, is interested in the venture, and the act will make its debut at the Empress, in that city, in the near future.

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SENRAB AND KILDOR CANCEL.

The Senrab and Kildor company have cancelled all dates and will lay off for a few weeks on account of the death of the little son of Joe and Vern Kildor, and grandson of Billy and Mae Senrab, who died at Wilton, Ia., Feb. 13, aged six months, eighteen days. The body was shipped to Edmore, Mich., for interment.

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"THE LAST RESORT."

"The Last Resort," a play by George Scarborough, author of "At Bay," is announced for production at the Longacre Theatre on Wednesday night, March 2.

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H. M. ADDISON INJURED.

H. M. Addison, formerly manager of the Orpheum Theatre, Reading, Pa., sustained injuries at York, Sunday, Feb. 15, when he was thrown from and under a sleigh in which he was riding.

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Richard Pryce's dramatization of Arnold Bennett's novel, "Helen with the High Hand," was originally produced Feb. 17, at the Vaudeville Theatre, London, Eng.

"Maria Rosa" will continue at the Longacre Theatre, New York, till Feb. 28. It will be followed, March 2, by "A Pair of Sixes."

Ethel Barrymore, who will continue in "Tante" till the end of this season, will be presented by Charles Frohman, in a new play next season.

Ibsen's "Ghosts" will be given at the Garrick, New York, afternoon of March 9, for the benefit of the Swedish Hospital.

NOTHING SUCCEEDS LIKE **SUCCESS** NOTHING SUCCEEDS LIKE

Words by
JOE McCARTHY

THE GREATEST SONGS THESE BOYS HAVE WRITTEN, AND THEY WROTE "YOU MADE ME LOVE YOU"

Music by
JAMES V. MONACO

I MISS YOU MOST OF ALL

The one natural ballad hit of the year. It stands head and shoulders over every other ballad. Joe McCarthy wrote "That's How I Need You"

I'M CRYING FOR YOU

Performers at last realize what a marvelous song this is. Watch it jump into tremendous popularity.

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OUT OF TOWN NEWS

PHILADELPHIA.

The new offerings the current week are: Gaby Deslys, in "The Little Parisienne," at the Lyric, and "Oh! Oh! Delphine," which replaces "The Marriage Market," at the Forrest.

METROPOLITAN OPERA HOUSE (Alfred Hoegerle, mgr.)—The opera schedule for the current week consists of: "Cristoforo Colombo" 23, "Manon" 25, "Cassandra" and "A Lover's Quarrell," at the matinee performance, and "La Boheme," at the night performance, 26. Houses of splendid size saw "Jongleur de Notre Dame" and "Zingari," 16; "Rigoletto" 18, "Monna Vanna" 19, "Don Giovanni," at the matinee, and "Tosca," at the night performance, 21.

LYRIC (Lawrence Blumberg, mgr.)—Gaby Deslys, in "The Little Parisienne," week of 23. "The Midnight Girl" had two weeks of excellent business ending 21.

ADELPHI (Lawrence Blumberg, mgr.)—The tenth and final week of Helen Ware, in "Within the Law," begins 23. Doris Keane, in "Romance," March 2.

FORREST (Nixon & Zimmerman, mgrs.)—"Oh! Oh! Delphine," for a return engagement, 23. Donald Brian, in "The Marriage Market," departed 21, after three weeks of fine business.

BROAD (Nixon & Zimmerman, mgrs.)—"The Poor Little Rich Girl" scored the same kind of a hit last week that it received on its initial production here last season. Viola Dana's characterization of Gwendolyn was splendid, and she received big applause. The second week begins 23.

GARRICK (Chas. C. Wanamaker, mgr.)—"Nearly Married" was well liked by good sized houses last week. Bruce McRae has plenty to do and does it most acceptably. Jane Grey, Ruth Shapley and Mabel Acker, are also prominent in the production. The second week starts 23.

LITTLE THEATRE (Beulah E. Jay, mgr.)—The stock continued in "Come and Take Me," last week, to good returns.

WALNUT (W. D. Wegefarth, mgr.)—"The White Slave" 23 and week. "Bought and Paid For" had two excellent weeks ending 21. "A Fool There Was" March 2.

ORPHEUM (C. K. Lord, mgr.)—"In Old Kentucky" 23-28. "The Little Lost Sister" rather dazed the Germantowners last week, who found the extreme melodramatic situations at least very exciting.

CHESTNUT STREET OPERA (Ralph Renaud, mgr.) The Orpheum Stock puts on "The Concert" 23 and week. The stock's ability was well displayed last week in the farce "Over Night." The houses were large and very enthusiastic. Helen Reimer was well cast, and she scored a signal triumph as the suffragette. Adelaide Keim and Barton Churchill had hosts of admirers.

GIRARD (James Wall, mgr.) The stock appears in "He Fell in Love with His Wife" 23-28. "The House of Lies" drew fine houses last week. Lois Howell added to her popularity by her skillful work in the leading role.

HART'S (John W. Hart, mgr.)—The Stanford Players, in "The New Magdalen," achieved success last week, to fine houses. Emily Smiley did fine work as Mercy Merrick.

B. F. KEITH'S (H. T. Jordan, mgr.)—Trixie Friganza is the big letter feature week of 23-28. Others are: Tim Kirby and the Lawrence Sisters, Big City Four, the Hassmans, Diamond and Brennan, Orford's elephants, C. H. O'Donnell and company, Tuscano Bros., Dunbar's Hussars, and moving pictures.

WM. PENN (Wm. W. Miller, mgr.)—Week of 23-28: Kitty Francis and company, Nichols Sisters, Henry Lewis, Lowell and Drew, Le Croix, and moving pictures.

BROADWAY (Joe. Cohen, mgr.)—Week of 23-28: Josie Flynn and company, Lockwood and Van, Mr. and Mrs. Stuart Darrow, Hamilton and Barnes, Neal and Woodrow, Lock and Waldron, and moving pictures.

FRANKFORD (J. D. Freihofer, mgr.)—Week of 23-28: Hal Norcross and company, Jennings, Jewel and Barlow, Princess Minnecoma and company, Kaiser's Bull Terriers, Old Town Quartette, Edwin George, and moving pictures.

NIXON (Fredk. Leopold, mgr.)—Week of 23-28: "Sorority Girls," Boganny Troupe, Girlie and Bort, Three Loreitas, Ouida, O'Neill and Walmsley, and moving pictures.

COLONIAL (Harry Brown, mgr.)—Week of 23-28: Frances Clare, Ernest Carr and company, Charles F. Semon, Marceau and company, Kelly, Jones and Mahoney, Merino Sisters and moving pictures.

ALLEGHENY (C. F. Eggleston, mgr.)—Week of 23-28: Margaret Sawtelle, Duffy and company, Hufford and Chain, Wm. S. Gill and company, Pierce and Maisee, A. J. Farrell, Malvern Troupe and moving pictures.

KEYSTONE (M. W. Taylor, mgr.)—Week of 23-28: "California," McCarthy and Wolcott, Dick De Loris, Nevin and Brown, Chas. D. Weber, Manley and Lewis, and moving pictures.

FAIRMOUNT (Sam Dawson, mgr.)—Week of 23-28: Jessie Sutherland, Wm. Schilling and company, Clipper Three, Burmison and Taylor, Blocksom and Burns, and moving pictures.

GRAND (T. M. Dougherty, mgr.)—Week of 23-28: "Cheyenne Days," Grant Gardner, Edwina Barry and company, the Longworths, Kolb and Harland, Black and Blue, and moving pictures.

EMPIRE (W. C. Cameron, mgr.)—The Ginger Girls will be on the job 23 and week. Their predecessor was the Robie Beauty Show, which furnished a crackerjack entertainment, to overflowing houses. Johnny Walker was much in evidence, while Millie Marsereau, Libby Blondelle and Doris Thayer did very clever turns. Miner's Big Frolic next.

CASINO (Elias & Koenig, mgrs.)—The Gay New Yorkers 23-28. Harry Hastings' Show was bright and snappy, to big houses, last week. Harry L. Mason and Tom Coyne handled the comedy in big league style and scored big. Violetta Pearl was also a star feature. Belles of Beauty Row March 2.

PEOPLE'S (Chas. F. Edwards, mgr.)—Eva Mull and her beauty show 23-28. The Rector Girls had all of the requirements of a popular attraction, and the up-towners turned out in large numbers last week. The Parisian Beauties March 2.

TROCADERO (R. C. Morrow, mgr.)—The French Models week of 23. The Parisian Beauties held forth last week to filled houses. Jack Miller and Joe Mack were entirely capable in putting over the laughs. Lillian Smalley was also pleasing, while the Four McNallys, and Kenney and Melrose were well liked numbers in the olio.

GAYETY (John P. Eckhardt, mgr.)—The house burlesque continues to have a steady run of patronage. Lillian Perry, Sam Micals, Tim Healy, and Jack Perry, are a quartette of performers who are becoming very popular.

DUMONT'S (Frank Dumont, mgr.) — "The Radium Doctor" and "The Hosiery Strikers' Ball" were the chief fun providers last week. They enlisted the services of Eddie Cassady, Bennie Franklin, Charles Boyden and John Lemuels. The first part had its customary weekly change.

BIJOU, GIRARD, FOREPAUGH'S, ALHAMBRA, VICTORIA, PALACE, PLAZA and LIBERTY give vaudeville and moving pictures.

NOTES.

THERE was only one expression last week concerning the Anniversary Number of THE CLIPPER, and that was that it was the best theatrical publication seen for many a time. There was a big demand for the number at the newsstands, and they went like hot cakes.

KLEINE'S big film production of "Between Savage and Tiger" will be put on at the Liberty Theatre, starting Feb. 23.

THERE is much speculation going on as to the location of the new Columbia wheel burlesque house, which is promised for next year. A location near Broad and Arch Street is said to be the most favored one.

ELIZABETH VAN ENDERT was the soloist with the Boston Symphony Orchestra at the Academy of Music 16.

THE annual ball of the Moving Picture Exhibitors' League took place in Horticultural Hall, Feb. 21, and was attended by nearly everybody prominent in filmdom.

THE LIBERTY THEATRE abandons film productions next week, and the experiment will be tried beginning March 9, of a stock company, at popular prices. Emily Smiley will be the leading lady, and the opening show will be "The Girl of the Golden West." Maurice Stanford will be the stage manager of the company.

Carbondale, Pa.—Majestic (L. A. Farrell, mgr.) Prof. Schaeffer's Orchestra and the General Film Company's daily products. George Kleine's "Quo Vadis?" was shown Feb. 18, 19. The admission was twenty-five cents.

GEM (Alfonso Sirrianni, mgr.)—Mechanical orchestra of thirteen pieces and daily change of pictures.

SAVOY (H. A. Cary, mgr.)—Good music and daily change of pictures.

IDEAL (L. A. Farrell, mgr.)—Lynott's Orchestra and strong, new pictures daily. Special added attraction each Wednesday evening.

VICTORIA (Louis Matuis, mgr.)—Music, pictures and occasional vaudeville.

Chambersburg, Pa.—New (William P. Britsch, mgr.) bill for week of Feb. 16 included: Jolly Phil Maher and company, Guy Bros.' Minstrels 20.

ROSEDALE (F. A. Shinabrook, mgr.)—"Bought and Paid For" did well 18.

NOTE.—The Maher Co. more than made good here.

Altoona, Pa.—Mishler (I. C. Mishler, mgr.) "Little Lost Sister" Feb. 23, Welsh Players 24, 25, "The Texas Ranger" 28.

ORPHEUM (A. E. Deman, mgr.)—Bill 23-25: Frank Mayne and company, Reed Bros., Burke and Burke, Cross and Mooney. For 26-28: Wilson Bros., Kuma Japs, James B. McCann and company, and Adelphia Trio.

Los Angeles, Cal. — Hamburger's Majestic (Oliver Morosco, mgr.) Harry Lauder Feb. 23-28.

MOROSCO (Oliver Morosco, mgr.)—"How D'ye Do?" 15 and week.

MOROSCO'S BURBANK (Oliver Morosco, mgr.)—Kitty Gordon in "Pretty Mrs. Smith."

AUDITORIUM (L. E. Behymer, mgr.)—John McCormack 24. Chicago Grand Opera Co. March 10-14.

ORPHEUM (Clarence Drown, mgr.)—Bill Feb. 23 and week: Lawrence and Cameron, Paul Conchas, Claude and Fannie Usher, Frank Keenan and company, Maurice and Walton, Edna Showalter, Smith Cook and Brandon, and others.

EMPRESS (Dean Worley, mgr.)—Bill 15 and week included: "Big Jim," Maurice Freeman, Charles C. Drew and company, Williams and Warner, and Frostick, Hume and Thomas.

HIPPODROME (Lester Fountain, mgr.)—Bill 16 and week included: Charlie Reilly and Company, Snyder and Hallo, Julia Gonzales, Phil Lewis, Blyden and O'Rourke, La France and Conklin, and Light Opera Four.

PANTAGES' (Carl Walker, mgr.)—Bill 23 and week includes: Zena, Keefe and Ten, Schrode and Mulvey, Manne and Belle, Clark and Lewis, and Hughes Musical Trio.

REPUBLIC (Bob Cunningham, mgr.)—Bill 16 and week included: "A Romance of the Barbary Coast," Kaichi Japanese Troupe, Edith May, Fred Swift, Dale and Entrup, and Beeson and Harris.

CLUNE'S BROADWAY, MILLER'S, MOZART and TALLY'S BROADWAY, moving pictures only.

Milwaukee, Wis. — Davidson (Sherman Brown, mgr.) "Peg o' My Heart" Feb. 22-28. "Stop Thief" next.

MAJESTIC (J. A. Higler, mgr.)—Bill for week of 23: Cressy and Dayne, Fox and Dolly, Will J. Ward and "Matinee Girls," Wood and Wyde, Madden and Fitzpatrick, Marshall Montgomery, and La Toy Bros.

PABST (Ludwig Kreiss, mgr.)—The German Stock Co. presented "Die Brueder Von St. Bernard" 22.

SHUBERT (C. A. Newton, mgr.)—The Shubert Stock Co. present "The Boss" week of 23.

GAYETY (J. W. Whitehead, mgr.)—Billy Watson's Big Show 22-28. Cracker Jacks next.

CRYSTAL (Wm. Gray, mgr.)—Bill week of 23: McIntosh's Musical Maids, Maide De Long, Dorothy Rogers and company, Jackson and Barbour, and Palfrey, Barton and Brown.

EMPRESS (Wm. Raynor, mgr.)—Bill week of 22: Ryan Bros., Williams and Segal, "Spiegel's Daughter's Beaux," and the Six Parisian Harmony Girls.

ORPHEUM (Walter Hildebrandt, mgr.)—Bill week of 22: Heger and Goodwin, W. J. Dyer and company, Wagner and Rhoades, Hanley Bros., and Mad Miller.

Wilmington, Del.—The Victoria motion picture house opened Feb. 17, operated by the Wilmington and Brandywine Amusement Co. It will seat about one thousand, is modern in every detail, beautiful in construction, and adds to this city's complement of up-to-date houses. The management will feature the Kinemacolor films.

GARRICK.—Bill 23-28: "Ma Cherrie," Capital City Four, Harry Sauber, Bradna and Derrick, F. J. Ardath and company, Simon De Beryl and company, Edith and Eddie Adair, Love and Wilbur, and pictures.

PLAYHOUSE.—The Philadelphia Orchestra 23, May Robson, in "The Clever Woman" 24, 25; Mary Garden in song, 26.

Evansville, Ind.—Wells' Bijou (Chas. Sweeton, mgr.) "The Shepherd of the Hills" Feb. 28. "The Girl of My Dreams" March 1, "The Cow Boy Girl" 2, Vogel's Minstrels 7, "The Prince of To-night" 8.

NEW GRAND (Wm. McGowan, mgr.)—Bill 23-25: Musical Geralds, Morton and Earle, Una Clayton and company, Matthews, Shayne and company, and Armento Bros. For 26-March 1, "Three Twins."

MAJESTIC (Chas. Sweeton, mgr.)—The Passing Parade Feb. 22. Dave Marion's Show March 1.

ORPHEUM and NORTHSIDE (Chas. Sweeton, mgr.)—Amateur vaudeville and motion pictures.

SAVOY, COLONIAL, RIVERSIDE, NOVELTY, PRINCESS, VIRGINIA, ALHAMBRA, GOVERNOR, COLUMBIA, FULTON, VALAUS, STADIUM, FRANKLIN and COLONIAL, motion pictures only

NOTE.—J. R. Brannen, of the Savoy and Colonial motion picture theatres, will also operate a new theatre in the Boehnle Building, which is nearing completion.

Michigan City, Ind. — Orpheum (Otto Dunker, mgr.) "The Girl of the West" Feb. 19, "A Hot Old Time" 22, "Baby Mine" 24, the Four Marx Bros., in "Mr. Greene's Reception," March 1.

NOTES.—The Lyric Theatre has been sold to Louis Ganshow, and will continue the usual policy of motion pictures, using Association films...... Starland Theatre has changed to Association pictures, and has booked big acts through Frank Q. Doyle agency of Jones, Linick & Schaefer, Chicago. This theatre has enjoyed big business, catering to select patronage only. The Heidelberg Four were a big drawing card week of 16.

Memphis, Tenn.—Lyceum (Frank Gray, mgr.) "Peg o' My Heart" Feb. 19-22, had fine attendance. San Carlo Grand Opera Co. 23-26. Stratford-on-Avon Players 27, 28; Mme. Pavlowa March 4, O'Brien's Minstrels 5.

LYRIC (Benj. M. Stainback, mgr.)—"Little Lord Fauntleroy," presented by the Emma Bunting Company, packed the house at every performance week of 15. "At Piney Ridge" is the offering by the company week 22.

ORPHEUM (Max Fabish, mgr.)—Bill week of 23: "Sergeant Bagby," Four Athletas, Mack and Orth, Lynch and Zeller, Kelly Duo, Genaro and Bailey, Mr. and Mrs. Vernon Castle, in motion pictures.

MAJESTICS (2), EMPIRES (2), PRINCESS, ALAMO, QUEEN, COLONIAL, PALACE PLAZA, CARROLLTON, AMERICAN, ECHO, EDEN, SUBURBAN, PASTIMES (2), DAISYS (2), METROPOLITAN, COLUMBIA, FAMOUS, GEM, ROYAL, SAVOY, PEKIN and JOY, motion pictures only.

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CARTER, THE MAGICIAN, INTERVIEWED.

CHICAGO, Feb. 9.

Carter, the magician, was a welcome caller at the Western Bureau of THE NEW YORK CLIPPER last week, and told the following anecdote concerning his travels in Belgium.

"I purchased my beautiful lion from the Portugese court after King Manuel was deposed. He was a favorite pet of the sovereign. Tame as a dog, too, and really only a baby, for he is barely three years of age. In bringing him from Ostend on the steamer to Dover everything else was loaded, the cage containing Baby was brought up to the vessel to be put aboard, but the superintendent balked at this. 'It's a wild animal—a lion,' he asserted, 'and wild animals are in our list of restricted articles.' 'Do you think it is a lion?' I asked. He thought a moment. 'Well, what is it?' he finally asked. 'That,' I returned impressively, 'is an American whangdoodle.' 'What,' he cried, 'and isn't he wild?' 'Oh, not exactly,' I said, 'this one is tamed.' 'But where do you find them?' inquired the superintendent, anxiously. I had a hard job keeping a sober face, but I informed him that they were most common in the Southern States, though occasionally they could be encountered on Broadway, New York. Well, he looked over his list of restricted articles for American whangdoodles, and not finding any such article mentioned, passed Baby through without further trouble.

INDIAN ROPE TRICK A MYTH.

"One thing," said Mr. Carter, "I could learn nothing from the East Indian magicians of their celebrated illusion that you hear so much about. They are very clever at many tricks, but we of the Occident can do them all, and improve on most. I offered as high as fifteen thousand rupees to any magician who would perform the celebrated rope trick for me—throwing a rope into the air and sending a boy climbing it, you know—but no one came forward. It must be hypnotism, I suppose. I should like to see it if it really can be done."

But there was one little frill for the "Mango trick" that Mr. Carter saw in Delhi a new frill—and one he won't introduce to the Western world.

CAUGHT A FAKIR'S TRICK.

"The plain trick is very simple," he said. "You just plant a seed in the earth, water it, cover it with a cloth—and, removing the cloth, reveal a little mango tree or bush. But this fakir had a new wrinkle. You could see the tree grow—pushing up the cloth cone-wise as he played on a squealing pipe he took from the inevitable pouch at his side. I made him do it twice. Then I caught on."

"After planting the seed and then showing a tiny sprout—inserted cleverly as he withdrew the cloth the first time—he slipped under the cloth, as he replaced it, a dormant cobra, which he took from his pouch. The music of the pipe has a peculiar effect on the cobra. It makes him stand up on his tail and wave about. That gave the appearance of the tree growing. Of course, the rest was merely sleight of hand—whisking the cobra back into the bag, and the tree out and sticking it in the ground, all the while withdrawing the cloth. But a cobra as a 'prop'?"

Frankly Mr. Carter thinks not—thank you! He prefers lions.

ONE UNEXPLAINED MIRACLE.

"No," he replied in answer to a question, "there is nothing mysterious in my work; it is all sleight of hand illusion. I have exhibited in every country in the world except South Africa and South America. I went five thousand miles through India, making a special study of the Indian magic. I found only one thing for which I have been unable to account in a natural way. That was levitation.

"I saw one of the higher fakirs of India hypnotise a boy and place his head on the point of one sword and his heels on the point of another, the boy remaining rigid. The boy remained in that position ten minutes, unhurt.

"My Indian journey led be to Afghanistan, where I gave a special performance for the Ameer's family in Kabul. Before the ladies of the harem could attend I was compelled to build a purdah box with a net veil across the front, so the women could see and not be seen. To look upon the face of an Afghanistan woman is strictly tabooed, and when I tell you that to reach Kabul I was obliged to go through the famous Khyber pass, where the British government pays the bandits to refrain from killing travelers three days a week, Mondays, Wednesdays and Saturdays, you may know I was anxious to comply with the customs of the country. A man attempting to go through the Khyber any other day takes his life in his own hands.

PROPITIATING THE "DEVIL."

"In every country I have found kind and interested audiences; but my most amusing experience was in the Fiji Islands. The islanders came to witness my performance clad only in breech cloths. They have peculiar thick, upstanding, kinky hair of a reddish color.

"They left the theatre firmly convinced that I was the devil, and marched the streets, tearing their kinks and wailing."

"It is a wonder they did not kill you," I said.

"Not they; they desired to propitiate me, and to that end brought me presents of four-pronged wooden forks, the implements used by them in eating human flesh. I suppose they thought in my plutonic capacity I would have need of them."

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THE DARTMOUTH PLAYERS.

The Dartmouth Players (students of Dartmouth College) gave an excellent performance of "The Misleading Lady" at the Fulton Theatre on Monday afternoon, Feb. 16, to an appreciative audience, which would have been much larger were it not for the heavy snow. The actors have never seen the play as presented by the professional players. Especially good were the performances of George Henry Tilton Jr., as Jack Craigen, and Donald Richman, as Helen Steele.

The bill was repeated on Tuesday afternoon, Feb. 17.

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WEDEMEYER WITH FOX.

Frank Wedemeyer, formerly with the Myrtle Amusement Co., of Brooklyn, N. Y., and well known in the picture world, has accepted a position with Wm. Fox, Inc., in the capacity of superintendent of Fox's Theatre, in Waterbury, Conn.

Mr. Wedemeyer was for several years juvenile in the Corse Payton Stock Co., and was in advance of the Gilbert Stock Co. three seasons ago.

"THE LONE AGENT; OR THE MAN AHEAD."

BY J. W. WEST.

Who is the Man Ahead?
What is the Man Ahead?
When recognized as the Man Ahead.
The Man Ahead believes in his Proposition, heart and soul;
He dispels ill temper with cheerfulness,
Kills doubt with a strong conviction
And reduces actual friction with an agreeable personality.
He mixes brains with his efforts
To get business for his employer,
Using system and method in his work.
He finds time to do every needful thing.
But never letting time find him doing nothing
He makes every hour bring dividends for the manager,
With increased knowledge or healthful reaction,
He keeps his future mortgaged with debts;
He saves for his company as well as he earns.
He steers clear of opposition, as well as dissipation;
And regards the Company, his body, peace and mind.
That's why he is classified "The Man Ahead."

Mr. West is undergoing treatment at the Metropolitan Hotel, Pine Bluff, Ark. He was obliged to leave the Huntingtons' Minstrels at Alexandria, La., but will rejoin as soon as he recovers.

◆

AMICK'S NOTES.

All hail the big tidings! Amick's Pennant Winners certainly did celebrate on Jan. 22 at Macon, Ga., the reason being a baby boy born to Mrs. and Mr. Jack Amick, at Hackley's Hospital, Muskegon, Mich., Tuesday, 6 o'clock, Jan. 21. The news was conveyed to the company by a night telegram. The new arrival was immediately named Jack Amick Jr.

At this writing the Pennant Winners are playing Gulfport, and all were in the surf Sunday. Water fine and weather delightful.

Several big novelty features have signed up for the Summer and rest of the season, among them being Ethel Due, sensational diving Venus, and the McCarthys, in illusions.

Ethel Due is a professional swimmer with many records, holding medals for fifteen professional swimming matches, and her diving act is considered the best of them all. Both press and public concede her to be without a peer in this line. Her tank is ten feet long, seven feet wide and six feet deep, which affords ample room to accomplish any dive and at any height. She made a record coast swim Sunday in the Mississippi Sound, covering a distance of four miles in cold water that is infested with sharks. Moving pictures were made of the swim. Over ten thousand people were out to witness her swim.

J. A. McCarthy and his daughter, Rita, have become big favorites. This is their first time South.

Jack Amick was elected a member of the B. P. O. Elks, Lodge No 362, at Charlotte, N. C., and will take the initiation at Mobile during the engagement there.

Robert C. Jarvis is back with the Pennant Winners after a vacation of seven weeks, and he says he is glad to get back, and judging from the way he works at rehearsal this is more than true. This boy is some comiker.

The roster: Jack Amick, manager; L. C. Meier, musical director; Robert Jarvis, J. A. McCarthy, Billy Hughes, Jack Parson, Carl Adamson, Rita McCarthy, Pauline Landrum, Mrs. Jones, Sadie Mae, Lillian Cumming, Edna Rose, Ida Vell, Saville Brothers, Fanny Pollock, Ethel Due and Gladys Wondertin.

◆

HISTORY OF THE LONDON TIVOLI.

The Tivoli Music Hall, one of the famous music halls, will, as has already been announced in THE CLIPPER, be torn down.

The Tivoli, which was originally a restaurant, was converted into a music hall and opened in July, 1891 Albert Chevalier, one of those who took part on the first bill, is playing the last week the hall remains open, prior to rebuilding.

In the early days it was usual to have twenty-five or thirty turns in one evening. Such world famous performers as George Robey, Bransby Williams, Dan Leno, Marie Lloyd, Little Tich, Charles Godfrey, Herbert Campbell, Bessie Bonehill, Bessie Bellwood, Bessie Wentworth, George Beauchamp, Minnie Cunningham, Minnie Hylton, Tom Lemore and Chirgwin appeared at the Tivoli, which is one of the smallest halls in London and is especially adapted to single turn performances.

Harry Lauder laid the foundation of his fame at the Tivoli, as did also the late Harry Fragson, who appeared for a twenty weeks' season in each of the last four years. Ugo Biondi, the protean artist, played an eight months' engagement there, and Dan Leno had many an extended stay at the house.

◆

NEW THEATRE FOR ROCKFORD, ILL.

Carl Noren, the Seventh Street restaurant man, has just completed arrangements by which he will erect a modern theatre on Seventh Street, just North of the Svea Music Hall. The plans call for a one story building, 33x121 feet, the superstructure to be built so that another story may be added if necessary. The auditorium will seat 550 persons. The stage will be large enough to warrant the use of vaudeville. It is the intention of Mr. Noren to let the house run vaudeville and pictures daily. In the new theatre four exits will be provided, and a first class ventilating system will be installed. Work will be started on the new building as soon as frost is out of the ground. It will probably be completed by Sept. 1, in time for the opening of the Fall season. Seventh Street is a good location for a vaudeville and picture house, and it is believed it will be a success from the very start.

E. A. Peterson is working on the plans.

◆

FOLLY, OKLAHOMA CITY, RE-OPENS.

F. M. Tull, owner of the Folly Theatre, Oklahoma City, Okla., returned there from Chicago, Feb. 10, where he completed arrangements with the Inter-State Amusement Company to produce their Texas show in Oklahoma City.

The show will consist of seven vaudeville acts and one reel of pictures. This town has never been given a high class attraction of this kind, and it will be watched with keen interest, the success of this venture. The Folly, formerly operated by the Inter-State people, was recently closed by the city for repairs. It is now being re-modeled to meet all ordinances, and will open Feb. 22.

◆

MELBA DROPS $700.

It cost Mme. Melba $700 to cancel her recent engagement in Birmingham, Ala., recently. She was to appear there under the auspices of the Music Study Club, and at the last moment wired from New Orleans that she could not appear. Later she appeared in Chattanooga, and while in that city a representative of the Music Study Club attached the receipts, had a personal altercation with Mr. Lyons, Mme. Melba's manager, and finally compromised for $700, the amount of expense the club had incurred in advance.

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STORK VISITS SUN.

SPRINGFIELD, O., Feb. 18.—Stork delivered a baby boy to Mr. and Mrs. Gus Sun morning of Feb. 16. Mother and child doing nicely. (Signed) Gus Sun.

◆

WALKER WHITESIDE has scored a sensational success in "The Melting Pot," at the Queen's Theatre

HORSE RACING will begin at Belmont Park, New York, May 26.

AT THE Elks' banquet, tendered Grand Exalted Ruler Edward Leach, at the Waldorf-Astoria, Feb. 16, the popular leader was presented with a set of diamond studs and a star ruby and diamond ring, Arthur C. Moreland making the presentation speech. Over eight hundred Elks sang "Auld Lang Syne" at the right hour.

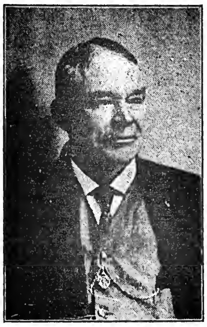
MRS. GEORGIANA GOLDEN, mother of Mabel Emerson, wife of William D. Emerson, died from cancer, Wednesday, Feb. 18, at her residence, 38 West Eighth Street, Oswego, N. Y.

NOTICE

HALF TONE PICTURES in the reading pages of THE CLIPPER will be inserted at these prices:

Front Page Cut..........$65.00
Double Column..........$10.00
Single Column..........$5.00

Circus News.



REGINALD C. HEBER.

HEBER BROS.' GREATER SHOWS.

The Flying La Vons, who have been with Heber Bros. for the past four seasons, have been engaged for the coming season, they will present many new stunts.

Robert B. Congdon has been engaged as special advance, also Phillip J. Strauss will have charge of Car No. 1.

Reginald Franklin will direct the sixteen piece band.

Jesse L. White will be in charge of the privileges and refreshment stands. Mr. White, formerly connected, for five consecutive seasons, with Hagenbeck-Wallace Shows, in privilege department, also Gentry Bros.; manager of privileges in the Standard, Cincinnati; the Gayety, Louisville, and Grand Theatre, Columbus, O. He is Wintering at Hotel Athens, Athens, O. He will have THE CLIPPER on sale at the outside stand.

The Winter quarters, on account of the rapid growth of the show, has become greatly overcrowded, and arrangements are being made to build another barn for the housing of the cage animals.

Earl Mead will have charge of the canvas, this will make his third season with Heber Bros.

Rollo H. Heber has gone East on business.

◆

DEMAREST'S PLANS.

Barney H. Demarest, the well-known showman, will again put in the Wild West Show at Hillside Park, Newark, N. J., as he did in 1906, 1907, 1909, 1910, 1911. He is also putting out a new airship outfit and hot-air balloon with parachute drops, and at the close of the season at the park will play some of the principal fairs He has six high jumping horses, three with each of his Wild West and circus traveling outfits. His Wild West show at the park will be re-named Ranch 69, Wild West and Circus.

◆

JAMES W. BEATTIE, after many years of retirement from the variety stage, owing to his continued activity in the circus field, has returned to vaudeville, and is now putting on his big illusion act. On Feb. 23, Mr. Beattie starts in on the association time, playing in and around Chicago until circus season opens, when he will again manage the privileges with the Rice Bros.' Circus.

HAYES AND HAYES, the mystic wonders, have closed contracts with the Buffalo Bill-Sells-Floto Circus to present their $500 challenge act, Actolosum1 for the season of 1914.

ROBT. EMERICK, having closed in Chicago with "The Price She Paid" Co., will return for his fourth season as lithographer with the Barnum & Bailey Shows.

SPEARMINT GUM
Sell five packs for a dime at fairs, etc. We sell it to you at one cent per pack.
HELMET CO., Broadway, Cincinnati, O.

Carnivals.

RUTHERFORD GREATER SHOWS.

BY BERNIE SMUKLER.

Several important deals have lately been made whereby the Rutherford Greater Shows will go out bigger and better than ever before. In fact, the show end of the company will be doubly as strong as last year. Contracts have already been signed with ten of the attractions. This year there will be fifteen pay attractions, a twenty man band, and three free acts. Mr. Polack has just purchased from Frank Hatch the large band organ that was used as a free attraction on the Hatch shows last year. This organ is mounted on a twenty foot wagon, and when ready for use stands sixteen feet high and twenty-eight feet long. The organ will be used as an uptown advertisement, giving concerts in conjunction with the band.

Work is progressing in Winter quarters. The particular job at present being the building of a sixty foot panel front. By the way, just to let our many friends know, the Winter quarters are at Federal and Erie Streets. Many interesting things are happening just at present in Pitts. The organization of several carnivals, in the Pitts. surroundings, have brought a number of well known carnival and circus men to town, and the Colonial Annex Hotel is the main meeting place. Recently seen in Pittsburg, M. B. Golden, of the Rutherford Shows; J. Frank Hatch, Jack Hampton, Irv. Polack, Morris Miller, Archie Parker, Jim Simpson, and about a hundred more.

The free acts this year are as follows: Freddie Cunningham, the boy wonder on the high wire, and Fred Farr's high diving dogs, the Maxtmos, Cunningham comes from the Pittsburgh district. He played the leading parks and fairs in this country and Canada for the past five years. This act is a new addition to the carnival world.

Recent purchases for the Rutherford Shows include: One sixty-foot flat car, two Gilly wagons, two sixty-foot cars, that were formerly chair cars, just out of the service. One will be used as a private car, the other as a stateroom car; also the Hatch band wagon. Most of the above will be delivered immediately.

J. C. Simpson, the business manager of the show, has been on the job since Jan. 1. Simpson expects to get used to the cold weather before Spring. Simpson was in Cleveland, O., Thursday, Feb. 12, when the thermometer registered six below zero. He left for Pittsburgh at once.

Among the prominent concession men that will be with the show are: Paul Prell, with dolls, bears and parasols, also cushions; Sam Meyers, with birds and vases; Mike Goldsmith, novelties; John Brunen, four concessions.

The official staff is as follows: Irv. J. Polack, general manager; J. C. Simpson, business manager; George Holmes, secretary and treasurer; Frank Watters, superintendent; Bernie Smukler, press agent; M. B. Golden, special agent. The rest will be announced as they are contracted.

The line up of shows will be announced in an early number of THE CLIPPER, also the opening towns. The first six weeks are already contracted. While several fair dates and celebrations will be announced shortly.

The office is still located at 518 Lyceum Building, where carnival people are always welcome, and we are the committee that welcomes you. Simpson, Holmes and Smukler.

◆

MIDWAY MEMORIES.

BY SYDNEY WIRE.

How many of the people now engaged in the carnival industry are there who can look back upon the early days of carnivaldom, and who remember the glories of that golden epoch of Elks' carnivals and mammoth street fairs with their bonuses, their working committees and their wondrous financial success? How many are there left of the men who helped to build and create the now flourishing midway business, and how many of the managers, promoters, show owners, concessionaires and talkers are there still engaged in this interesting field?

How many of us are there who can remember the early carnival days of Frank C. Bostock? The Frank Gaskill, Percy Mundy, Ferari-Bostock, Gaskill, Mundy and the other of the pioneer carnival organizations who helped to open up and make permanent a new open-air amusement field?

A list of carnival old-timers would be of more than ordinary interest to those now engaged in the carnival field, and THE NEW YORK CLIPPER will be glad to print it if such a list can really be obtained.

Who can remember the Fontaine & Manley Shows, which, with its special train of forty carloads of glittering and gorgeous equipment, made a brief but spectacular dash through Ontario during the Summer of 1904? Those who knew him will be sorry to learn of the passing of Harry Hardy, who died suddenly in a Memphis, Tenn., hospital. Harry was an old time carnival promoter, and was at the time of his death the manager of Cohan & Harris' "Broadway Jones."

As a carnival agent Harry Hardy made a strong reputation for himself, and his work ahead of several of the big shows a decade ago will be remembered by all who are familiar with carnival history. Hardy was the husband of Helene Hardy, a well known vaudeville performer.

Who can remember the Ferari Bros.' big Winter zoos at St. Louis and Toledo O.?

Where is Harry Clifton, Billy Downey, Jimmy Briggs, J. K. Jones, Dr. Lynn, Pop Baker, J. C. Morris, Fred Stacey, Dick Weston, Drake, Geo. O. Litt, Fred Lewis, Sam Arch, C. D. Sawyer, Doc. H. Hillare, Ramiswaal, Matt Dee, Svingall, Joe Delaney, "Top Money" Burke, Matt D. Leslie, George Jabour, Harry La Pearl, Cleveland Curley, Harry Gates and the rest of the old time Midway monarchs—where are they?

Where are the days of the big doings on the streets, with four and five big free attractions and big business all day long?

Who remembers Bill Rice's first and only parachute drop—one of the most humorous and ever-to-be-remembered events in carnival history?

And there are the wondrous adventures of Sam Haller, Hatch and Adams, Tubby Snyder, Heaman and Millican, Will S. Heck, George Dorman, Joe Conley, Harry Dore, Billy Williams, Ralph Smith, Lew Walker, Will Wieder, Johnny Jones, Will Judkins Hewitt, Doc. Sterns and the rest of the carnival history builders—all of which would fill a full sized Carnegie library.

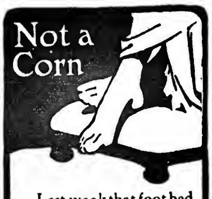
And Herbert Kline could easily write a few interesting pages telling of the trials and tribulations of a real live "get-up-and-get-there" showman.

But the present and the immediate future is where we should concentrate our minds, efforts and energies, and the organization of clean, wholesome, attractive and well-conducted shows should give the progressive carnival manager but little time to glance at the defeats, conquests and past performances of a defunct period. A close knowledge of the various changes which have come about in the slow process of evolution are nevertheless of some interest, as they, at least, serve to enlighten us as to the mistakes and follies of our predecessors.

What the carnival manager now need to do is to work strenuously along the line of progress and improvement, and to work—and work hard—to strengthen and to fortify the foundations of a powerful and permanent carnival empire.

Tommy Gannon, a former and capable carnival promoter, is in New York, where he is promoting a big advertising scheme.

(Continued on another page.)



Not a Corn
Last week that foot had corns. But the owner read of Blue-jay.
She applied it one night and the pain instantly stopped. In 48 hours all the corns came out. And those corns will never come back.
That's the story folks have told about sixty million corns. And tens of thousands tell it every day.
Some of them used to pare corns, merely to relieve. Some of them tried the old-time treatments until they gave up in disgust.
Now never again will they suffer from corns. When one appears, Blue-jay goes on it.
There is no more pain. The corn is forgotten. In two days they lift it out. No soreness, no pain, no trouble.
That sounds too good to be true. But remember, please, that a million corns a month are ended in this Blue-jay way.
Why don't you let it put an end to yours?
Blue-jay
For Corns
15 and 25 cents—at Druggists
Bauer & Black, Chicago and New York
Makers of Physicians' Supplies

REDUCE-U CREAM
will reduce your weight. Applied externally. No drugs, no dieting, leaving the skin firm, white and free from wrinkles. 8 oz. jar $1.00. Address
THE REDUCE-U CREAM CO., (Not Inc.)
124 Ashland Blvd., Chicago, Ill.
Phone Irving 730.

WANTED---ACROBATIC DANCING GIRL for VAUDEVILLE ACT
Booked Solid. Address ALICE THOMPSON
314 Grier Ave., ELIZABETH, N. J.

AT LIBERTY
MABEL HALLETT
Ingenues, Juveniles, Gen. Bus.
Height, 5 ft.
Weight, 110 lbs.
Double Specialties.
HAL. STACK
Character and Light Comedy.
Height, 5 ft. 7 in.
Weight, 136 lbs.
Single Specialties.
Add. HAL. STACK, 66 Palmer St., Quincy, Mass.

Sister Team Wanted
Not Over Five Feet Tall--To Join Big Act
Salary must be low. Send photo, which will be returned. Self respecting girls only apply.
SISTER TEAM, Care of Clipper.

National
NATIONAL . . .
PRINTING & . .
ENGRAVING CO.
With complete plants in
NEW YORK,
CHICAGO,
ST. LOUIS,
ST. PAUL and
NILES, Michigan
We are in a position to assure our patrons a degree of efficiency in service impossible to institutions less fortunately located.
NEW CIRCUS DEPARTMENT
New Line of Stock Circus Paper, All New Subjects.
General Offices, 1512 Tribune Bldg., Chicago

GET IN THE BAND WAGON!

"OWNERS, LESSEES AND MANAGERS"

? THE QUESTION IS— ?

ARE YOU SHARING THE PROFITS OF YOUR CONCESSIONS

IF NOT, WHY NOT

DO YOU KNOW

THAT WE SHARE OUR PROFITS WITH

A WORD TO THE WISE | EVERYONE! | AND OF INTEREST TO ALL

We are Contractors for Concessions We are Manufacturers of Concessionaires Supplies

A. D. MATTFELDT & CO., 750 Monroe Street, BROOKLYN, NEW YORK

HERE AND THERE IN BURLESQUE

SMILING
LIBBY BLONDELLE
ROBIE'S BIG BEAUTY SHOW
DIRECTION
JOHN G. JERMON

BILLY FOSTER
"THAT DIFFERENT LITTLE GERMAN." "SOCIAL MAIDS" CO.

There's Only One "Grogan"
BILLY SPENCER
Working for "STARS OF BURLESQUE"

ZELLA RUSSELL
"Queen of the Ivories"
FEATURED WITH AL. REEVES.

Eddie Swartz
THE JEW MELBA OF BURLESQUE
EN ROUTE ROSELAND GIRLS.

Fannie Vedder
With the QUEENS OF PARIS
Under the Management of JACOBS & JERMON

THAT BUNDLE OF ANIMATION
PAULINE PALMER
With the PROGRESSIVE GIRLS

Weston and Keith
Taxi Tangoists with Eva Mull's Girls from Maxim's

GET ME!
JOE P. MACK
COMEDIAN
With MONTE CARLO GIRLS

Just Singing
E. AKIN
With the GIRLS FROM HAPPYLAND

THE GERMAN SAILOR SAILING
JACK MILLER
PRINCIPAL COMEDIAN
WITH THE PARISIAN BEAUTIES.

GLOOM DESTROYERS
Bob—THE BARKERS—Zaida
Principal Irish Comedian and Olio Feature.
WITH THE PARISIAN BEAUTIES.

THE PROGRESSIVE GIRL
ETTA JOERNS
Prima Donna
PROGRESSIVE GIRLS CO.

Lou Talbot Still Owns
FRED RUSSELL
TRAMP and HEBREW with Eva Mull's
Girls From Maxim's

BURLESQUE NEWS

WHEN THEY MEET.

BY OLIO.

"Get me, George, when I say that the Ginger Girls is some outfit. Got a slant at it at Hurtig's, and boy, its as good as anything I've seen for many a day in the burlesque line."

"How'd you like Ed. Lee Wrothe?"

"How could you do anything else but like him? He's immense, and then some."

"Did you ever catch him as the janitor?"

"Last season; but I think he's better this year."

"Man, you're talking like a boob."

"It's the same character exactly, only old boy Higgins has got the money this year and swell duds etc. Got Me?"

"Say, ain't that prima donna some performer?"

"You mean Jane La Beau?"

"That's the one, let me tell you: she is a world of class, and in that Indian chieftain daughter bit put her down as a real artist. She certainly gives a wonderful portrayal of the character."

"Some squaw."

"Now you're saying a mouth full."

"That little straight fellow has the O. K. thing stamped all over him."

"You just bet he has, and this is his first season in burlesque."

"Well, he puts over his lines great, knows how to dress the part, and I must say he was a big hit with the show."

"Let me tell you a secret about Ethel Marmont, she is Ed. Lee Wrothe's niece, was in the chorus the early part of the season. Fay St. Clair skipped the show at the People's Theatre, and Ethel hopped right in and made an instantaneous hit, and let me tell you she'll certainly be heard from next season."

"Why she's great now."

"But what will she be with more experience."

"How'd you like that bunch of firecrackers?"

"You Mean Luella Temple, the soubrette."

"Some soubrette."

"She's right there with the 'nut' stuff. Don't she put over a number?"

"She keeps a-moving all the time."

"That's what's wanted of a soubrette."

"It's no juice. It's no juice!"

"You can't miss that guy. He's been no 'juicing' it for many a day in burlesque. Everyone knows Henry P. Nelson.

"Then it's no juice raving about him; he's O. K., that's all.

"The quartette sing well, don't they?"

"Yes, and they play parts all right."

"You know a quartette like that is very useful to a burlesque organization."

"I should say so. Ain't the show nicely costumed?"

"Let me put you wise to something. Hurtig & Seamon know how to produce a show. They stand out in this line."

"How was the chorus?"

"Some chorus, with a big 'some.' Enough said."

◆

BURLESQUE SUPPRESSED.

"I will suppress any immoral show no matter where it is planned to be given," said Mayor Webster, of Zanesville, O.

The above statement was brought about by vigorous protests made to the mayor by women of that city, stating that several burlesque shows that were recently presented in Zanesville were alleged to have been immoral. The management of the house has canceled all burlesque dates so as not to humiliate the city administration.

HERE AND THERE IN BURLESQUE.

BY OLIO.

Sadie Nozworthy, better known as Babe, a newcomer from Atlanta, Ga., is making a decided hit with the Rector Girls. "Babe" is offering a dancing specialty, demonstrating many intricate steps in the Tango.

Peggy Dushan replaced Trixie Clereadon with the Rector Girls, at the Trocadero, Philadelphia, Pa., Feb. 7.

Joe Doanay, well known as an advance man of ability, joined Lou Talbot at the Olympic, Feb. 2, in advance of the Eva Mull Show.

Francis Keith and Bert Weston are the extra added attraction with the Eva Mull Show for the rest of the season. Their act, "The Taxi Tangoists," is meeting with much success.

Moe Messing has forsaken his former field of endeavor and will manage Max Spiegel's Strand Theatre, Mt. Vernon, N. Y.

Joe Mills, formerly of the Mollie Williams Co.; Mabel Clark, of the Belles of BeautyRow, and Sulta Moore joined the Honey Girls, at the Olympic, for the second trip over the Progressive Circuit.

Phil Isaacs, manager of the Savoy, Atlantic City, has replaced Chas. Franklyn, at the Gotham Theatre, One Hundred and Twenty-fifth Street. Manager Franklyn was transferred to the Progressive headquarters, at the Times Building.

W. B. Bentley writes from Philadelphia, Pa., that he hung up a season's record at the People's. $4,124.15 gross, was the receipts for the week. The show playing to two thousand six hundred and seventy-one women at the matinees, and forty per cent. of the audience ladies, at night. Billy (Grogan) Spencer was a popular favorite.

Joe Milton, formerly with the Eva Mull Show and other burlesque organizations, sailed for Europe on the *S. S. Cecilio*, Feb. 21, with Stone and Kalisz, in which act he is playing a prominent part.

Vesta Lockard, who has been sick for several weeks, returned to the cast of the Girls from the Follies, at the Willis Wood, Kansas City, Feb. 3, for the balance of the season.

Etta Joerns, the Progressive Girl, is making a decided hit throughout the West, with the Progressive Girls Show. Etta has not accepted any of the numerous offers for next season.

Marion White is making her old friends sit up and take notice with her clever coon songs, and is booked solid, playing cabaret time.

Jack Miller closed with the Parisian Beauties, at the Olympic, Feb. 14.

The Holyoke, Holyoke, Mass., takes the place of the Gilmore, Springfield, Mass., in the Columbia Circuit, week of March 2.

Billy Foster, a newcomer to burlesque, is a clever little German comedian, and he is making a decided hit with the Social Maids, in the Dutch role, left open by Wilbur Dobbs.

Hal Lane is kept very busy these days putting on numbers with a big New York tabloid producing firm.

Two feature acts were added to the Belles of Beauty Row, at Hurtig & Seamon's One Hundred and Twenty-fifth Street Theatre, last week.

Lew Kelly and the Behman Show played to big business at the Casino, Brooklyn, last week. Casmore and Douglas doubled in Fred Wyckoff's part.

Patsy Barrett and Charlie Dunn, May Belle and Tom Barrett, and Flossy McCloud closed with the Honey Girls at the Olympic, Feb 21.

It is reported that George Sidney, Joseph E. Howard and Dave Lewis will be represented in the Progressive circuit next season.

G. COHEN ASKS FREEDOM.

George Cohen, treasurer of Hurtig & Seamon's Harlem house, began in the Supreme Court, Feb. 11, a suit for the annulment of his marriage to Fannie Cohen, a singer and dancer.

The present Mrs. Cohen captured the treasurer's heart while she was appearing at Hurtig & Seamon's just ten months ago, and after a brief courtship they were married.

◆

PROGRESSIVES IN MONTREAL.

Negotiations were completed last week by President F. W. Stair, of the Progressive Circuit, for the purchase of a plot of ground at St. Catharines and Bleury Streets, Montreal, Can., on which will be erected a new theatre for the circuit. The house will seat two thousand one hundred on balcony and orchestra.

◆

Tony Kennedy and Gladys Sears have signed to be featured with Taylor's Tango Girls next season. Mr. Taylor has broken three more records lately with the Tango Girls, the show that put "ton" in tango and "money in the box office." It got the record at Trenton, N. J., by over $458, and beat Al Reeves' three days. Broke the record at Pittsburgh by $87, and took, by $3, the record opening at Cleveland, formerly held by Tom Sullivan.

L. Lawrence Weber has applied before the Appellate Division of the Supreme Court for a revision of the verdict rendered against him in his suit against the Columbia Amusement Co., over the Mohawk, Schenectady, contracts.

Jimmy Duffy and Miss Barry Melton have closed with the May Howard Girls of All Nations Co.

Geo. Miner is getting things in tip-top shape for the benefit to be given Fred Follett, the popular manager of Miner's Bronx, Sunday night, March 29. Many acts have volunteered their services, and Geo. Miner says this affair will be the most pretentious benefit ever given a theatre manager in burlesque.

The Girls from Starland received the following notice from the dramatic critic of *The Springfield* (Mass.) *Union*: "The Girls from Starland, a two act musical burlesque, played to a fair house at the Gilmore last night. Will Kennedy, a rube constable, proved no end of amusement for the audience. Katherine McConnell, as Nina, the Italian girl, has a sweet voice, and proved to be one of the best dancers seen at the Gilmore this season, as did Mr. Niemeyer. Billie Hill, the leading lady, as Sylvia Patterson, has the nicest voice of all, and came in for a round of applause. Ethel Hall sang and danced very well, also the Clark Sisters. The chorus is very good, and the play is one of the cleanest and most refreshing one could desire to have the pleasure of sitting through."

May Howard is no longer connected with the Progressive show which originally bore her name.

(Continued on another page.)

CATHOLIC THEATRE MOVEMENT.

The first copy of *The Bulletin*, issued by the Catholic Theatre Movement, an organization which was started at the suggestion of Cardinal Farley, has come to our desk.

The complete "white" list of productions that are to be indorsed as good drama, clean and wholesome, will soon follow. Indorsements will not be restricted to the season's first performances, but will include the older plays that are now being given by stock companies.

The list just issued, which is submitted to show the class of plays that will be considered worthy of patronage includes: "Bunty Pulls the Strings," "Disraeli," "Liberty Hall," "Little Women," "Milestones," "Officer 666," "Peg o' My Heart," "Pomander Walk," "Poor Little Rich Girl," "Rebecca of Sunnybrook Farm," "The Governor's Lady" and "The Things That Count."

No blacklist will be issued, and no standard will be set, but the development of a united Catholic sentiment, it is hoped, will prove a far-reaching silent vote that will effect box-office receipts, sustaining managers in their efforts to present decent plays while encouraging playwrights to oppose the prostitution of their talents.

A clearing house is to be established at the headquarters of the movement, 430 Madison Avenue, through which a record of current plays will be available for reference, and information furnished inquirers, who, from the facts given, may make their own decisions.

Membership postal cards are now being sent broadcast by *The Bulletin committee*, which consists of Austin Finnegan, Alfred Young and the Rev. John J. Burke, C. S. P. Your signature to the printed promise to refrain from attendance at theatres and resorts of all kinds where improper plays and exhibitions are being given constitutes membership, and no dues follow.

◆

GRAND JUNCTION'S NEW HOUSE.

The filing of articles of incorporation of the Center Building Development Co., in Grand Junction, Col., with the county recorder, Feb. 7, presages the building of a beautiful new opera house to cost approximately $30,000, and to seat nearly 1,000 people, for the City of Grand Junction.

The plans for the opera house call for a ground-floor building, 50 by 125 feet, with galleries and balconies. It will seat 970 people, will have a standard stage and will cost approximately $30,000.

◆

REVIVAL OF "GIRL FROM KAY'S."

The revival of "The Girl From Kay's," which the Shuberts will make, will have Sam Bernard in his original role, and Gaby Deslys in the part of "The Girl." Harry Pilcer, Fritzi Von Busing, Herbert Ayling, Jere McAuliffe, Grafton Williams, Alice Gordon, Adele Rowland, and other well-known artists will have important roles. An elaborate production of the play is now under way. Edwin T. Emery will stage the production.

◆

YOUNG THEATRICAL OFFICIAL FALLS TO DEATH.

Jacob Okin, twenty-one years old, was killed, Saturday afternoon, Feb. 14, by falling in the Majestic Theatre, of which he was the assistant manager. At the time he was assisting another man in placing a tarpaulin in the flies. He fell to the stage floor, striking on his head and shoulders. His skull was fractured, and death was instantaneous.

◆

The clerk of the King Edward Hotel, New York, was arrested on a charge of keeping a disorderly house Feb. 17. The guests were not disturbed.

THAT'S WHAT THEY ALL SAY!

GENTLEMEN: Just received my copy of THE OLD RELIABLE'S Anniversary Number, and am writing you at once to extend congratulations to you on the grandness and splendor of same.

It is a monument to the profession and should be appreciated and valued by all connected with the theatrical business in any way. In my opinion it out surpasses all previous publications, and I have been a constant reader of same for the past ten years.

Wishing THE CLIPPER many years of prosperity and good fellowship, I am, always a booster, ARTHUR KEENE, 90 Pennington Street, Paterson, N. J.

NEW YORK CLIPPER: On my ad. I received about eighteen answers, and I have sold my velvet curtain already. I consider your paper as one of the most valuable advertising mediums. With best wishes, yours respectfully, ELSIE LA BERGERE.

Enclosed please find a dime and send me my "weekly comfort and delight" by first mail. When one gets acquainted with THE CLIPPER he forms a good habit. I've got the habit, so please send along the paper by first mail. Yours cordially, JAY WELLINGTON, Newton, N. J.

Thanks for my ad. in last week's CLIPPER, out of which I got the usual good results. Thanking you for this and past favors, I remain, very truly yours, BERT MELVILLE, Manager Murphy's Comedians.

JIM and ADA FAIRBANKS write: "We received over forty answers from our ad. Your paper brings work, sure. I joined Lovenlette's Tab. Co., a real show and doing big business. Fine people. Everybody happy and booked until 1915."

THE NEW YORK CLIPPER, GENTLEMEN: Just a line to express my appreciation of your splendid Anniversary Number.

Twenty-five years ago I began to read this publication and I never missed a number since, and each issue seems better than the last, which is certainly going some.

Papers may come and papers may go,
Printing the news of stage, circus
and show,
But one sheet alone is a regular ripper,
So I pin my faith on the old NEW
YORK CLIPPER.

Many more successful seasons to you! Cordially yours, FRANK O. FRENCH.

NEW YORK CLIPPER: I telegraphed my ad. to you and had intended a one inch double column, and my ad. was so small I could hardly find it myself, but I received enough replies to have started twenty-seven "St. Elmo" companies, and have a capable cast for all.

I closed my Lyceum Stock Co., organized, rehearsed, put out agent, bought paper and hit the road in seven days, and, besides, got up in a part myself and secured an entirely new cast, with the exception of my leading man, L. H. Gerrard. There is not even a question. If it's people you want, better cast your ad. in the briny deep owned by THE NEW YORK CLIPPER. Yours with thanks, F. D. WHITTEN, Box 6, Davis, S. D.

The Anniversary Number is a Plantigrade, Carnivorous Quadruped (a Bear). J. H. McLAUGHLIN.

THE NEW YORK CLIPPER, DEAR SIR: Promptly received copy of THE CLIPPER, advertising my songs, and with the same mail received a deluge of letters in response to the ad. from the best show people all over creation. This is, indeed, magical advertising, and I am puzzled to know the mystery of such lightning speed. I thank you for the prominent space you gave me. Yours very truly, EUNICE BISHOP, Secretary.

EDITOR NEW YORK CLIPPER, DEAR SIR: Copy of CLIPPER received O. K. with my ad. Have results already, scarcely a week after publication. Yours truly, LILLIAN TAYLOR.

DEAR FRIENDS: Anniversary Number of NEW YORK CLIPPER reached us here to-day, and it is all to the good. With best wishes to the staff, we remain, yours truly, MARIE and BILLY HART.

The ad. is very satisfactory and I thank you for your kind attention in this matter. Your 61st Anniversary Number, issued Feb. 14, 1914, is very interesting and up-to-date in all details. Wishing you continued success, I remain, very truly yours, SIE HASSAN BEN ALI.

The Wm. Fox Amusement Co. has moved to 130 West Forty-sixth Street, New York.

Deaths in the Profession

IN LOVING MEMORY
OF
HARRY MORRIS
Who Died Feb'y 27, 1905
MAY HOWARD MORRIS

IN MEMORY OF MY DEAR
BELOVED HUSBAND
JOHN B. WILLS
Who Died Feb. 27, 1913.
KATE WILLS

Hadj Nassar.

Hadj Nassar, the oldest Arab acrobat in the world, died in Tangier, Morocco, Jan. 25, of old age. Hadj Nassar was the last of the original troupe of ten Arab acrobats that came to America in the year 1849. He traveled with French circuses, and played in the old New York Circus. He traveled from New York to San Francisco with a wagon circus. From San Francisco he went to Mazatlan, Mex., in 1864, and from there to the City of Mexico on horseback, and then from Mexico he came to New York City, where he became a United States citizen. In the year 1879 he went back to Morocco and invested part of his money in real estate around Tangier.

Hadj Nassar was a very clever and noted professional acrobat and famous as a Berber poet. His compositions are recited all along the interior of Morocco, especially by the story-tellers. He is survived by two sons, Abdulkader and Abdusalam, both married and with families. Hadj Nassar was representative of Sie Hassan Ben Ali's interest in Morocco for many years, and his estate in Tangier is considered to be worth half a million dollars. It was one of his poems that attracted Sie Hassan Ben Ali's attention, and resulted in his coming to America. One of the poems reads as follows.

(ARABIC).

Kolkh kulloo doonit atarakh kulloo-ezughar,
Egalkh-ellahi taghamoot illarzack ezworakh,
Keekhd Marican eshwa salberan
Ayaran Sulook khdoonit Ijarh New York
Igoot geess Lehawa ula sho ur-sar ijila yen

(TRANSLATION).

Of the world I have been all over,
By the order of Allah, my chance and luck guided
round,
To American best of all the land
Fun with myth of joy fancied by liberty of thought,
New York
Jolly fellows with clever jokes, there you are.

Hadj Nassar traveled all through India, Asia, Russia and Europe, and was well known to all the Moroccans as the living encyclopedia. Following is a cable that was sent by Sie Hassan Ben Ali to the family of Hadj Nassar on Jan. 26, last:

(ARABIC).

"Wallau jaolto jassadnho feelckahri iamoutoon baynana wabaynaho arhamo yarabee, wakoon maa ohloho."

(TRANSLATION).

"Even though his body you may put in the grave,
Between us the word 'Death' does not count,
His benevolent work tatooed, in the minds of his
friends,
By you Allah will stand,
Sorrows and grief my friends must avoid."

George W. (Cannon Ball) Donaldson.—An unsigned communication informs us of the death of Geo. W. Blanchard, professionally known as Geo. W., or "Cannon Ball" Donaldson, at his home, 172 Park Avenue, Detroit, Mich. The funeral was held Feb. 10, from the Masonic Temple in that city. At one time Mr. Donaldson was classed as the champion heavy cannon ball juggler, and had toured with many well known shows. He was with the Great Eastern Shows thirty-four years ago, of which Geo. De Haven and the Lee Family were proprietors. He was with the old John Robinson Shows, and was connected with the big attractions at the World's Fair in Chicago. At one time he was a partner of Charley Baker, better known as "Pop" Baker, the glass blower. Mr. Donaldson was in his sixty-second year. He leaves a wife and one child, besides a host of friends to mourn him.

Arthur La Court (Carl Rieger), aged fifty-one years, died of hasty consumption Feb. 4, at the home of his sister, Mrs. Geo. Hill, 502 South Nineteenth Street, Newark, N. J. He was a contortionist, but had been retired from the stage for many years. He had been a member of the Three Manvelles and the Three Droles. Funeral services were held 7, and interment made in Woodland Cemetery, in New Jersey.

Jacob Okin, twenty-one years of age, was killed at Newark, N. J., Feb 14, by falling from the flies of the Majestic Theatre, of which he was assistant manager. His father, Joseph Okin, is a real estate dealer in Newark, and owns the theatre in which his son was killed.

Florence Noble (Mrs. Lidia N. Colby), who was, at one time, a very prominent singer, and close friend of Jenny Lind, died at her home in Cedar Avenue, Patchogue, L. I., Feb. 9, aged seventy-three years.

Earl Talbot, twenty-three years of age, died in this city Feb. 14. The remains were taken to the Funeral Chapel, Winterbottom Building, 75 West Forty-seventh Street, for services.

Frank Carleton died of tuberculosis, at San Antonio, Tex., Jan. 28. He had been under the care of the Actors' Fund. His wife survives.

(Continued on another page.)

NEW YORK THEATRE NOT LEASED.

Messrs. Klaw & Erlanger state that the New York Theatre has not been recently leased, because no lease can be made except by the New York Theatre Co., of which Mr. Erlanger is president and Mr. Klaw, treasurer. There is a lease made to William Morris, who is the present tenant of the roof and theatre, but under that lease he has no power to sub-let. The name of the theatre will not be changed.

BLANCHE RING, in "When Claudia Smiles" at the 39th Street Theatre, N. Y., is scoring the Biggest Hit of her Brilliant Career Singing

IF THEY'D ONLY
MOVE OLD IRELAND OVER HERE

Our other Big Hits: "IF I HAD MY WAY," a ballad that is beautiful, appealing, haunting and full of heart interest. "ON THE HONEYMOON EXPRESS," the Great Novelty Hit, known everywhere: "SOONER OR LATER," Great Double Number; "LOVE'S LAMENT," a High Class Song for High Class Singers, etc., etc. "THE BELLS" is restricted.

Send Late Programme and 15c. in stamps for the above. If you are known to us, neither is necessary.

JAMES KENDIS MUSIC CO., - - - - - - - - 146 W. 45th ST., N. Y.

OUR LONDON LETTER.

HENRY GEORGE HIBBERT, SPECIAL CORRESPONDENT.

Clipper Bureau, 5 South Square Gray's Inn, London, W. C.

FEB. 14.

George Edwardes was fooling the Londoners when he led them to believe that "After the Girl," which was produced on Saturday night, at the Gaiety, would be in the nature of a revue. It departs very little from the lines followed at this house for some years past. The real difference is in the company, which includes half a dozen American artists, and no "old Gaiety favorites." The costumes are, as the case is always here, very beautiful, including a display of modern fashion as it probably will be so soon as the milliners and dressmakers can get their hooks in. The music, by Paul Rubens, is pretty. The book, mostly by Paul Rubens, too, is capable of much improvement, but that does not matter a great deal. The idea is that the pretty daughter of an American millionaire, upset by mama-in-law, runs away, and has to be chased over Europe ere she is finally landed, at the Carlton Hotel, London, where the New Year festivity is in progress. There are more scenes than is customary at the Gaiety, varied and picturesque. The chase begins in Paris, crosses the frontier through the doorway of a customs house, where there is much fun, proceeds to a quaint old Dutch marketplace, to Berlin, Buda Pesth and finally London. It is to be noted that the new Gaiety company includes some very fine dancers. Lew Hearn does some characteristic work as the millionaire; Clifton Crawford, as a young American traveller, captivated his audience—incidentally he captivates the heroine, pretty and charming Isobel Elsom. William Stephens plays the part which would have fallen to Edmund Payne, much as Payne himself might have played it. The reception of the piece was enthusiastic. It will probably be a hit all right. George Edwardes is still ill.

Walker Whiteside made a very great impression by his performance of David Quixano, in "The Melting Pot," at the Queen's Theatre, on Saturday night. He is so natural, so humorous, and yet he has power and pathos at his control, being a consummate actor. He is supported by the excellent company organized for the tentative performance of the play on a recent Sunday evening. The play has had a mixed reception. Some of the critics praise it, but more condemn it as melodramatic. Israel Zangwill is never willing to stand for adverse comment, and hits out right and left in defense of his play. He has the old schoolmaster habit of complete authority, and immunity from contradiction. The public is coming in moderately well. The collapse of "The Fortune Hunter" syndicate did the theatre no good.

"My first impression of a British audience," says Mr. Whiteside, "I shall treasure all my life. It is a most human audience. There was no antagonism, no sitting back stolidly as if to say, 'go ahead, let's see what you can do:' I had no sooner stepped on the stage under the stress of the most torturing nervousness and anxiety than there seemed to sweep across the footlights a certain something that is indefinable. That seemed to be helpful. If I achieved success the audience was responsible for it to a great degree. At firstnight performances I usually dry up, but the good people at the Queen's gave me sunlight. I cannot conceive that there is any truth in the statement that there is antagonism toward an American player on the part of the British playgoing public."

Seymour Hicks has been expounding his breathless method. An actor, he says, must act according to his temperament. But wild and apparently impulsive farce needs just as much study and careful preparation as the most serious exposition of the histrionic art.

Saturday next is to see Paris equipped with an English theatre.

Grace La Rue's husband is said to have acquired a financial interest in "The Girl Who Didn't" and the Lyric. A pet dog show has been organized for the delectation of the members of the company here.

"A Year in an Hour" has this week reached the London Palladium. They are still running fights here, on certain afternoons of each week.

It is estimated that $250,000 would secure the London Opera House now. There is talk of twice nightly drama, but nothing is settled.

Edward Terry was an ardent churchman, and actively assisted in the services at the parish church of Barnes, the Thames side village where he lived. So, the Freemasons—he was a great mason, too—are to put a stained glass window in Barnes church.

On Thursday week, Sir Herbert Tree will preside at the annual supper and ball of the Actors' Association.

Owen Seaman, of *Punch*, being the first dramatic critic to receive the honor of knighthood, was on Monday night entertained at dinner by his brother critics, William Archer presiding.

So much for a living humorist! A dead one, Sir W. S. Gilbert, is to be established on the Thames embankment, in the way of a statue, with the approval of the London County Council.

De Biere, the illusionist, has had to enter a nursing home for an internal operation.

"Mr. Wu" maintains his popularity at the Strand Theatre. Seats have been reserved for performances so far ahead as July.

Alfred Butt announces the engagement of Nyinsky and a number of Russian ballet dancers for the Palace during March.

A condensed version of "Cavalleria Rusticana," produced by Oswald Stoll at the London Coliseum on Monday, was much admired.

Discussing the recent attack on his play, "General John Regan," at Westport, the Reverend "George N. Birmingham" says: "If there arose in Ireland a man who caricatured the people there as Harry Lauder caricatures the Scotch, the whole universe would ring with denunciation."

London cinema operators have been busy with the opening of Parliament, especially the procession of the King, to make his speech.

A new playlet by Arnold Bennett, the novelist, is to be done at the Palace Theatre, on Monday. It is entitled "Rivals for Rosamond."

During the past few weeks Daly's Theatre passed from the Daly Estate to the sole ownership of George Edwardes, who, when "The Marriage Market" is withdrawn, will proceed to remodel the house. He will abolish the pit, making the ground floor stalls entirely, and he will make two tiers instead of the old-fashioned three.

A burlesque of "Mr. Wu" has been introduced to "Hullo! Tango!" at the Hippodrome. We have an old saying here about spreading butter on bacon, which seems to fit the occasion.

A Hagenbeck tiger got loose in the streets of Brussels on Tuesday. When, finally, he walked into a cigar store, he was locked in till a travelling cage could be brought up.

Friend, of Friend and Downing, engaged in a boxing bout with Bandsman Blake at the Empire Theatre, Islington, the other night.

Pavlowa, Karsavina, Kyasht, Karina and Phyllis Bedells have signed an appeal to the public to testimonialize Genee on her approaching retirement from the stage.

There is a movement on the part of the managers of legitimate theatres in the country to get revue performances in vaudeville houses arbitrarily limited to forty-five minutes by the licensing authorities.

Once a butter inspector under the Irish Department of Agriculture, eventually an actor in a sketch at the London Coliseum, the Earl of Carrick is to second the address of the House of Lords in response to the speech from the throne. He was held to be rather worse than the average professional actor

Miss Horniman, the clever Manchester woman, who produced "Hindle Wakes," wants audiences to be more natural in their enjoyment. She says when Manchester people want to suppress their emotion they cough. London audiences blow their noses.

At the Tivoli, on Saturday night, there was a closing scene. Albert Chevalier spoke a few words, saying that the music hall has improved greatly since he joined its ranks. He might have made the same remark about his banking account. It was at the Tivoli that "Ta-ra-ra-boom-de-ay," adapted by a London Song writer from an obscene, nigger-ditty, and sung by the late Lottie Collins, became popular. The new house, of which Joe Wilson will again be the manager, will probably be ready to open at Christmas. It is to be much larger than the present Tivoli, though set back, somewhat, from the Strand. The next well known building to have a slice taken off its front as part of the widening scheme, is the Cock Tavern, which many of my readers know. Press Eldridge and Bert Levey may recall its old ale. Pepys the dearest, used to take Mrs. Knipp, the naughty actress of Charles' day, to the original Cock.

King Manuel and his queen have the picture theatre habit badly. They often visit the houses in their neighborhood, Richmond-on-Thames, just paying a quarter for a seat, and forbidding fuss.

On Tuesday the staff of the New Century Film Service Company, Leeds, were blown through the windows. Half an hour after they had landed, unhurt, on the sidewalk, the building fell in, a charred ruin. The heating apparatus was responsible for the initial explosion.

Some locations for next Monday are: The Harmony Four, Savoy Theatre, Glasgow; Gleesons and Houlihan, Hippodrome, Goldersgreen; Toby Claud, Empire, Kingston; The Great Wieland, Palace, London; Alexandra Dagmar, Surrey Theatre; Laura Guerite, Hippodrome, Portsmouth; the Brothers Lloyd, Jubilee Hall, Weymouth; Gerald Griffen, London Coliseum; Campbell and Barber, New Middlesex; May Moore Duprez, Empire, Wood Green; Bert Coote, London Pavilion and Palace, Chelsea; Paul Cinquevalli, Palace, East Ham; Charles Aldrich, Oxford Music Hall; Anna Dorothy, Oxford Music Hall; Hayman and Franklin, Empire, Cardiff; Howard and Harris, Empire, Edinburgh; Houdini, Empire, Leeds; Carlisle and Welmon, London Hippodrome; Olive and Bunyen, Empire, Nottingham; Mooney and Halbein, Hippodrome, Ipswich; Friend and Downing, Hippodrome, Lewisham; Seeley and West, Empire, Kilburn; Ella Shields, Kilburn Empire; Donald and Carson, Hippodrome, Woolwich; the Musical Johnstons, Palace, Leicester; Radford and Valentine, Empire, Swansea; Con and Conrad, Brighton Hippodrome; Scott and Whaley, Brighton Hippodrome; Beth Tate, Brighton Hippodrome; Chung Ling Soo, Pavilion, Glasgow.

Having depreciated the tango, His Holiness the Pope remarked, that an old Italian dance the Furlana had been unwarrantably neglected. They are booming it this week at the Coliseum as "The Pope's Dance." Years ago, Richard Mansell introduced the can-can to the opera of "Vert-Vert," at the St. James' Theatre. The Lord Chamberlain objected to the costumes. Richard Mansell humbly waited on his lordship with a skirt, had the objectionable feature removed, then impudently advertised "costumes designed by the Lord Chamberlain." He was never forgiven.

George Bernard Shaw says that whenever he has spare time in a strange town, he devotes it first to an inspection of the cathedral, if any; secondly, to the picture house. He had only once seen an objectionable film. Conventional morality, enforced by a censorship, he declared to be the bane of the cinema.

Ada Reeve is immediately off to Australia; thereafter to India, China and Japan.

News reached London that Pavlowa lay dangerously ill in San Francisco, but is happily contradicted.

Granville Barker's revival of "A Midsummer Night's Dream," at the Savoy, has created much talk, and his followers are capable of filling the theatre awhile. But fairies with brass faces, and soldiers with tin whiskers, have induced the description, in some quarters, "A Midsummer Night Mare!"

Elsie Fay and company have recovered from Broadhead's, the provincial vaudeville managers, $175, a week's salary. The Broadhead manager declined to let the troupe do an American song and dance because it had been done by earlier visitors to the hall, and his firm did not allow an act to be duplicated by another performer. Elsie Fay and company did not have another song and dance ready, so they had to stand out. Judge Woodfall, of the Westminster County Court, who knows variety business thoroughly, said he was not aware of a custom which forbade such second singing of a song, therefore, he could not uphold Broadhead's action, which was just arbitrary. Note that Elsie Fay is not Elfie Fay.

John Henery Cooke, the old-time circus manager, is down and out. *The Edinburgh Evening Despatch* is getting up a subscription for him. Mr. Cooke is a very old man.

Jimmy Godden, a government official who took to the stage and has been notably successful in pantomime, follows Dick Knowles in the Empire revue.

Jack de Frece has again failed in his appeal against the refusal of the London County Council to grant him an agency license. The court decided that De frece had not proved his severance from William Edelston, and that he could not be licensed while this objectionable partnership continued.

Rosemary Rees, the actress who said the Melvilles had stolen their Lyceum play, "The Beggar Girl's Wedding," from a manuscript which she submitted to them, has lost her case. Many distinguished writers gave evidence, and there was a lot of comedy business in court. The idea seemed to be that melodramas of this kind are drawn from a common stock of characters and incident. Therefore, it is hard to say that one is more "original" than another.

Genee is to stay at the Coliseum eight weeks when she comes. She will lead off with "Robert the Devil," but she means to do a new dance scena every week.

Leon Cody, son of the late S. F. Cody, and his wife, Florence, are touring vaudeville with a sharp shooting act.

Witty Watty Walton, a famous old time comedian, one of the famous family of Waltons, is slowly dying of cancer. Oswald Stoll has headed a fund for the poor fellow.

Joe Jackson has left the Palace, much regretted. The quaint fellow came there for a few weeks, and has stayed nearly six months.

Alfred Butt is hard at work on a big revue for the Palace. It will be done at Easter, and he declares that it will be the real thing at last. Flers, the writer of French revues, is mainly responsible.

Marie Tempest says that Norreys Connell's play, "Thank Your Ladyship," shortly due at the Playhouse, combines qualities of Oscar Wild, George A. Birmingham and George Bernard Shaw.

Apropos "General John Regan" is known to have for its background Westport, the Irish townlet where the author, who is actually Prebendary Hannay, was for many years the Episcopalean clergyman. A road company, thought it would be great fun to play "General John Regan" at Westport. But Westport smashed up the theatre and mobbed the actors.

OUT OF TOWN NEWS

Portland, Ore.—Heilig (W. T. Pangle, mgr.) attraction week of Feb. 9 was E. H. Sothern, in the following repertoire: "If I Were King," "Hamlet," "MacBeth," "Taming of the Shrew" and "Richelieu." All splendid performances to good business. "The Quaker Girl" followed in 16, 17, Joseph Hoffman 18, De Koven Opera Company, with Bessie Abbott, 19-21, in "Robin Hood;" McIntyre and Heath, in "The Ham Tree," 22-25, "Mutt and Jeff in Panama" 26-28.

BAKER (Geo. L. Baker, gen mgr.)—"The Thief" was the offering week of 16, by the Baker Stock Co., well presented and drawing good patronage.

PEOPLE'S, STAR, ARCADE, MAJESTIC, GLOBE and COLUMBIA, photoplays and musical attractions.

NOTES.—The Columbia is running "Our Mutual Girl" series, which is drawing splendid patronage......The People's offering for week of 9 was John Barrymore, in "An American Citizen," and "Just Kids."

ORPHEUM (Frank Coffinberry, mgr.)—Bill week of 23: James Thornton, Carlyle and Romer, Collins and Hart, Henry Woodruff and company, Welcome and Welcome, Nina Barbour, and Kelly and Pollock.

EMPRESS (H. W. Pierling, mgr.)—Bill week of 16: Bert Leslie and company, Charles B. Lawlor and Daughters, Burke and McDonald, Rich and Lenore, Earl Girdeller and dogs, and motion pictures.

LYRIC (Keating & Flood, props.)—The Lyric Stock Co. offered "The Matinee Girls," with John Spain and company in round-up stunts, as an added attraction.

Oakland, Cal.—Macdonough (F. A. Giesa, mgr.) the advance sale of seats for McIntyre and Heath, in "The Ham Tree," Feb. 15-17, was heavy. Rock and Fulton, in "The Candy Shop," Feb. 22 and week.

YE LIBERTY (H. W. Bishop, mgr.)—The Liberty Stock Co. presents "The Littlest Rebel" 23-28. Isabelle Fletcher opens in "Kindling" March 2 and week.

ORPHEUM (Geo. Ebey, mgr.)—Bill Feb. 22-28: W. H. Murphy and Blanche Nichols, Gertrude Barnes, Clara Alexander, Sidney Phillips and Winnie White, Helen Gannon, Maxine Bros. and Bobby, and motion pictures.

PANTAGES' (Wm. H. Wright, mgr.)—Bill 22-28: Three Jehans, the Sylvons, Harold Holland and company, Rice and Franklyn, the Great Monahan, Little Hip and Napoleon, Le Boy and Lytton, and Golden Gate weekly pictures.

COLUMBIA (Dillon & King, mgrs.)—The Columbia Musical Co. presents "The Patriots" 22-28.

BROADWAY (Guy C. Smith, mgr.)—Vaudeville and pictures to capacity attendance. Bill changes Wednesday and Sunday.

OAKLAND, REGENT, CAMERA, MARLOWE, BROWN'S, GEM, STAR and GAIETY, motion pictures.

Denver, Colo.—Broadway (Peter McCourt, mgr.) Otis Skinner Feb. 23 and week.

ORPHEUM (A. C. Carson, mgr.)—Bill 23 and week: Lilian Herlein, Fred Lindsay, Muller and Stanley, Five Sullys, Bryan, Sumner and company, Lew Hawkins, Ioleen Sisters, and moving pictures.

DENHAM (Woolward & Homan, mgrs.)—"The County Chairman" 22 and week.

EMPRESS (Geo. A. Bovyer, mgr.)—Bill 21 and week: Merian's dogs, "The Canoe Girls," Phasma, Bernard and Lloyd, Ernest Dupille, Aldro and Mitchell, and moving pictures.

TABOR (Peter McCourt, mgr.)—"Little Lost Sister" 22 and week.

PANTAGES' (Nat Darling, mgr.)—Bill 23 and week: The Great Areusen, Porshay Bros., Tony Cornetta Trio, Belding and Sonders, Aerial Lafayettes, and moving pictures.

BAKER (Nettie Wilson Ward, mgr.)—Waldo and Hoyt, in burlesque; vaudeville and moving pictures.

Hutchinson, Kan.—Home (W. A. Loe, mgr.) Manager Loe has announced that there will be few, if any, attractions at the Home Theatre the balance of this season, owing to the difficulties with the American Federation of Musicians, who have placed the above house on the "unfair list."

DE LUXE (J. R. Burford, mgr.)—General Film pictures, and orchestra, to good business. Coming features include: "The Lion and the Mouse," "The Third Degree," "The Adventures of Kathlyn" series, and "A Soldier of Fortune," with Dustin Farnum.

ISIS (Fred Savage, mgr.)—Universal pictures, to good business.

PEARL, MAJESTIC and ELITE.—Pictures only.

Macon, Ga.—Grand (D. G. Phillips, res. mgr.) "Peg o' My Heart" Feb. 11, had a packed house, and delighted. "Smart Set" 12, matinee and night. "A Modern Eve" 14, matinee and night, large and appreciative houses.

PALACE (J. B. Melton, mgr.)—Salvator, harpist, week 9-14, to S. R. O. houses.

PRINCESS (Angel Solerpopolous, mgr.)—Twentieth Century Trio week of 9.

MAJESTIC (J. B. Melton, mgr.)—Musical comedies, good bills, to appreciative houses nightly.

LYRIC (H. P. Diggs, mgr.)—Jim McGowan, character singer, week of 9, drew finely.

NEW VAUDEVILLE ACTS AND REAPPEARANCES

"The Beauties."

COLONIAL, FEB. 16.

At the Monday matinee here, Feb. 16, Jesse L. Lasky, the prolific producer of big vaudeville acts, presented his latest effort in the way of a comedy and musical sketch, with the above title, and from the opening lines to the close of the new offering, it may be said that it would be worthy to grace the stage of any theatre in this country. In the matter of its costuming, without going into detail as to richness in design, coloring, etc., this part of Mr. Lasky's new production can be summed up as gorgeous in the extreme. The comedy lines are also bright and entertaining, and its five musical numbers fairly scintillate with charming melody.

There were five song numbers which deserve mention, and they were finely rendered, with Charles Berton leading the orchestra. They were: "Girls," "I Could Say Good-Night to a Thousand Girls," "On the Boulevards," "The Best Dance of All" and "The Beauty Parade."

The book and lyrics are by William Le Baron, and the music is by Robert Hood Bowers. Stewart Baird is featured, as Harrison Dana, an artist, and he has a pretty and vaulable assistant in Lora Lieb, who assumes the roles of Mary Clark, a stenographer in the artist's studio, and also represents America, in the contest of beauties which comes later in the production.

Its one scene is placed in the reception room of an artist's art gallery. The artist has commissioned an agent to procure for him a beautiful woman as a model for a new picture, and the opening lines reveal the fact that the agent has secured eight women in his travels through eight foreign countries. The women are introduced to the artist by his agent, separately, but the artist is disgusted to find each woman garbed as an emigrant, and they come in with their luggage exactly as they would appear were they coming direct from Ellis Island. The comedy here is excellent, as many of the women are supposed to be very ignorant, and they were clothed in grotesque habiliments. As was to be expected the women appear later in gorgeous raiment, and in their transformation from supposed emigrants, becoming modish in costume, and aided by the arts of stage make-up, they form an indisputable galaxy of charming beauty, and the finale of the "Beauty Parade" brings the curtain to one of the best productions, in its way, that Mr. Lasky has given to the vaudeville stage. It scored a deservedly strong hit, as its theme is novel, the entire company is an excellent one, and it is given upon a most lavish scale.

Stewart Baird, as the artist; W. J. McCarthy, as his agent in search of female beauty; Lora Lieb, in her two roles, and Armand Cortes, as an irrepressible Spaniard, were fully competent.

Old Timer.

Helen Page and Company.

PROCTOR'S FIFTH AVENUE, MATINEE, FEB. 17.

Helen Page and company offer a comedy drama in three scenes, entitled "The Understudy." The first is outside of a stage door, the second on the stage, and the third same as the first.

The story runs of a country girl who had studied to be an actress through a correspondence school, arrived in the city, applied for the position as leading lady of the "In the Toils of the Tempter" company, when the real leading lady had disappointed. Cameron, the leading man, agreed to give her a chance, but she proved to be a failure, and on advice of Cameron went back to her little country home.

Miss Page is a cute little woman, and handled her part well. Richard Claye, as Cameron, took care of what he had to do in excellent shape. Others in the cast were: Charles Green, as the stage doorkeeper, and Henry Owens, as stage manager, play their parts finely.

Miss Page has a good act, which was written by Una Clayton, it is full of laughs, and she gets all out of it that can be had. She carries her own drop.

The act runs eighteen minutes, opening in two, going to full stage, closing in two. *Sid.*

Max Saunders and Ethyl Von Kunts.

PROCTOR'S FIFTH AVENUE, MATINEE, FEB. 17.

Billed as "nut comics of considerable class," about hits the nail on the head, for it is hard to put it any other way.

Saunders and Von Kunts open with a song, making their entrance in a rather odd way, conveying the impression that they were amateurs, not sure of themselves. They followed this with a lot of nonsense which was indeed funny and laughable.

Saunders wears a neat business suit, while Miss Von Kunts has a pretty pink evening gown. They change to tough character costumes and finish with a turkey trot. For an encore they do a burlesque tango, which was very funny. Saunders is a good character man, while the lady is a first class soubrette.

They do a good act, away from the usual man and woman act who work in one, with plenty of comedy and lots of well earned laughs, running eighteen minutes. *Sid.*

Virginia Harned and Company.

PALACE, MONDAY EVENING, FEB. 16.

Making her re-entree into vaudeville, Virginia Harned, assisted by Charles Lane, Master Audrey Ridgewell, and several others, presented a condensed version of Tolstoi's "Anna Karenina."

What success was attained was principally due to the fact of Miss Harned's reputation. The sketch in its present form has very little to recommend it. Of course the characters are well taken care of, but at the conclusion it leaves something lacking.

Miss Harned's performance in the role of Anna Karenina was up to her usual standard. The rest of the company gave good accounts of themselves. The act runs about twenty-five minutes, on full stage. *Jack.*

Joan Sawyer and John Jarrott.

PALACE, MONDAY EVENING, FEB. 16.

Offering several new dance creations, Joan Sawyer and John Jarrott made their first appearance in vaudeville here, and filled a long felt want in vaudeville by showing many steps that had never been seen before.

They should prove a big feature on any bill, as the reception accorded them lasted for several minutes. At the conclusion of their worthy performance both were showered with flowers.

That both are past-masters in the art of dancing goes without saying. The costuming was also very tastefully arranged. The act consumes about eighteen minutes, on full stage. *Jack.*

Elizabeth M. Murray.

PALACE, MONDAY EVENING, FEB. 16.

After a very successful engagement with "High Jinks," Miss Murray made her return to vaudeville, and judging from the reception accorded this branch of the profession will claim her for some time to come.

She offered her usual style of songs in which she has few equals. "All Aboard For Dixie," a song that she has made famous, was her feature number, and it went over big. Another song introduced by her for the first time was called "Camp-Meeting Band," and if applause counts for anything, it is safe on its way to becoming one of the biggest hits in music history. Several other songs were successfully introduced by her, all carrying the desired results. The act runs about sixteen minutes, in one. *Jack.*

Richards and Grover.

GAYETY, BROOKLYN, EVENING FEB. 17.

Man and woman, doing a singing and piano act. Richards and Grover open with the man at piano, woman singing "Don't Blame It All on Broadway." "Tales My Daddy Told to Me" was next.

This is followed by man playing "A Trip Around the World," national airs of various countries, announced by cards from the side of the stage. They close with "That's What I Got for Being Lonesome," the woman making no change.

It is a fair act, and might go better with a different class of audience, although it is a good small time act.

They run fifteen minutes, in one. *Sid.*

"Cavalleria Rusticana."

PROCTOR'S FIFTH AVENUE, MATINEE, FEB. 17.

"Cavalleria Rusticana," Mascagni's popular opera, in condensed form, was offered here last week. It was presented by a capable company of singers. The cast included:

Santuzza	Miss Kesner
Lola	Miss A. Hantek
Lucia	Mme. De Dieux
Turiddu	M. Scaretti
Alfio	M. Meyer
Organist	M. Coletti
Conductor	S. Avitabile

The opera runs twenty-eight minutes, in full stage. *Sid.*

(Continued on another page.)

THEATRES and OPERA HOUSES

We insert advertisements in this column at a special rate of $1.75 per agate line for 3 months (or 13 times). This will enable local managers to keep their houses prominently and continually before the managers of companies. During the time the ad. is running we will send each advertiser a copy of THE CLIPPER free.

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CONTINUED ATTRACTIONS.

DRAMATIC AND MUSICAL.

ASTOR—"Seven Keys to Baldpate," twenty-third week.
BOOTH—"Omar, the Tentmaker," seventh week; third at this house.
BELASCO—Frances Starr, in "The Secret," tenth week.
CORT—Laurette Taylor, in "Peg o' My Heart," sixty-second week.
CASINO—"High Jinks," twenty-second week; seventh at this house.
COMEDY—"Kitty MacKay," eighth week.
COHAN'S—"Potash & Perlmutter," twenty-eighth week.
CENTURY—Century Opera Company, twenty-fourth week.
EMPIRE—Maude Adams, in "The Legend of Leonora," eighth week.
ELTINGE—"The Yellow Ticket," sixth week.
FULTON—"The Misleading Lady," fourteenth week.
FORTY-EIGHTH STREET—"To-Day," twenty-first week.
GRAND OPERA HOUSE—Chauncey Olcott, in "Shameen Dhu," fourth and last week.
GLOBE—"Queen of the Movies," seventh week.
HARRIS—"The Rule of Three," second week.
HIPPODROME—"America," twenty-sixth week.
HUDSON—William Collier, in "A Little Water on the Side," eighth and last week.
KNICKERBOCKER—"The Laughing Husband," fourth week.
LONGACRE—"Maria Rosa," sixth week; fourth and last week at this house.
LIBERTY—"Sari," seventh week.
LYCEUM—Billie Burke, in "The Land of Promise," tenth and last week.
LYRIC—Blanche Ring, in "When Claudia Smiles," fourth week. First week at this house.
LITTLE—"The Philanderer," ninth week.
MAXINE ELLIOTT'S—"Help Wanted," third week.
NEW AMSTERDAM—"The Little Cafe," sixteenth week.
MANHATTAN OPERA HOUSE—"The Whip" second and last week, return engagement.
PRINCESS—Five one act plays.
PLAYHOUSE—"The Things That Count," twelfth week; tenth week at this house.
SHUBERT—"A Thousand Years Ago," eighth week.
WINTER GARDEN—"The Whirl of the World," seventh week.
WALLACK'S—Cyril Maude and London Playhouse Company, seventeenth week.

VAUDEVILLE AND MOTION PICTURES.

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GREELEY SQUARE.

(M. M. BLOCH, MGR.)

The bill for Feb. 19-21 included:

Robin, the dancing juggler, who punctuated his clever handling of sundry objects by spasmodic dancing, which made a hit.

"In the Candle Light" was the illustrated song offering.

Mason and Du Tiel opened with a song and dance. Mr. Mason sang "You Broke My Heart to Pass the Time Away," and Miss Du Tiel played the pianoaccordeon in excellent form, accompanied vocally by her partner.

Bessie Leonard made several changes of costumes on the stage, for her pirate song and her "kid" songs and dances.

Searl Allen and company showed a sketch, in which Mr. Allen played a very realistic character of con man, the original "I'll pay you to-morrow" fellow, assisted by a bell boy, a maid and a bill collector.

Brierre and King, a natty couple, had a little conversation song, also the song "On the Hatrack in the Hall," and an "Amateur Song and Dance" Miss King is cute.

Kiet and De Mont, the acrobatic, talking college boys, had some bright lines and good acrobatic tricks in their collection.

The High Life Four quartetted straight with "On the Way to Mandalay," "Chain of Memories," "Would You Take Me Back?" "Back to Dixieland" and "Chesapeake Bay."

The Diving Girls, three shapely water nymphs, showed various styles of taking the water as announced, in good shape. The act was finished by Madame Berlo rushing to the stage from an orchestra seat and jumping into the tank fully dressed.

Several interesting pictures, including the Loew Weekly Bulletin, were shown. *Mill.*

PROCTOR'S 125th STREET.

(WM. A. MATTHEWS, MGR.)

Found business as usual here Tuesday evening, Feb. 17, when Calloway and Roberts, the Five Marines (New Acts), and Emma Stephens (New Acts), lead the way on the bill for the "first half."

Violet and Charles, trapeze performers, with the blonde girl shouldering the act with her work on the aerial single bar, and the man doing fair comedian part in dilapidated dress suit, opened the show right.

Jim and Essie Hazelton, in a melange of song and exchange gabbing, got by nicely, and Herbert's dogs did deserved better than a bunch of other canine acts we've seen here.

Others reviewed under New Acts are: Pat Toohey Trio, "His Tango Cook" and Wheat and Alvin.

The new bill Thursday, 19, was stronger in having the Stewart Sisters and Escorts (under Re-appearances) as a topliner, with Jeter and Rogers, skaters, running close, because the straight man is an artist on the rollers. Eldora, the juggler, closed the bill with speed. Others under New Acts are: Selma Arden and company, Barney O'Neill, Ward and Shubert, Thomas and Saparo, Hoyt and Meredith, and Morrell and Elger. *Tod.*

Colonial (Sam Tauber, mgr.)—A varied bill of names prominent in high class vaudeville announces the following: Anna Held, in vocalisms; Louise Alexander and Clive Logan, in "Dances of the Moment;" Claudius and Scarlet, "The Call of the Sixties;" Dolly Connoly and Percy Wenrich, in a musical melange; Josefsson's Icelandic Troupe, Miss Norton and Paul Nicholson, in "A Dramatic Cartoon;" George B. Reno and company, in "The Misfit Army;" Guerro and Carmen, musical act, and Chas. Thompson.

Metropolitan Opera House.—Bills week ending Feb. 28: *Un Ballo in Maschera*, Monday, 16; *Monna Vanna*, 17; *Tosca*, 18; *Gotterdammerung*, 19 (matinee); *L'Amore dei Tre Re*, 19 (night); *Manon Lescaut*, 20; *Boris Godunow*, 21 (matinee); *Die Walkure*, 21 (night).

Academy of Music (Samuel F. Kingston, mgr.)—"The House of Bondage" continues as the attraction by the stock company here, with Priscilla Knowles and Theodore Friebus in the leading roles.

THE NEW YORK CITY THEATRES

"THE MIDNIGHT GIRL."

Forty-fourth Street (A. Toxen Worm, mgr.)—"The Midnight Girl," a musical comedy in three acts, book by Paul Herve, music by Jean Briquet and Adolf Philipp, American version by Mr. Philipp and Edward A. Paulton, produced by the Messrs. Shubert on Monday afternoon, Feb. 23, with this cast:

Clarisse	Fremont Benton
Pierre	Denman Maley
Mme. Gimblelette	Margery Pearson
Dr. Benoit	George Schiller
Mme. Benoit	Louise Kelley
Gen. Chambert	Teddy Webb
Lucille	Eva Fallon
Gustave Criquet I	George MacFarlane
Francois	Harry Delf
Helen	Margaret Romaine
Guiseppe	Paul Ker
Babette	Margaret Brunelle
Gustave Criquet II	Clarence Harvey
Maurice	Edouard Durand
Heloise	Zoe Barnett
Alfons	Madison Smith
Charles	Harold Nelson
Josef	Stanley Vickers
Gustave Criquet III	Lionel Belmore
Marcelle	Kathryn Robinson

"The Midnight Girl," which was first produced in German by Mein Herr Adolf Philipp at his cozy little theatre in East Fifty-seventh Street, was presented in English on an elaborate scale by the Shuberts at this theatre on Monday afternoon, Feb. 23, and it became an instant favorite with the large holiday audience, for it turned out to be the best musical show this theatre has sheltered since its erection.

The first act is a bit slow, but takes on speed early in the second act, and from that time on the show becomes a winner.

The plot is not entirely new. It deals with the well worn but still useful mistaken identity idea. Three men bear the name of Gustave Criquet. One of them is a famous senator, and the other two tell their wives (who had been midnight cabaret singers before their marriages) that he is the senator. These men are, of course, unknown to each other, and these complications furnish much of the play's fun.

The lines are for the most part funny, but it is with its music that "The Midnight Girl" makes its greatest appeal. The music is by the composers of "Adele." It is a difficult task to pick out the most tuneful song in "The Midnight Girl," but popularity is sure to come to a charming ballet entitled "I've Waited Long for You, Dear" and to "The Midnight Girl," one of the sweetest songs heard this season. Another catchy song is "The Midnight Cabaret." Other songs found favor, but these mentioned here scored distinct successes.

George MacFarlane is featured in the production, and he surely deserves this honor. Long ago the writer expressed the opinion in these columns that MacFarlane was the best baritone singer in light opera, and he has no reason to withdraw that statement. To listen to this artist's fine voice is a treat. As an actor also Mr. MacFarlane has won his spurs.

Margaret Romaine, who, by the way, is a sister of Hazel Dawn, was a delightful surprise. She possesses a soprano voice of great purity. Up to Monday afternoon she was a comparative stranger to local theatregoers, and the success that she scored in the title role of "The Midnight Girl" was absolute and emphatic. She has personality and charm, and the applause which greeted her singing was honestly won. Her duet with Mr. MacFarlane was encored three times, and then the audience only quit applauding because of the lateness of the hour.

Eva Fallon was dainty and winsome as a young bride, and danced gracefully with Harry Delf, one of the best dancers we have ever seen. They scored a hit in a number called "A Lesson in Love," a delightful song with clever "business." Mr. Delf is also a good singer, and rendered with splendid effect a stirring military song called "Love and Victory." Later in the piece he danced with Pearl Franklin, a member of the chorus. Miss Franklin scored a large sized hit with her clever exhibition of fancy dancing.

Paul Ker, who appeared as the Cabaret Caruso, had a role similar to the one he played in "The Million," and was responsible for much of the fun of the piece. He plays the role straight.

Oy-Ra and Dorma Leigh introduced their wonderful dancing specialty in the second act.

As can be seen from the cast there are many clever people in the show, but *no* chance is given them to do anything worthy of mention in this report.

The Shuberts have given the piece a magnificent production. Nothing was overlooked. Even the latest fashion in hair adornment for woman (colored wigs) was on view. The gowns were beautiful and costly, and the costumes were gorgeous.

"The Midnight Girl" is going to put the Forty-fourth Street Theatre in the list of playhouses offering sure-fire successes. *Kelcey.*

PROCTOR'S FIFTH AVENUE.

(GUS MCCUNE, MGR.)

A well balanced program is being shown here this week, and at the Monday matinee the holiday crowds filled the house to capacity.

One of the headline features is Jos. E. Howard and Mabel McCane, in their entertaining song revue, in which Mr. Howard introduces many of his own successful compositions, ably and cleverly assisted by Miss McCane.

Ted Lorraine and Hattie Burks made a feature attraction in their dancing offering, in which they feature "The Buena Vista Tango." The audience simply couldn't resist the temptation to applaud them, as their efforts in this line was the best this house has ever shown. Both are finished artists in the dancing line and certainly proved their worth as headliners.

Another whose act needs very little introduction is Edmond Hayes and company, presenting that laugh provoker, "The Piano Mover." Hayes need never worry about new material as long as they receive him as they did at the Monday matinee here. He has appeared at this house before, but never under such favorable conditions as greeted him this week.

Well called the "Wizard of the Strings." Violinsky lived up to that reputation by his excellent manipulations of the violin. He rendered about eight selections, and could have given as many more.

The Meredith Sisters, those two clever singers of popular songs, put over a repertoire of new songs, and were easily one of the hits of the bill. They featured their original success, "Hiawatha," which was good for several bows. A new song rendered by them, called "While They Were Dancing Around," proved a big winner. They have several beautiful changes of costumes, one in particular, which they wear during the rendition of "Hello, Wintertime," coming in for much comment.

The two Brown Bros., with songs, piano playing and a little comedy skating, had little cause to complain at the reception accorded them. The act is a good one and should fill in nicely on any program.

Herbert's loop the loop dogs, in the closing position held them seated until the conclusion of their wonderful work.

Gormley and Caffery, in an acrobatic act, were seen for the first time. (See New Acts.) *Jack.*

"ALONG CAME RUTH."

Gaiety (Clinton Moffatt, bus. mgr.)—*Along Came Ruth*, a comedy in three acts by Holman Day. Produced on Monday night, Feb. 23, by Henry W. Savage, with this cast:

Israel Putman Hubbard	James Bradbury
Mrs. I. P. Hubbard	Louise Sydmuth
Allan Hubbard	Frank B. Thomas
Priscilla Hubbard	Eileen Castle
Ruth Ambrose	Irene Fenwick
Col. Miles Standish Bradford	Joseph Kilgour
Mrs. Dorcas Burnham	Maude Turner Gordon
Annabelle Burnham	Vivian Wessell
Oscar Dunn	Edgar Nelson
Captain Nathan Hodge	F. J. McCarthy
Evander Hitchborn	Sol Aiken
Pliny Bangs	John McKenna

Holman Day, long prominent in the world of letters as a writer of humorous stories concerning folk living in small New England towns, has turned his talents to playwriting, and New York had an opportunity of seeing his comedy, "Along Came Ruth," on Monday night. The piece is based on the French play, "La Demoiselle de Magasin," by Frantz Fonson and Fernand Wicheler, but Mr. Day laid the scene in the little town of Oldport, Me., a locale with which he is familiar, and the folks concerned in the play are the Hubbards, the Bradfords and Hitchborns and others of names that are familiar along the North Atlantic Coast.

Mr. Day has succeeded in turning out a creditable work. There are laughs in abundance, and here and there he has injected a little pathos.

The first act opens in Israel Putnam Hubbard's furniture "emporium" in the sleepy town of Oldport, Me. Business at the store has been very poor. Ruth Ambrose, a normal school graduate, arrives on the scene. She is an orphan girl and is looking for work. Her pleasing personality causes Hubbard to employ her as a clerk, despite the fact that he has no need of her services. She immediately re-arranges the store and makes it look inviting to the town folk. People are coming in to buy, and the Hubbards are again enjoying prosperity after an intermission of some years. All is due to Ruth, but old Hubbard takes the credit for it.

Her "up-to-the-minute ideas" take root with the big men of the town, and money is raised to advertise the advantages of Oldport, Me. People from other towns arrive and make Oldport their home. The town has become a city. Hubbard has joined hands with Col. Miles Standish Bradford and they open a big department store, with Ruth as general manager. But her lot is not a happy one, for the women are jealous of her and most of the men in the town are in love with her. Among her admirers is Col. Bradford, who is old enough to be her father. When he learns that Ruth loves Allen Hubbard, his partner's son, and that the boy's father had forbidden the marriage because Ruth was a "store girl," he threatens to sever his connection with the Hubbard-Bradford store unless Allen is permitted to marry Ruth. The final curtain falls on their engagement.

Irena Fenwick played the role of Ruth and gave an almost flawless performance. She made Ruth Ambrose a real human being. She was charming, sweet and demure, as the author intended this character should be.

James Bradbury, that splendid character comedian, scored heavily as old Hubbard—a role that made him a "rube" in one act and a "hot sport" in another. Many funny lines are spoken by him, and he "got them over" nicely.

Frank B. Thomas played with sincerity the role of Allan Hubbard and scored heavily.

Joseph Kilgour, as Col. Bradford, gave, as always, a good performance, and Edgar Nelson made the clerk, Oscar Dunn, an interesting character.

Good work was contributed by the other members of the cast, who have for the most small parts. *Kelcey.*

"MANON" IN ENGLISH.

Century Opera House.—The Century Opera Co. presented *Manon* in English, Tuesday night, Feb. 17, before a well filled house, but the performance was not very satisfying. The fault, however, cannot be attributed to the singers, but to the work itself, which, while it is pleasing in the "languages," it has little to commend it in English. As a matter of fact, the libretto is not capable of suitable adaptation unless it should be entirely re-written and reconstructed.

The cast was: Chevalier des Grieux, Gustaf Bergman; Count des Grieux, Alfred Kaufman; Lescaut, Thomas Chalmers; Guillot Morfontein, William Schuster; De Bretigny, Jerome Uhl, and Manon, Lois Ewell.

The saving grace of the performance was the work of some of the principals, chief credit going to Miss Ewell, who distinguished herself and sang and acted the title role excellently well.

Mr. Bergman was not so fortunate, and did not give his usual creditable performance Messrs. Chalmers, Kaufman, Schuster and Uhl all sang their roles in a creditable manner.

The same bill was given for the week, and on Monday, Feb. 21. On Tuesday and for the week, a double bill, consisting of "The Secret of Suzanne" and "I Pagliacci."

Jardin de Danse (Ed. E. Pidgeon, mgr.)—Adelaide and Hughes will mark their farewell appearance on the New York Roof this week, with further proof of their versatility as two of the most novel dancers seen on Broadway. Carlos Sebastian, so long the favorite here, will return in another week. Meanwhile Clifton Webb had been added to the dancing constellation on the roof, introducing the newest Maxixe. Louise Sontaine, the "church choir soprano;" Leona Sherwin, contralto; Mons. Le Roy and Mlle. Mone, dashawny dancers, and Bradford's Banjo Orchestra. Cabaret de Luxe and the popular matinee tea dances at which refreshments and tuition are provided free, are other features.

Palace (Elmer Rogers, mgr.)—The program for week of Feb. 23 announced: Eddie Foy and Seven Little Foys, Joan Sawyer and John Jarrott, Kate Elinore and Sam Williams, Claude Gillingwater and company, Fannie Brice, Saharet, McRae and Clegg, H. B. Martin, and Three De For Bros.

Thirty-ninth Street (Maynard Waite, mgr.)—Blanche Ring closed her engagement here Saturday night, Feb. 21, in "When Claudia Smiles," and moved into the Lyric Theatre 23. "Too Many Cooks" was produced here Tuesday evening, 24, with Inez Plummer, Mattie Keene, Jennie Weathersby, Eva Condon, John Cromwell and Edward McWade in the cast.

Proctor's Twenty-third Street (Frank McCune, mgr.)—Vaudeville and pictures. For Feb. 23-25 the holiday bill includes: "The Musical Fiends," Bimberg and Day, Robbins' elephants, Dooley and Evelyn, Ed. Powell and company, Allyn King, Eldora and company and first run comedy photoplays.

Grand Opera House (Geo. A. Kingsbury, mgr.)—Chauncey Olcott will close a four weeks' engagement here, in "Shameen Dhu," Saturday night, Feb. 28. Wm. H. Crane, Douglas Fairbanks and Amelia Bingham will be seen here next week, in "The New Henrietta."

Proctor's Fifty-eighth Street (John Buck, mgr.)—Vaudeville and pictures. A tabloid singing skit, "The Five Marines," heads an all comedy bill first half of this week. Other acts are: Jim and Essie Hazleton, Eddie Badger, Jeter and Rogers, Selma Arden and company, and Rose Maguerite and her schooled horse.

Hammerstein's (William Hammerstein, mgr.)—Bill for week of Feb. 23 announced: The Mexican Troupe, Tell Taylor, Rita Gould, Asahi Jap Troupe, Miller and Lyle, Winsor McCay, Joe Cook, Great Lester, Ed. Wynn and company, Dorothy Dale, Victor Moore and company, Wentworth, Vesta and Teddy, "Temptation," Hussey and Lee, Rae and Rae, and pictures.

Columbia (J. Herbert Mack, mgr.)—Taxi Girls this week. Gaiety Girls next.

People's (Frank Abbott, mgr.)—*Queens of Paris* this week. Broadway Girls next.

Olympic (Dave Kraus, mgr.)—*Trip to Paris* this week. Crusoe Girls next.

Murray Hill (Fred Waldmann, mgr.)—*Hastings' Big Show* this week. Ginger Girls next.

Hudson (Henry B. Harris' Estate, mgrs.)—"What Would You Do?" will be presented here Monday evening, March 2.

Longacre (H. H. Frazee, mgr.)—"The Last Resort" will be produced at this house Monday evening, March 2.

West End (M. Smith, mgr.)—Doris Keane, in "Romance," is the offering for week of Feb. 23, with an extra matinee on Monday.

Keith's Harlem Opera House (H. Swift, mgr.)—Motion pictures continue to draw good houses.

Keith's Alhambra (C. Saunders, mgr.)—This house is doing big business. For this week: Emma Carus, assisted by Carl Randall; Adelaide and J. J. Hughes, Laddie Cliff, Keno and Green, Ward and Cullen, Doris Wilson and company, Lewis and Dody, Two Tom Boys, and Belleclaire Brothers.

Hurtig & Seamon's (Harry Seamon, mgr.)—Ben Welch company opened to a packed house 23. Queens of Paris next.

Gotham (O. Franklyn, mgr.)—Sam Robinson's Crusoe Girls opened to a well filled house 23.

Brooklyn, N. Y.—Academy of Music (F. O. Edsall, mgr.) Metropolitan Opera Co. presented "Tosca" Tuesday evening to a packed house. Burton Holmes' lecture, "The Philippines," Wednesday, Feb. 25; New York Symphony Orchestra 26, Minneapolis Symphony Orchestra 28, E. M. Newman March 4.

MONTAUK (Edw. Trail, mgr.)—Elsie Ferguson, in "A Strange Woman," this week. "Adele" next. David Warfield, in "The Auctioneer," to follow.

MAJESTIC (John R. Pierce, mgr.)—Gilbert and Sullivan Festival Co., with De Wolf Hopper and all star cast, this week. Joseph Santley, return engagement of "When Dreams Come True," next.

BROADWAY (Leo C. Teller, mgr.)—"Mutt and Jeff in Panama," this week. "The Madcap Duchess" next.

DE KALB (L. Fingelman, mgr.)—"Little Miss Brown" this week. Irving Place Theatre Co. next week.

ORPHEUM (William Masaud, mgr.)—Bill week of 23: Virginia Harned and company, Lasky's "Beauties," Chas. Ahearn Troupe, Chief Caupolican, Van and Schenck, Raymond and Bain, Alpine Troupe, Wheeler and Wilson, and Frawley and Hunt.

BUSHWICK (Benedict Blatt, mgr.)—Bill week of 23: Elizabeth Murray, Zelda Sears and company, Rolfe's "The Purple Lady," Duffy and Lorenze, Bessie and Harriet Rempell, Monroe and Pusey, Harris, Boland and Holtz, Ishikawa Japs, and Jordan Girls.

GAYETY (E. A. McArdle, mgr.)—Vaudeville and pictures.

CRESCENT (Lew Parker, mgr.)—The Crescent Stock Co. present "The Lost Trail" this week. "We Are Seven" next week.

GRAND (Louie Barr, mgr.)—The Grand Opera House Stock Co. present "Checkers" this week. "The Ghost Breaker" next.

STAR (M. J. Joyce, mgr.)—Social Maids this week. Taxi Girls next.

EMPIRE (J. H. Curtin, mgr.)—Broadway Girls this week. Social Maids next.

CASINO (Chas. Daniels, mgr.)—Girls from Starland this week. Star and Garter Show next.

GREENPOINT (Al. Trahern, mgr.)—The Greenpoint Stock Co. present "East Lynne" this week.

GOTHAM (James J. MacCurdy, mgr.)—The MacCurdy Players present "What Happened to Mary" this week. "Camille" next week.

PAYTON'S LEE AVENUE (Edwin F. Riley, mgr.)—The Lee Avenue Stock Co. present "A Wife's Secret" this week.

LINDEN (A. H. Schwartz, mgr.)—The latest photoplays and vaudeville.

COLUMBIA (A. Sichel, mgr.)—Vaudeville and moving pictures.

COMEDY (Wm. Fox, mgr.)—Pictures and vaudeville.

FOLLY (Wm. Fox, mgr.)—Pictures and vaudeville.

ROYAL (Marcus Loew, mgr.)—Photoplays and vaudeville.

FIFTH AVENUE (M. H. Saxe, mgr.)—Motion pictures and vaudeville.

JONES (M. T. Jones, mgr.)—Vaudeville and pictures.

LIBERTY (John A. Zero, mgr.)—The latest photoplays and vaudeville.

OXFORD (Geo. J. Weiss, mgr.)—Photoplays and vaudeville.

WARWICK (Ambrose Miller, mgr.)—Vaudeville and photoplays.

BIJOU (Geo. Schenck, mgr.)—Loew's vaudeville, changed twice weekly, and latest photoplays.

HALSEY (M. H. Saxe, mgr.)—Miniature musical comedies, and vaudeville and photoplays.

BEDFORD (Ben Kahn, mgr.)—Vaudeville and photoplays.

FULTON (A. M. Lighton, mgr.)—Vaudeville and pictures, changed twice weeky, is drawing capacity houses.

SHUBERT (Wm. Sheehy, mgr.)—Loew's vaudeville continues to big houses.

OLYMPIC (Herman Wacke, mgr.)—Continuous vaudeville and pictures.

DUFFIELD.—Pictures and vaudeville.

NATIONAL STOCK COMPANY.

The National Stock Co., whose Winter quarters are located in Pittsburgh, Pa., report everything progressing very nicely for the season of 1914, and Managers Chas. Mutter and P. H. Gibbons expect a very successful season. Rehearsals will be called shortly after the middle of April, and the season will open about May 4, under canvas, presenting seven or eight well known book successes. Everything in the entire equipment is brand new, and judging from that already received, will make a splendid appearance. Fiddias M. Page, well known repertoire man, has been engaged as director, while Al. Palmer, well known in stock circles, will play leads, Don Palmer will play general business, while Irene Earl will be character woman. A. W. Gibson is busily engaged in organizing a sixteen piece band. Mr. Gibson is of Buffalo, and well known in musical circles. A. W. Curtis, late of Ringling Bros., will have charge of the canvas; and Ed. Gale, formerly with the Great Rutherford Shows, will have full charge of lights and illuminating. Among those already engaged are: Walter J. Hayes, A. W. Gibson, Palmer Bros., Geo. Huff and Thomas W. Pollins, and several other well known people will be signed in the near future. Bill Jack, late of Rentz Bros., and Walter L. Main, will be in advance, and will be assisted by John "Pig Iron" Hayes. The main tent will be 60x100 gable end, Rivers improved top, made by the U. S. Tent & Awning Co., and will have a seating capacity of one thousand one hundred.

SAILINGS TO EUROPE.

New Amsterdam (Holland-American Line), Tuesday, Feb. 24: Minna Edwards.

Kronprinzessin Cecelie (Hamburg-American Line), Saturday, Feb. 21: Mr. and Mrs. Sie Hassan Ben Ali, Jeanette La Pelletier, Edward P. Temple.

St. Louis (American Line), Friday, Feb. 20: Mr. and Mrs. Armand Kalisz (Amelia Stone), Frederick Wright.

England Has Sent Us many good things but best of all Pears, the soap of quality and purity—there's 122 years of reputation behind—

Pears' SOAP

15c. a Cake for the Unscented

NEW VAUDEVILLE ACTS AND REAPPEARANCES

(Continued from page 7.)

Selma Arden and Company, in "The Fall Guy."

"The Fall Guy," as usual, falls to the part of a young husband who becomes infatuated with a "live" girl, and when he appropriates five hundred dollars inside of two hours, the gal and he plan a get-a-way to Cuba.

But a stately looking girl arrives, after he has concealed himself in an adjoining room of the live one's "apartment," and the exchange conversation between the two women allows Miss Arden, in the underworld character, to do much shootin' of the slang gab for laughs, until the visitor slips her the info' that she is Freddie's legitimate wife and that he got the five hundred from her father under a trust errand. She had sent Fred to her dad the day before to get the cash for her, as a trick to test him, and of course Fred flopped for it with a vision of a sojourn in Cuba with the other dame.

But the latter is slipped the five hundred when arrest is threatened, and she leaves the married couple "flat" with the exit lines of "you stole the cash, boob, but it was given to me."

Miss Arden works hard, but is a bit too heavy in the part she portrays. A more easy going air would improve it all. She is fairly well supported by her man and woman company. Seventeen minutes, interior. *Tod.*

"His Tango Cook."

PROCTOR'S 125TH STREET, FEB. 17.

An up-to-date title that makes you look for a jubilee of dips and splits. You are disappointed in that respect, but not in "the presentation of something comic and odd" that this duo (man and woman) offer.

It is all about a young college chap who gets stuck for a cook. A young girl gets into his apartment by mistake, and by mistake she is taken for an applicant by the "grind."

The following conversation and situations of getting a meal ready, after she finally decides "to take the job," are amusing, and a final explanation by her, and his informing her that Apt. 19, for which she had been bound, is occupied by a degenerate character or some such sort (comma), why they fall in love for keeps, even though the meal was a fliver."

The couple display a deal of talent, and when it is considered that they hold their audience for nineteen minutes without a song and but few steps of tango, they come across wonderfully well. Cut a bit it should romp along as well as anything else that is oddly amusing even under such a title as "His Tango Cook." interior set. *Tod.*

Emma Stephens.

PROCTOR'S 125TH STREET, FEB. 17.

Miss Stephens displays as good taste in dressing her act as she does in using her soprano voice. Both come under the head of beautiful.

For her first song, "Just You and I," she wore a smart flower-embroidered white loose cloak and a silver spangled or beaded hat. Discarding the cloak for her second, "I'm a Fool to Believe in You," her re-appearance brought that rumble of appreciative comment among the audience in reference to a stunning white satin gown that must have just come off the "griddle of modern ideas." Stunning in every sense of the word, with the vent allowing a "now and then" peep at lacey tango pants underneath.

She is a fine looking young woman with a gift of Colgate molars and a strong personality to draw best results with her fine voice. A big success in one, ten minutes. *Tod.*

Stewart Sisters and Escorts.

PROCTOR'S 125TH STREET, FEB. 20.

A reappearance of this sextette of dancers was greeted strongly here in Harlem last week. The three Stewart girls are a talented trio of steppers, and their costumes are neat.

The trio, duo and sextette dances are all well arranged, while a feature bit is a pantomime card game by two of the three men escorts, using crackers for cards and the dishes for chips. It is well done, and went big.

The posey dance number, by the girls dressed to represent "dolls," is gracefully stepped through, and makes a pretty part of the act, while the rope skipping dance finish, by all, is a strong closer. The boys made two changes and the girls four. About twelve minutes, full stage *Tod.*

Weston and Clare.

GAYETY, BROOKLYN, NIGHT, FEB. 21.

Two boys, doing a clever singing and dancing act. Wearing dress suits, silk hats and white gloves, Weston and Clare make a fine appearance. They open with "'Cause Everyone Loves My Girl," "Around to Mary Ann's" followed, going big. One of the boys then did a fine eccentric dance, this is followed by "Mandalay," by his partner.

The closing number by both, "Midnight Masquerade" and a dance was a big finish. The boys end each number with a clever dance.

Weston and Clare have a neat, classy act, worthy of a place on any bill. They have good voices, can put their numbers over and know how to dance. The act runs eleven minutes, in one. *Sid.*

Five Marines.

PROCTOR'S 125TH STREET, FEB. 17.

A quintette of singers, four in white middie suits and the fifth as captain, in blue uniform, sword, etc.

The four "sailors" possess strong voices and harmonise nicely, not missing fire on a single one o' their numbers. The "captain" leads a number, and though not gifted with a powerful tenor voice, has good control and expression.

A good melody novelty, before a special deck drop, in three. Twelve minutes of singing, is twelve minutes time. *Tod.*

Belle Dixon.

FULTON, BROOKLYN, NIGHT, FEB. 20.

For her reappearance in vaudeville Miss Dixon has a neat offering. She makes her first entrance in a pretty white evening dress, blue coat and small white hat, with "I Like the Ladies" as her first song. This is followed by "Mandalay," without the coat. "This is the Life" is her closing number.

Miss Dixon is a clever little woman, and has a good voice.

Her act runs seven minutes, in one. *Sid.*

Morrell and Elger.

PROCTOR'S 125TH STREET, FEB. 20.

Two young men, musicians, using 'cello and violin. Appear new at it, but they show enough to gradually improve their turn as both are good musicians, and each capable of doing well with a solo. Both appear in dress suits. Twelve minutes, in one. *Tod.*

TED BARRON

Says HELLO to his friends and offers Some REAL hits, written especially for REAL Artists by REAL song writers. "Let Me See Your Rainbow Smile," (Novelty Song, Bessie Wynn). "Paradise for Two," (Emma Carus). "In the Shadow of the Dear Old Blarneystone," (Andrew Mack). "Dear Rose Marie," (Wonderful Quartette Ballad). "If Ever I Forget You," (High Class Ballad). "Georgia Moon," (Beautiful Southern Love Song). "How the Money Rolls In," (Comic Song, Tom Lewis). ("Steaming back to Dixie-Land," (Josephine Sabel). Instrumental Numbers for Musical and Dumb Acts. "Vesper Chimes," "A Little Peep," (Tango,. "Dream Waltz," "That Hesitation Waltz)." Music reverie for all these numbers composed by TED BARRON.
Send 10 cents in stamps for Professional Copies. Send 25 cents in stamps for any Orchestrations. This simply covers cost of printing—and if these songs are not worth that much to you—they are not worth anything. Be sure to see my "ad" in the Saturday Evening Post March 7. IMPORTANT NOTICE—All above numbers are fully protected by our attorneys, Frederick and Henry Goldsmith, New York City.
Address all mail to METROPOLIS MUSIC CO., 145 West 45th St., New York City, N. Y. TED S. BARRON, General Manager.

Hoyt and Meredith.

PROCTOR'S 125TH STREET, FEB. 20.

"Married One Year" is the title of a mediocre act presented in the same style by a young man and woman.

The performance they gave here was amateurish from beginning to end in every move and spoken word, while enough stalling was rung in to consume another sketch. The plot centres upon the cooking inability of a year-old wife and the grouchiness of a year old husband. Sixteen minutes, interior. *Tod.*

Wheat and Alvin.

PROCTOR'S 125TH STREET, FEB. 17.

On rather late here this blackface duo, straight and comedian, did real well with the fast way they have of delivering mostly old stuff.

The comedian has an odd laugh that helps out strongly. The straight would do well to work it in tau, and dress his part smarter in order to show his partner's rigging off to better effect. They each dance a bit, and should do well on the small time. Ten minutes, in one. *Tod.*

Pat Toohey Trio.

PROCTOR'S 125TH STREET, FEB. 17.

Assisted by a woman and a man Pat Toohey is featured in a "tad" part for presenting a bagpipe specialty by himself and jigging by all three.

The theme of the act is weak, and an ancient air of presentation hovers over the entire thing.

The jigging specialties by Toohey and the girl, and the girl and the straight, hold it up for a fairly good finish. Thirteen minutes, interior. *Tod.*

Ward and Shubert.

PROCTOR'S 125TH STREET, FEB. 20.

Joe Ward and Lillian Shubert present a neat singing and piano act, with Joe doing the former and Miss Ward accompanying on the upright.

Ward has a good voice and puts the "pop" songs over to strong results with enough good business. Miss Ward helps out in good style, but rather drowns a few of the songs by too heavy fingering Both dress with good taste. About twelve minutes, in one. *Tod.*

Gormley and Caffery.

PROCTOR'S FIFTH AVE., MONDAY, MATINEE, FEB. 23.

The above act, consisting of two men introducing a comedy acrobatic act, went over nicely at the Monday matinee.

The usual routine of work shown by similar acts was given, the comedy being supplied by one of the men in grotesque make-up.

The act consumes about ten minutes, in two. *Jack.*

Barney O'Neill.

PROCTOR'S 125TH STREET, FEB. 20.

The advance program had Barney billed as "The Chauncey Olcott of Vaudeville." Rather strong, for although O'Neill's repertoire of Irish melodies is catchy, he does not possess the tenor voice necessary for the billing. He looks well in evening suit. Eight minutes, in one. *Tod.*

Reed and Tuttle.

BIJOU, BROOKLYN, MATINEE, FEB. 20.

A man and woman doing a singing act. Man looks well in dress suit, the girl is rather pretty, and shapely, but hasn't much of a voice outside of one high note, which she depends upon. The man's enunciation is not clear, but he had a good voice. Ten minutes, in one. *Sid.*

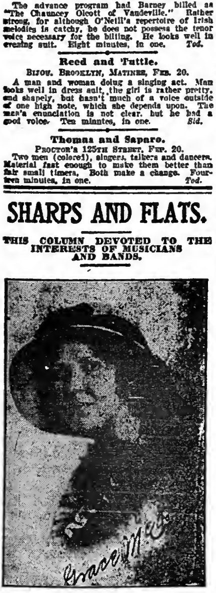
Thomas and Saparo.

PROCTOR'S 125TH STREET, FEB. 20.

Two men (colored), singers, talkers and dancers. Material fast enough to make them better than fair small timers. Both make a change. Fourteen minutes, in one. *Tod.*

SHARPS AND FLATS.

THIS COLUMN DEVOTED TO THE INTERESTS OF MUSICIANS AND BANDS.



GRACE McINTYRE,
Engaged to sing with the band with the Rice & Dore Shows.

MANAGER FRANK H. HARRIS, of the Amusea, Charleston, N. C., has installed a new orchestrion in his theatre. It is a $3,000 Cremona instrument. He is also having his place re-modeled and repaired.

J. J. RICHARD will again have the band with the Ringling Bros.' Shows the coming season.

J. E. RICHARDSON will be bandmaster with the Gentry Bros.' Number Two Shows.

BANDMASTERS are advised to keep in touch with the music publishers the coming season, and they will be sent all the latest music.

SOME WISE musician with a carnival show will clean up some day with a music concession. It's worth a try.

MRS. REYNOLDS DEAD.

The death of the beloved mother of Max and Sidney Reynolds will be a shock to many who were fortunate enough to be numbered among her friends. She passed away Friday, Feb. 13, surrounded by her children, Max, Mr. and Mrs. Sidney Reynolds, Mr. and Mrs. William Bach (Minnie Gordon) and Mrs. Max Leo.

LAURA (CYNTHIA) MORRIS will be a feature in the New England farm production in Frederic Thompson's "Toyland," at the big 'Frisco Fair.

MAUD TIFFANY will sail for England next week.

THE contract for the new Elks' Home at Bedford City, Va., held by P. J. Moran, of Salt Lake City, Utah, will be partly sublet to Roanoke contractors.

TOD'S TIPS

Bennie with Sheedy.

Bennie Piermont, formerly managing and booking representative at the New York Theatre, is to make a change over to the Sheedy forces soon.

Roy Is Bisisy.

Roy Mack has his hands full these days, doing the managing thing with Gus Edwards' School Boys and Girls' act, which is at present filling a romp of twenty weeks over the W. V. M. A. time. The act will not be seen East again until next season.

Is It the Climate, Mike?

What's the idea, Mike? Pretty rough when the climate of Rahway kills the pig you paid real money for, and leaves you flat, minus pig and the cost price, too. Better locate in Newark again, old sock. Bachelor's halls are all to the merry—but eagle eyes are dangerous, lad. Shift!

Harry "Booker" Wenzel.

Harry Wenzel, another of "the boys" of Fox's Washington Theatre, in Newark, N. J., is hopping all over Newark daily, supplying "home" talent with scenery and painting. Considerable artist, this boy.

Thank You, Luella.

Luella Pullen, of Kiter and Pullen, known as the "never-still-a-minute" comedienne, with Billy Allen's Musical Comedy Co., eased me a pip of a compliment via postal recently, which read: "Gotta hand it to you, Tod; that was some page you leaned into THE CLIPPER's Anniversary Number with."

This same Luella is always there with the glad mit and sincere thing, and it accounts for her popularity both in and out of the dressing room.

At the Alamo.

This place is setting a great pace up in Harlem as the popular one for hesitating, dipping and sipping, and it is worthy of every little bit of success when one considers the brand of sure-fire artists that are romping the platform to the melodies Irving Dash is dashing from "the baby."

Tuesday evening, Feb. 17, looked like another songsters' jubilee. Just got to a table in time to get a few spoonfuls of an eye opener in hearing Joe Young and Tommy Penfold breeze through "Ruben's Tango Huskin' Bee," with "the charmer" Bert Grant, doing the piano accompanying just like as though he were mopping up a Rector meal. Hattie Harlowe, "The Girl in Blue," duetted one with a male partner in good old melody style, just before Shapiro's "I Found My Hidden Treasure in You" was shot over by a plugger, with plump Harry Puck, who is soon to be seen in a Shapiro uniform, finding cashable notes all the while. And Dave Oppenheimer looked over it all from behind that nine million dollar scarfpin.

Jo-Jo and Delaney, those boys who have yet to be *tide* up here for getting the stuff out of a song, followed in with "Ragtime Bungalow" and "Macon, Ga.," with Harry Puck showing every single one of his second set of molars at the piano. Then Irv. Dash sighed himself back to the stool for Jo-Jo and Del's warbling Harry Carroll's "Smother Me with Kisses" and "Brother Stephen" (Ah-h-h-ugh) (Delaney was sorta handicapped with a wounded pick this evening, gents, but yea, boys, "how she dances.")

"My Chain of Memories" was soloed by Hattie Harlowe, and then again those Jo-Jo and Delaney fellows came across with "This is the Life," without much limping from Del. And, lest we forget, don't let it slip away from your perspiring brow that the fellow who was grinding out the proper thing for all these from behind a big Angora cheroot was Irving Dash.

Fox Moves.

William Fox Amusement Co. has moved from Fourteenth Street to 130 West Forty-sixth Street, among the "whirl of it all."

Riverside Four Featured.

The Riverside Four were a recent great big feature at the Family Theatre in Detroit, and heaps of the credit stuff is due Lawrence Fein, the clever comedian, who is one of the "main" in the act.

Kaufman Sisters in Paris.

Reba and Inez Kaufman, the well known, clever versatile sisters, are pleasing the Parisians so continually that neither finds enough time to do much penning to friends in the dear old U. S. A. The girls are repeating previous European successes, their third engagement in a revue in Paris, at the Gaite Rochechowart, and they are the first American speaking team to be engaged there. The girls are doing their parts in French.

Jim—KENNEDY AND KRAMER—Maude
Direction James Plunket

NICK—HUFFORD and CHAIN—DELL
United Time—Direction Pat Casey

BURT AND MALVENE
RAPID-FIRE VAUDEVILLE

Patti with Tom.

Patti McLaren, a well known amateur actress of London, Can., joined Tom Terriss' company in Rochester, N. Y., on Monday. Miss McLaren was the winner of the Margaret Anglin bracelet as the most capable actress in the competition of amateur productions at Ottawa two years ago.

Sol Meyerson Visiting.

Sol Meyerson, manager of Marcus Loew's New Rochelle Theatre, was seen doing the greeting thing up in Harlem one evening last week. Sol won a union suit at Voll's Country Store, but couldn't make the change in time to catch a train for the forty-five minutes from Broadway burgh, so he sent it via parcel post. He is superintending the Sunday concerts at the Manhattan Opera House.

A Whiff from the Rosars.

The Musical Rosars are working out through the Middle West at present. Eileen, who did the prima donna thing with Billy Allen's company last season, has recovered that clever singing voice of hers after being kept in suspense for four months. And now, with cute sister Mildred, they are grabbing favor from all angles with their ballroom dancing specialty. Little Mildred has been existing just nine years, and is said to be the youngest professional dipper in the game, while sister goes madly on adding more wonderful wardrobe to equalize appearance and melody.

Those Patriotic Ziegfeld Girls.

That crew of beauties that hold up the Lillian Russell of Flo. Ziegfeld's "Follies blew out on strike after the first show in Toronto, Can., evening of Feb. 16, because the old Stars and Stripes didn't get proper recognition in the flag waving scene, in which Jose Collins is the particular little English gal who acts in the capacity of "waver."

Well, the Panama scene came and, during it, Jose is supposed to wave an American flag, but being on Canadian earth, both John Bull's and Uncle Sam's native colors had to be used. On this particular evening Jose mislaid or forgot the latter and, grabbing John's flag, she breezed it vigorously at the proper time.

Bing! Right off the reel came "queer" (?) sounds as protests from the assisting beauty chorus, who incidentally quit and decided they wanted to know "the reason," to the extent of busting up the next show. Then Billy Horn, who is known as "the gunner," because he manages the gattler in the battle scene, was notified to be ready next day, and also have "the gunner's mate" (Ruby Rogers) near at hand to assist him during any melee that should occur.

Jose waved both flags in vigorous style next show, and a massacre was avoided. (God bless 'em.)

Maybelle Rother Ill.

Maybelle Rother, of Rother and Anthony, is very ill at her bungalow home, Idlerest, in Bayshore, L. I. She has been offered a fat little salary to go into moving pictures by a big "movie" company, and thinks she shall fall for the silent work upon recovering.

Bert Grant Reformed.

Bert Grant, he who writes every little thing and earn "it" "for the rest of his life" with Harry Williams' Music Shop, can be seen most any old meal time wrecking the highbrow eats at Rector's or up on the roof of the Astor. You see, Bert used to be the "good thing kid" for panhandlers, but he has reformed, he has, and gee, what a sensible good fellow he looked pianoing the Williams melodies up at the Alamo, eve of Feb. 17.

Enough Is Plenty, Says Hank.

Hank Brown, of Brown, Harris and Brown, says week of April 20, at the old Howard, in Boston, will be his last, as forty-three years is long enough.

THIS WEEK'S CHICAGO VAUDEVILLE

(Special wires to THE CLIPPER.)

EMPRESS.

The first anniversary of the Halsted Empress came with Washington's Birthday, and the occasion was made a gala one by a double celebration. The house was prettily decorated Sunday, and a good show appeared, headed by David Walters and company, in "Salvation Sue." This act held the closest attention for twenty-six minutes, and finished with a remarkable outburst of applause. The bill opened with Berry and Berry, a pleasing musical act. Warner and White, although on early, scored the hit of the bill. The boys are dancers and eccentric comedians, and have one of the cleverest dancing acts seen hereabouts, and Whittier's barefoot boy, is something out of the ordinary in the way of whistling. Davis Walters and company came next. Morrisey and Hackett offered different material from what they last offered here. Seven Pichanas closed the show good.

INDIANA.

Good business, excellent program, opening Sunday, first matinee. Marcou, with hand shadowgraphs, excellent opener to program, using his hands through the entire offering, and not relying on little cardboard figures for assistance. Well liked. Tracey and Rose cleaned up without half trying. These two girls offering practically a new act, should be soon heard from in vaudeville circles. Duffy and Nicholas offered their comedy-dramatic sketch, with the title, "Humanity." The intense portions of the offering received heavy applause. Carter and Waters, with a various bits of entertaining, pleased. Mrs. Councel, a chimpanzee, displays a newness to the vaudeville stage Heartily enjoyed by the entire house.

MAJESTIC.

Mlle. Otorita, assisted by Mons. Turrien, fair opening act. Haydu, Burton and Hayda, a piano playing, singing and dancing trio of the average kind. Percy Bronson and Winnie Baldwin scored a big hit, combining many good qualities. "The Lawn Party" is in a fair act. Raymond Loftus does the best work among the imitations of famous actors, although Harry Anger deserves credit. William J. Dooley makes a good rube. Henrietta De Serris, who has a company of fifteen people, offers a very good posing act. Clark and Hamilton register the hit of the show, as they always do. Julius Tannen cleaned up big, having a quantity of new material. Dasie is not strong enough to close such a show, although her artistic ability is fully appreciated. Next week's bill: Rev. Alexander Irving Co., Rigoletto Bros., Bud Fisher, Musical Cuttys, Maude Odell and company, Stuart Barnes, Wood and Wyde, Josephine Dunfee, Paul Gordon.

GREAT NORTHERN HIPPODROME.

The Great La Follette is presenting a new act which is the feature of the bill. He opens with startling illusions, introduced in a novel way, and finishes with impersonations of great magicians capitally presented. It is a finished offering. Richardson's dogs opened good. Perry and Wilhelmi pleased. Mlle. La Vaia and company, novelty; Campbell and Campbell, good. May Rose and Star Quartette exceptional. The Stickneys entertaining.

PALACE.

Hundreds were turned away from the Palace Music Hall Monday afternoon. It was a holiday, and Gertrude Hoffmann and her wonderful supporting company topped the bill. It would be superfluous to review this week's offering at the Palace in detail. Shriner and Richards, in a few minutes of song and talk, were first to entertain; Stelling and Revell, gymnastic comedians, followed; Willette Whitaker, interpreter of darky folk songs, assisted by F. Wilbur Hill, were heartily appreciated; Austin Webb and company, in "Your Flag and Mine," held spot four to great advantage; Dainty Marie followed; Joe Welch, the eminent character comedian, evoked many a laugh. Joe retains the faculty of entertaining his audience to a remarkable degree. Gertrude Hoffmann, in her revue, is supported by Evelyn Hall, Catherine Wilson, Olga Zalcoff, Lillian Drewry, Marguerite Crittenden, De Forest, La Fleur, Helen Korlin, Marjorie Roland, Gertrude Roland, Lee Chapin, Billy Macon, Mr. Hammed, Jack Clifton, Julia Carle, and Arabs from the Hassan Ben Ali Troupe. Bill for week March 2: Monsieur Carlos Sebastian, creator of dances artistique, assisted by Jane Ott, Dorothy Bentley, Homer B. Mason and Marguerite Keeler, Catherine Countiss and company, Milt Collins, Lyons and Yosco, Derkin's European novelty, Nellie Nichols, Dolce Sisters, Wilton Bros.

At Liberty for Permanent Stock

JACK ROBERTSON

CHARACTERS

Age, 28; height, 5 ft. 10 in.; weight, 170 lbs.

315 Sycamore St., - - - - - MUSCATINE, IOWA

WANTED

LEADING MAN

Must join immediately. To avoid unnecessary correspondence state age, height, weight, and all particulars in first letter. Send program and photos. Address Fred. Chauncey, Manager,

CHAUNCEY-KEIFFER CO.

This week Fort Plain, N. Y. Next week Batavia, N. Y.

WANTED QUICK

Repertoire People in All Lines

State if you do specialties. Join on wire. Send full particulars. Three night stands. Salary sure. Long season. Show going North. WM. J. NELSON, Manager, Maud Norwood Players, Camden, S. C.

WANTED

For the Ginnivan Dramatic Company

Under Canvas. Rehearsal April 27th. Rep. People in all lines. Those doubling brass or Specialties given preference. All week Stands; no Matinees. People that cannot stay the entire season with good treatment and sure salary don't answer. This Show travels by Automobile Trucks. People travel in Automobile Carry-all. FRANK R. GINNIVAN, Ashley, Ind.

AT LIBERTY

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LEADING BUSINESS

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7th WEEK Orpheum Theatre **TAYLOR & GREEN'S** Watertown NEW YORK

PROGRESSIVE PLAYERS WANT

People in all lines for Stock. Managers Wanting A-1 Permanent Stock Co. write

Address JOHN TAYLOR, Manager Orpheum Theatre, Watertown, NEW YORK

WROTE "The Getaway" Acts for Carson & Willard, Lew Welch, Whitley & Bell, Harry First. I'll write you the Act, Sketch or Monologue that will boost your salary 50 per cent. Write me. Allen Spencer Tennay, 1493 Broadway, N. Y. Let's get acquainted. Send dollar bill and get 5 of my sure fire parodies.

WANT—Male Pianist that Sings and reads, preference given man that can make announcements—$18.00 and song book privilege. Pay own hotel. All two nighters. State age. No medicine show. CHRISTIE SHOW, Loma, North Dakota.

FOR SALE—STAGE SETTING FOR CAT AND MONKEY ACT. All properties and cages. Have room in training quarters for animal act. Write to PROF. PAMAHASIKA, 2327 North Sixth Street, Philadelphia.

WANTED

MEDICINE PEOPLE

In all lines. Those playing piano preferred. State all you can and will do in first letter. I pay all after joining. Boozers and knockers closed without notice. Address DOC PANGBORN, Gen. Del., Butler, Pa.

WANTED

STOCK PEOPLE

Good General Business Man and Woman. Age, height, full particulars and absolute lowest first letter. Others write. Address MGR. HARDY Players, Majestic Hotel, Minneapolis, Minn.

RELIABLE ADVANCE AGENT AT LIBERTY

account of Henry and Thorton, attraction closing until after Lent. Can join on wire. Can route and book. Not afraid of paste brush. Salary right.
GEO. W. RIPLEY, Homer, N. Y.

Deaths in the Profession.

Helen Redmond, a popular singer in operetta a decade ago, and an auburn-haired beauty, well known to theatregoers, died of pneumonia at St. Luke's Hospital, this city, on Friday, Feb. 13. She was taken ill on Feb. 8, at the home of her sister, Mrs. John Trumann, 461 West One Hundred and Fifty-fifth Street. Helen Redmond was known in private life as Mrs. F. J. Kaliyer, wife of a Philadelphia physician. After her marriage in 1903 she retired for a while from the stage, but later returned to musical plays. Miss Redmond came into prominence first in "The Wizard of the Nile," in which she appeared with Frank Daniels. This was sixteen years ago, and the operetta had a long run at the Casino. Later she played in "Florodora," singing the part of Dolores. Later she appeared in "Yama" and "The Merry Widow" and "The Devil," one of Joseph Weber's burlesques. She lived in Philadelphia since her final retirement, and appeared only in amateur concerts. The funeral was held Feb. 16, from the home of her brother, Mark Redmond, 371 Edgecombe Avenue, New York.

Geo. W. Barr, who, for the past five years, presented the No 2 company of Pamahasika's Pets, died Feb. 6. He was born in Philadelphia, Feb. 13, 1888, and was conceded to be the youngest animal trainer in his line. He was taken ill while on a tour through the South, but refused to cancel his engagements. It was this same grit and perseverance that characterized his endeavors throughout his entire career as an animal trainer, and brought him success. He had performed in nearly every city in this country, and his favorite work was in the chautauquas, where he appeared on the same stage with Wm. Jennings Bryan and other noted personages. By his death the dumb animal kingdom lost one of its truest and noblest workers. He had shown the great things that are possible with animals by treating them with kindness and patience.

GEORGE PAXTON, Feb. 19.
OSCAR LEWIS, ——
WM. TIFFANY DUGAN, Feb. 20.
DION CAMERON, Feb. 15.
MIRIAM SCHWARTZ, Feb. 13.
KENNETH DAYDEN, ——
J. J. MULLEN, Jan. 18.
MRS. A. LEON (Mrs. J. A. St. John), Feb. 9.

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Oh—Angelina—Pay Night—Ever Since I Was a Little Boy—Somebody's Boy—When the Golden Rod Crowns Oklahoma's Hillsides—Sweet Are the Memories of Childhood—The Girlie in Brown—On Dat Ole Potomac Sho'—Spooning in the Moon—My Wild Irish Stew—Farsighted Jim—Someone's Always Buttin' In—There's Peaches to Be Found the Whole Year Round—I'll Never Have a Home, Sweet Home, Until You're Mine—Sweetheart Bess—Our Honeymoon on Ma...—In the Hazy Distance—O Tell Me, Dad—Dreams Among the Pines—Love and S... Will Always Keep Us Gay—Love's Mission—Love's Proposal—I'll Be Satisfied to Live in This Old Town—Among the Florida Pines—In the Adirondack Mountains of N. Y.—Down in My Dear Old Home—Just for To-Night—Why Didn't You Ask Me Long Ago?—Come Live Under My China Tree—Back to the Old Farm—We're Going Home To-morrow—Many, Many Years Ago—My Rocky Mountain Girl—My Honey Boy—I'm Longing for That Golden State—When a Boy from Sunny Kansas Meets a Girl from N. C.—Down on the Golden Gate—McGraw Has Come Back to Town—When the Ragtime Man Comes from Coontown—Adair—Up in an Aeroplane—Memories of Wedding Bells—And Thus I Learned to Love Him—In the Moonshine on the Hudson—O, How We Will Miss Our Mother—When the Fields Are Waving, Jessie Dear—Will You Remember Me?—In Dear Old Sweetheart Time—Faint Heart Never Won Fair Lady—San Francisco Exposition Waltzes—Just for a Look from Your Eyes, Dear—Down By My Fireside—Back to Alabama—Paul—Just Take a Holiday—From Old Kentucky—This World Was Made for Friendship.

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ALBERT J. BORIE
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ANSWERS TO CORRESPONDENTS.

DRAMATIC.

R. E. O., Philadelphia.—We do not know his present whereabouts. Address him in care of this office and we will advertise letter in CLIPPER letter list.

CLIPPER, Council Bluffs.—We do not care to recommend any particular firm.

L. M. C., Providence.—See answer to R. E. O., above.

MISS M. K., Philadelphia.—See answer to R. E. O., above.

CARDS.

C. S. D., Philadelphia.—If A did not have openers his hand is dead. The other hands are good because C had openers. B wins the pot because his hand is best of the remaining hands.

MISCELLANEOUS.

J. B. S., Butte.—In all cases where a fight is a draw all bets go with the decision and money is withdrawn.

MANAGERS IN 1897-98.

An old note book discloses the following engagements:

Robert Fulton, City Club Co.
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W. Calder, "Span of Life."
Edgar Seldon, "Hot Old Time."
Jos. Barrett, Twentieth Century Maids.
J. W. Collier, "Bachelor's Honeymoon."
E. J. Abram, "The Indian."
Frank Logan, May Howard Co.
J. N. Gotthold, "Human Hearts."
Chas. Wiegand, Bohemians.
Frank Dupree, Knickerbockers.
J. H. Ferris, "Northern Lights."
Hubert Sackett, Katie Emmett Co.
E. J. Nugent, Star Theatre, N. Y.
Chas. E. White, "McFadden's Flats."
J. Herbert Mack, Rose Hill Co.
B. S. Hodges, Night Owls.
J. O. Ziefle, Moulin Rouge.
W. A. Harold, "Two Little Vagrants."
Frank Orsato, Ani's Monarchs.
Leo Teller, Weber & Fields' Co.
Jake Rosenthal, "What Happened to Jones."
Maurice Jacobs, "Merry Maidens."
H. J. Campbell, Dan McCarthy.
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Frank Thompson, Denman Thompson Co.
Geo. E. Mitchell, "When London Sleeps."
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H. C. De Muth, "Old Money Bags."
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Dick Bernard, Broadway Burlesquers.
R. W. Little, "Always on Time."
Carl Albert, Fay Foster Co.
A. W. Dingwall, "Shall We Forget Her?"
C. F. Cromwell, Vaudeville Club.
C. W. Williams, N. Y. Stars.
I. S. Rose, Gay Masqueraders.
W. H. Sherwood, John L. Sullivan Co.
M. W. Hanley, R. B. Mantell's Co.
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T. E. McCready, "The Geezer."
Geo. H. Harris, Fulgora's Co.
Ben Pflaum, "O'Hooligan's Wedding."
Chas. Jehlinger, "Girl I Left Behind Me."
R. E. Stevens, "Cherry Pickers."
Max Fields, Russell Bros.' Co.
Dave Traitel, Standard, Philadelphia.
Butler C. Stewart, Long Bros.' Co.
Chas. H. Waldron, the Bon Tons.
A. O. Scammon, "Dr. Jekyll and Mr. Hyde."
John W. Vogel, "Darkest America."
R. H. Brock, Rentz Santley Co.
R. G. Guptell, "Fast Mail."
Chas. Venable, "Big Sensation."
D. M. Peyser, "Great Diamond Robbery."
Dave Davidson, "Dangers of a Great City."
C. H. Collins, "Shannon of the Sixth."
Geo. E. Gill, "Boy Wanted."
W. S. Lathrop, "Telephone Girl."
Hollis E. Cooley, "Hired Girl."
Bert J. Kendrick, Scribner's Columbians.
J. Lluales, "Heart of Chicago."
J. M. Fedris, "Ladder of Life."

MR. AND MRS. FRANK DANIELS AND MR. AND MRS. AUGUSTUS PITOU are in Florida for a few days, fishing.

JNO. H. VERNON, author and dramatist, has brought action against the author and producers of "At Bay," alleging it to be an infringement on a play of his, entitled "The Threads of Destiny."

FREDERICK WARDE has published a book entitled "The Fools of Shakespeare."

ROUTE LIST

VAUDEVILLE

NOTICE—When no date is given, the week of Feb. 23-28 is represented.

Abbott, Tilly, & Parter, Orpheum, Des Moines.
"Act Beautiful," Forsythe, Atlanta, Ga.
Adelaide & Hughes, Alhambra, N. Y. C.
Adams, Mabel, Orpheum, Sioux City, Ia.
Adison & Livingston, New Empress, Chattanooga, Tenn., indefinite.
Adams & Peters, Harris, Pittsburgh.

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Ahearn, Chas., Troupe, Orpheum, Bkln.
Altar & Collect, Bijou, Boston.
Altos Bros., Bijou, Boston.
Alpine Troupe, Orpheum, Bkln.
Allen, Leon & Bertie, Star, Carrollton, Mo., 27-28.
Alexander Bros. Lyric, Richmond, Va.
Allen, Minnie, Shubert, Utica, N. Y.
Allman & Nevins, Able, Easton, Pa.; Orpheum, Allentown, March 1-6.
Alvin, Peter H., Lyceum, Canton, O.; Colonial, Erie, Pa., March 2-6.
Allmon, Grant, "What a Girl Can Do" Co.
Allen, Searl, & Co., Lincoln Sq., N. Y. C., 26-March 1.
Allen & Dalton, Grand St., N. Y. C., 26-March 1.
Afreds (2), Palace, Chicago.
Alexander, Bob, Olympia Circuit.
American Dancers (6), Bronx, N. Y. C.
Ambler Bros., Gordon's Olympia, Boston.
Anson, Capt., Keith's, Cleveland.
Anderson & Goines, Delancey St., N. Y. C., 26-28.
Anderson & Burt, Delancey St., N. Y. C., 26-28.
Apdale's Circus, Maryland, Baltimore.
Arthurs (3), Keith's, Providence.
Armstrong, Wm. H., & Co., Orpheum, N. Y. C., 26-March 1.
Armstrong & Ford, Orpheum, Seattle, Wash.
Arados, Les, Orpheum, Boston, 26-28.
Asahi Troupe, Hammerstein's, N. Y. C.
Athletas (4), Orpheum, Memphis, Tenn.
Australian Boy Scouts, Dominion, Ottawa, Can.
Avon Comedy Four, Keith's, Columbus.
Avery, Van & Carrie, Majestic, San Antonio, Tex.; Majestic, Little Rock, Ark., March 2-4.
Azard Bros., Shea's, Toronto, Can.
Barry, Lydia, Bronx, N. Y. C.

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Barda (4), Lyric, Richmond, Va.
Barth, Lee, Bijou, Grand Rapids, Mich.
Bell & West, Grand, Syracuse, N. Y.
Baker, Belle, Poli's, New Haven, Conn.
Barry, Mr. & Mrs. Jimmy, Shea's, Toronto, Can.
Bankoff & Girlie, Keith's, Columbus.
Bates, Blanche, & Co., Grand O. H., Pittsburgh.
Ball, Rae Elinore, Forsythe, Atlanta, Ga.
Barbour, Nina, Orpheum, Portland, Ore.
Barnes, Gertrude, Orpheum, Oakland, Cal.
Barbour, Sam, Orpheum, Seattle, Wash.
Barnes, Stuart, Orpheum, Omaha.
Banjophiends, Empress, Los Angeles, Cal.
Batchellor, Harry, Bijou, Boston.
Baldron, Gene, Bowdoin Sq., Boston.
Barry, Edwina, & Co., Grand, Phila.
Belleclaire Bros., Alhambra, N. Y. C.
"Beauty is Only Skin Deep," Keith's, Cleveland.
Beyer, Ben, & Bro., Orpheum, Jacksonville, Fla.
Beaumont & Arnold, Colonial, Norfolk, Va.
Benway & Dayton, Atlanta, Ga., indefinite.
"Behind the Footlights," 7th Ave., N. Y. C., 26-March 1.

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Bernard, Anger & Co., Orpheum, Lincoln, Neb.
Berrens, The, Lincoln Sq., N. Y. C., 26-March 1.
"Beaux Arts," Orpheum, New Orleans.
Berg Bros., Favaroel Orpheum, Budapest, Hungary; Apollo, Nurnberg, Germany, March 1-31.
Bevins, Clem, & Co., Empress, Cincinnati.
Bell & Jones, Orpheum, Peoria, Ill., March 1-4.
Big City Four, Keith's, Phila.; Maryland, Baltimore, March 2-7.
Bissett & Scott, Keith's, Indianapolis.
Bison City Four, Keith's, Lowell, Mass.; Poli's, Hartford Conn., March 2-7.
Bispham, David, Orpheum, Winnipeg, Can.
Blanche, Belle, Keith's, Washington.
Blank Family, Orpheum.
Blocksom & Burns, Fairmount, Phila.
Black & Blue, Grand, Phila.
Bohemians (3), Maryland, Baltimore.
Bowman Bros., Maryland, Baltimore.
Boudini Bros., Orpheum, Lincoln, Neb.
Boises (4), Hammersmith, London, March 2-7; Kilburn, London, March 9-14; Olympia, Shoreditch, London, March 16-21; Islington, London, March 23-28.
Boganny Troupe, Nixon, Phila.
Brown Bros., 5th Ave. N. Y. C.
Brice, Fannie, Palace, N. Y. C.
Brierre & King, 7th Ave., N. Y. C., 26-March 1.
Brady & Mahoney, Orpheum, N. Y. C., 26-March 1.
Braminos, The, National, N. Y. C., 26-March 1.
Bryan, Sumner & Co., Orpheum, St. Paul.
Brads, The, Orpheum, St. Paul.
Breen Harry, Orpheum, St. Louis.
Bragg & Bragg, Toronto, Can.
Brooks, Franklin A., Princess, Rochester, N. Y.
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Burns & Fulton, Colonial, Norfolk, Va.
Burley & Burley, Poli's, Scranton, Pa.
Burke, John & Mae, Poli's, Scranton, Pa.
Bush & Shapiro, 7th Ave., N. Y. C., 26-March 1.
Burke & Harris, Grand St., N. Y. C., 26-March 1.
Busse's Dogs, Delancey St., N. Y. C., 26-March 1.
Burke, John P., Folly, Detroit.
Burton, Hahn & Cantwell, St. James, Boston, 26-28.
Burmison & Taylor, Fairmount, Phila.
Carus, Emma, & Co., Alhambra, N. Y. C.
Canfield & Ashley, Keith's, Providence.
Caupolican, Chief, Orpheum, Bkln.
Carmen's Minstrels, Bronx, N. Y. C.
Carrera, Liane, & Co., Poli's, Springfield, Mass.
Cantwell & Walker, Keith's, Cleveland.
Carlyle & Romer, Orpheum, Portland, Ore.
Carillo, Leo, Orpheum, Stockton, Cal., 26-28.
Cameron & O'Connor, Orpheum, Seattle, Wash.
Catalano & Denny, Orpheum, Edmonton, Can., 27, 28.
"California," Keystone, Phila.
Carr, Ernest, & Co., Colonial, Phila.
Churchill, Burton, & Co., Keith's, Boston.
Chadwick Trio, & Co., Keith's, Providence.
Cheerbert's Troupe, Orpheum, Edmonton, Can.
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Clipper Trio, Fairmount, Phila.
Clare, Francis, Colonial, Phila.
Cox, Ray, Maryland, Baltimore.
Cook, Joe, Hammerstein's, N. Y. C.
Cook & Stevens, Bijou, Grand Rapids, Mich.
Conent & Betty, Poli's, New Haven, Conn.; Poli's, Springfield, Mass., March 2-6.
Collins, Revolving, Palace, So. Bethlehem, Pa., 26-28.
Collins & Hart, Orpheum, Portland, Ore.
Conchas, Paul, Orpheum, Los Angeles, Cal.
Conroy & Models, Orpheum, Kansas City, Mo.
Countiss, Catherine, & Co., Orpheum, St. Paul.
Conlin, Steele & Carr, Orpheum, St. Louis.
Cotton, Lolo, San Diego, Cal.
Colborn, Jennie, Billy "Swede" Hall & Co.
Coakley, McBride & Milo, Empress, Cincinnati.
Cross & Josephine, Keith's, Boston.
Creighton Girls, Salem, Salem, Mass., 26-28.
Cronin, Morris, & Co., Shea's, Toronto, Can.
Cressy & Dayne, Keith's, Toledo; Keith's, Columbus, March 2-7.
Creighton, Bertha, & Co., Shubert, Utica, N. Y.
Crouch & Welch, Orpheum, Minneapolis.
"Cupid's Syndicate," National, N. Y. C., 26-March 1.
Curtis, Sam J., & Co., Lyric, Birmingham, Ala.; Forsythe, Atlanta, Ga., March 2-7.
Cuttys, Musical (6), Orpheum, Omaha.
Cummings & Gladying, Orpheum, Des Moines.
D'Armo, Bowdoin Sq., Boston.
D'Arville, Jeannette, Montreal, Can.
Dale & Boyle, Keith's, Boston.
Dancing Bugs (3), Keith's, Phila.
Dailey, Robt., & Co., Keith's, Louisville.
Dale, Dorothy, Hammerstein's, N. Y. C.
Darling, Duke, Garrick, Wilmington, Del.
Daniels & Conrad, Shea's, Buffalo.
Damerel, George, & Co., Orpheum, San Fran., Cal.
[illegible], Eugene, Troupe, Orpheum, Minneapolis.
[illegible], Mlle., Majestic, Chicago.
[illegible], Mr. & Mrs. Stuart, Broadway, Phila.
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Deely, Ben, & Co., Orpheum, Winnipeg, Can.
De Serris, Henrietta, Majestic, Chicago.
De Lesso Troupe, Delancey St., N. Y. C., 26-March 1.
De Loris, Dick, Keystone, Phila.
De Groote & Langtry, Casino, Charlotte, N. C.
De Marcos, The, St. James, Boston, 26-28.
Diamond & Brennan, Keith's, Phila.; Grand O. H., Pittsburgh, March 2-7.
Dickinson, "Rube," Keith's, Indianapolis.

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Diers, Dippy, & Co., Gordon's Olympia, Boston.
Dooley, Jed & Ethel, Keith's, Boston.
Dollman & Neville, Greeley Sq., N. Y. C., 26-March 1.
Donalds (8), Greeley Sq., N. Y. C., 26-March 1.
Dooley & Sayles, Orpheum, San Fran., Cal.
Dolce Sisters, Orpheum, Kansas City, Mo.
Dotson & Gordon, St. James, Boston.
Du For Bros., Palace, N. Y. C.
Duffy & Lorenz, Bushwick, Bkln.
Dupree, Minnie, & Co., Maryland, Baltimore.
Dupree & Dupree, Keith's, Louisville.
Dunfee, Josephine, Bijou, Grand Rapids, Mich.
Dupree, Fred, Temple, Detroit.
"Dutchess, The," Fulton, Bkln., 26-28.
Duncan, Dan H., Majestic, Tulsa, Okla.
Durand Musical (5), 14th St., N. Y. C., March 2-4.
Duffy, Margaret Sawtelle, & Co., Allegheny, Phila.
Du Barry & Leigh, Majestic, Easthampton, Mass., 26-28; Grand, Rutland, Vt., March 2-4.
Earl's Nymphs, Colonial, Norfolk, Va.
Edwards, Ralph, Delancey St., N. Y. C., 26-March 1.
Edwards, Tom, Touring England.
Edna, Ruth, Broadway, Muskogee, Okla., 26-28; Garden, Dallas, Tex., March 2-4.
Elinore & Williams, Palace, N. Y. C.
Ellis, Harry, Poli's, New Haven, Conn.

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Elias, Harry, Stetson's "U. T. C.," Eastern Co.
Empire Comedy Four, Colonial, Norfolk, Va., March 2-7.
Emmett, Hugh J., Empire, Nottingham, England.
Entertainers (4), Forsythe, Atlanta, Ga.
Enrico, Gordon's Olympia, Boston.
Errol, Bert, Keith's, Boston.
Ernie & Ernie, Keith's, Toledo.
Evans, Billy & Clara, New Era Boat Show.
Fay & Miller, Empire, Iron River, Wis., 26-28; Bijou, Marinette, Wis., March 2-4.
Fatima, Howard, Boston.
Farrell, Alice, Bijou, Boston.
Farrell, A. J., Allegheny, Phila.
Fisher & Green, Poli's, Springfield, Mass.
Fisher, Sallie, Temple, Rochester, N. Y.
Finlay, Bob & Yates Sisters, Gaiety, Springfield, Ill., 26-28; Colonial, Chicago, March 1-3; Gary, Gary, Ind., 4-6.
Fillis Family, N. Y. Hipp., N. Y. C., indefinite.
Fiddler & Shelton, Orpheum, Boston, 26-28.
Fisher, Mr. & Mrs. Perkins, Empress, Salt Lake City, U., 25-March 8; Empress, Denver, March 7-13.
Florette, Dominion, Ottawa, Can.
Florenz Troupe, Fulton, Bkln., 26-28.
Flynn, Josie, & Co., Broadway, Phila.
Foy, Eddie, & Family, Palace, N. Y. C.
Foy & Clark, Grand St., N. Y. C., 26-March 1.
Fox & Dolly, Orpheum, St. Louis.
Forrest, B. Kelly, Loew's, New Rochelle, N. Y., 26-28.

THE TWO FRANKS
EQUILIBRISTS. IN VAUDEVILLE

Friend & Lesser, Keith's, Washington.
Fostell & Emmett, Phila.
Frawley & Hunt, Orpheum, Bkln.
French & Els, Orpheum, St. Paul.
Frey, Henry, Orpheum, Boston, 26-28.
Frescotts, The, Piedmont, Charlotte, Va., 26, 27; Victoria, Wilmington, N. C., 28, March 1, New Athens, New Bern, N. C., 2-4.

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Frankforts, The, Gordon's Olympia, Boston, 26-28.
Frimint, Les, Co., Seattle, Wash., indefinite.
Francis, Kitty, & Co., Wm. Penn, Phila.
Gardner Trio, Grand, Syracuse, N. Y.
Gascoigne, Cleo, Shea's, Buffalo, N. Y.
Galvin, Wallace, Shea's, Buffalo, N. Y.
Gardner, Jack, Forsythe, Atlanta, Ga.
Gasch Sisters, Lincoln Sq., N. Y. C., 26-March 1.
Gannon, Helen, Orpheum, Oakland, Cal.
Gallagher & Carlin, Orpheum, Sioux City, Ia.
Gardner, Grant, Grand, Phila.
Genaro & Bailey, Orpheum, Memphis, Tenn.
George, Edwin, Frankfort, Phila.
Gillingwater, Claude, & Co., Palace, N. Y. C.
Gillette's Animals, Orpheum, Seattle, Wash.
Clifoil, Harry, Orpheum, Duluth.
Gillen, Eddie, Panama Canal Show, White City, Chicago.
Gilmore & Overman, Scollay Sq., Boston.
Girlie & Bart, Nixon, Phila.
Gill, Wm. S., & Co., Allegheny, Phila.
Gomley & Caffray, 5th Ave., N. Y. C.
Gould, Rita, Hammerstein's, N. Y. C.

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Gormans (4), Keith's, Toledo.
Golden, Claude, Keith's, Cleveland.
Gordon & Marx, Bijou, Bkln., 26-March 1.
Gordon & Gordon, Lyceum, Amsterdam, N. Y., 26-28.
Goleman's Animals, Orpheum, Stockton, Cal., 26-28.
Golden, Horace, & Co., Orpheum, Salt Lake City, U.

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"Green Beetle, The," Lyric, Richmond, Va.
Grapewin, Chas., & Co., Shea's Buffalo.
Green, Ethel, Colonial, Norfolk, Va.
Granville, Taylor, & Co., Orpheum, Kansas City, Mo.
Gruber's Animals, N. Y. Hipp., N. Y. C., indefinite.
Grundy & Lozzo, Bowdoin Sq., Boston.
Granelly, Grace, Scollay Sq., Boston.
Grady, James, & Co., Gordon's, Olympia, Boston.
Hayes, Ed. & Co., 5th Ave., N. Y. C.
Hal & Francis, Maryland, Baltimore.

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Hassmans, The, Keith's, Phila.
Harned, Virginia, & Co., Orpheum, Bkln.
Haywood, Stafford & Co., Keith's, Indianapolis.
Hart, Marie & Billy, Bijou, Grand Rapids, Mich.; Temple, Detroit, March 2-7.
Haines, Robt. T., & Co., Shea's, Toronto, Can.
Holley & Noble, Poli's, Springfield, Mass.
Hanlon & Clifton, Grand O. H., Pittsburgh.
Haushima Boys (3), Orpheum, N. Y. C., 26-March 1.
Hall, Geo., National, N. Y. C., 26-March 1.
Hart, Louis, Orpheum, San Fran., Cal.
Hawkins, Lew, Orpheum, Denver.
Hartley's Wonders, Orpheum, Vancouver, Can.
Hazzard, Jack, Orpheum, Sioux City, Ia.
Haydn, Burton & Haydn, Majestic, Chicago.
Hart, Annie, "McFadden's Flats" Co.
Hall, Billy "Swede," & Co., St. James, Boston, 26-28.

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Hamilton & Barnes, Broadway, Phila.
Herman, Al., Empress, Milwaukee.
Herbert's Dogs, 5th Ave., N. Y. C.
Held, Anna, Colonial, N. Y. C.
Henry & Francis, Keith's, Cincinnati.
Herron & Gaylord, Lyric, Richmond, Va.
Hedders (3), Grand, Syracuse, N. Y.
Herbert & Goldsmith, Grand O. H., Pittsburgh.
Helene & Juston, Temple, Hamilton, Can.
Heron, Eddie, & Co., Greeley Sq., N. Y. C., 26-March 1.
Helen, Baby, Music Hall, Lewiston, Me.

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Herman, Dr., Orpheum, Stockton, Cal., 26-28.
Hedge, John, Sidney, Australia.
Heverly, Linden, Roxbury, N. Y.
Heuman Trio, Orpheum, New Orleans; Mobile, Mobile, Ala., March 2-7.
Hines & Fox, Grand, Syracuse, N. Y.
Hill & Whitaker, Palace, Chicago.
Hill & Ackerman, Moss Tour, England.
Howard & McCane, 5th Ave., N. Y. C.
"Honey Girls," Keith's, Providence.
Hoey & Lee, Lyric, Richmond, Va.
Howard's Ponies, Poli's, New Haven, Conn.
Howard, Ratliff & Co., Shubert, Utica, N. Y.
Hoch, Emil, & Co., Orpheum, Harrisburg, Pa.
"House That Jack Built, The," Poli's, Scranton, Pa.
Hogan, Gus, Ernie Marks Co.
Holmes & Riley, American, N. Y. C., 26-March 1.
Holmes & Buchanan, Majestic, Chicago.
Hoffman, Gertrude, & Co., Majestic, Milwaukee.
Howard Bros., Touring England.
Houston, Henry, Touring Australia.
Hursley Troupe, Keith's, Indianapolis.
Hussey & Lee, Hammerstein's, N. Y. C.

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Hunting, Lew & Mollie, Lyric, Richmond, Va.
Hurst, Watts & Hurst, American, N. Y. C., 26-March 1.
Hunter & Ross, Schindler's, Chicago; Wilson, Chicago, March 2-7.
Hufford & Chain, Allegheny, Phila.
Hyams & McIntyre, Maryland, Baltimore; Orpheum, Bkln., March 2-7.
Hyatt & La Nore, Lyceum, Clarksburg, W. Va.
Icelandic Troupe, Colonial, N. Y. C.; Orpheum, Bkln., March 2-7.
Ideal, Poli's, Scranton, Pa.
Iles, Margaret, Orpheum, Lincoln, Neb.
Imhoff, Conn & Correene, Colonial, Norfolk, Va.
Inge, Clara, Orpheum, Edmonton, Can., 27, 28.
Ioleen Sisters, Orpheum, Denver.
Irvine, Alex., Keith's, Toledo.
Ishakawa Japs, Bushwick, Bkln.
Ismed, Keith's, Columbus.
Janis, Elsie, Trio, Bushwick, Bkln.
Jackson, Thos., & Co., Poli's, New Haven, Conn.
Jefferson, Joseph, & Co., Keith's, Columbus.
Jennings, Jewell & Barlow, Frankfort, Phila.
Jordan Girls, Bushwick, Bkln.
Jonleys (2), Shea's, Buffalo.
Johnstons, Musical, Middlesex, London; Empire, Leeds, England, March 2-7; Chiswick Empire, London, 9-14; Coliseum, London, 16-21.
Jungman Family, Temple, Hamilton, Can.
Kaufman Bros., Orpheum, Vancouver, Can.
Kartelli, Orpheum, Duluth.
Kargo, Nick, Orpheum, Duluth.
Kaufman, Reba & Inez, Paris, France
Karroll, Dot, "Little Millionaire" Co.
Kaisers, Bull Terriers, Frankfort, Phila.
Kammerer & Howland, Empress, Cincinnati.
Keno & Green, Alhambra, N. Y. C.
Keane, Robt. H., Keith's, Toledo.
Kenney, Nobody & Platt, Orpheum, Harrisburg, Pa., March 2-7.
Kelly & Pollock, Orpheum, Portland, Ore.

JAMIE KELLY
Always Working

Keenan, Frank, & Co., Orpheum, Los Angeles, Cal.
Kennedy & Rooney, Orpheum, Kansas City, Mo.
Keno, Walsh & Melrose, Orpheum, Winnipeg, Can.
Kent, S. Miller, & Co., Orpheum, Des Moines.
Kelly Duo, Orpheum, Memphis, Tenn.
Keller & Weir, Orpheum, St. Louis.
Kelly & Mack, Virginia, Chicago, indefinite.
Kelt & De Mont, St. James, Boston, 26-28.
Kelly, Jones & Mahoney, Colonial, Phila.
Kitanos, The, Keith's, Louisville.
Kirk & Fogarty, Keith's, Columbus.
Kirksmith Sisters, Dominion, Ottawa, Can.
Kitamura Japs, Temple, Rochester, N. Y.
Kingston & Ebner, Orpheum, Vancouver, Can.

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IN VAUDEVILLE
DIRECTION ED. KEALEY

Kitaro Troupe, Orpheum, New Orleans.
Kidder, Kathryn, & Co., Orpheum, St. Louis.
Klein Bros., Columbia, Bkln., 26-28.
Knapp & Cornella, Hudson, Union Hill, N. J.
Kolb & Harland, Grand, Phila
Kramer & Morton, Shea's, Buffalo.
Lane & O'Donnell, Keith's, Providence.
Lai Mon Kim, Prince, Keith's, Louisville; Keith's, Indianapolis, March 2-6.
Lasky's "Red Heads," Poli's, Hartford, Conn.
La Vier, Temple, Rochester, N. Y.
La Count, Bessie, Keith's, Lowell, Mass.
La Fleur, Joe, & Dogs, American, Washington.
La Bergere, Elsie, & Dogs, Grand St., N. Y. C., 26-March 1.
La Booth, Louise, Orpheum, So. Omaha, Neb., 26-28; Nicholas, Council Bluffs, Ia., March 2-4.
Lawrence & Cameron, Orpheum, Los Angeles, Cal.
Lambert & Ball, Orpheum, New Orleans.
La Toy Bros., Majestic, Milwaukee; Columbia, St. Louis, March 2-7.
"Lawn Party, The," Palace, Chicago.
La Pearl, Harry, N. Y. Hipp., N. Y. C., indefinite.
Latham, Ada, & Co., Keith's, Lowell, Mass., March 2-7.
Lewis & Dody, Alhambra, N. Y. C.
Lester, Great, Hammerstein's, N. Y. C.
Lewis, Henry, Wm. Penn, Phila.
Leon, Great, Orpheum, Montreal, Can.
Leonard, Bessie, Lincoln Sq., N. Y. C., 26-March 1.
Loro & Payne, Poli's, Springfield, Mass.
Leonard & Russell, Orpheum, Stockton, Cal., 26-28.
Lehr, Anna, Orpheum, Stockton, Cal., 26-28.
Leon, Dazie, Orpheum, Minneapolis.
Lennelt & Wilson, Orpheum, Minneapolis.
Lacms, Aerial, Columbia, Bkln., 26-28.
Leonard & Meridith, St. James, Boston, 26-28.
Le Croix, Wm. Penn, Phila.
Lewis, Henry, Wm. Penn, Phila.
Le Roy & Cahill, Colonial, Richmond, Va.; Roanoke, Roanoke, Va., March 2-7.
Libonati, Orpheum, Harrisburg, Pa.

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SINGERS, COMEDIANS
MORRISON HOTEL, Chicago, U. S. A.

Lichter, Baron, Majestic, Houston, Tex.; Majestic, San Antonio, March 2-6.
Lindsay, Fred, Orpheum, Denver.
Lloyd, Hugh, Grand, Syracuse, N. Y.
Lorraine & Burks, 5th Ave., N. Y. C.
Lo, Marie, & Co., Keith's, Louisville.
Loughlin's Dogs, Poli's, Springfield, Mass.
Long, Lily, Grand O. H., Pittsburgh.
Long, Chapron & Green, Academy, Lynchburg, Va., 26-28; Academy, Bluefield, W. Va., March 2-4.
Loyal, Sylvia, & Partner, Orpheum, San Fran., Cal.
"Lone Specialist, The," Boulevard, N. Y. C., 26-28.
Lockett, Mattie, Orpheum, Boston, 26-28.
Lock & Waldron, Broadway, Phila.
Lockwood & Van, Broadway, Phila.

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Lorettas (3), Nixon, Phila.
Longworths, The, Grand, Phila.
Lyons & Yosco, Orpheum, Des Moines.
Lynch & Zeller, Orpheum, Memphis, Tenn.
Martins, Flying, Maryland, Baltimore.
Mann, Sam, & Co., Keith's, Washington.
Mann, Louis, & Co., Bronx, N. Y. C.
Marabes, The, Poli's, New Haven, Conn.
Markley, Frank, Poli's, Springfield, Mass.
Martha, Mlle., Trio, Shubert, Utica, N. Y.
Macart & Bradford, Forsythe, Atlanta, Ga.
Marnella, Dancing, Orpheum, Fargo, N. Dak.
Martinetti & Sylvester, Orpheum, San Fran., Cal.
Maxim & Bobby, Orpheum, Oakland, Cal.
Maurice & Walton, Orpheum, Los Angeles, Cal.
Maitland, Madge, Orpheum, Seattle, Wash.
Matilda & Elvira, Orpheum, Vancouver, Can.
Mario Duo, Orpheum, Omaha.
Mack & Orth, Orpheum, Memphis, Tenn.
Madden & Fitzpatrick, Majestic, Milwaukee.
Manleys, Bert, Clinton, Mass., 26-28; Westfield, Mass., March 2-7.
Marco Twins, Ronacher's, Vienna, Austria.
Marion, Dave, Jr., Howard, Boston.
Max's Circus, Scollay Sq., Boston.
Marino Sisters, Colonial, Phila.
Manley & Lewis, Keystone, Phila.
Marceau & Co., Colonial, Phila.
Malverne Troupe, Allegheny, Phila.
McRae & Clegg, Palace, N. Y. C.
McFarland, Marie & Mary, Keith's, Indianapolis.
McGinn, Francis, & Co., Keith's, Indianapolis.
McConnell & Simpson, Grand, Syracuse, N. Y.
McKay & Ardine, Dominion, Ottawa, Can.
McCormick & Wallace, Orpheum, Jacksonville, Fla.
McCormack & Irwin, Orpheum, Salt Lake City, U.
McCord & Shaw, Orpheum, Salt Lake City, U.
McDevitt, Kelley & Lucey, Orpheum, Minneapolis.
McAvoy, Dan F., Hagenbeck & Wallace Circuit.
McCarthy & Wolcott, Keystone, Phila.
Meredith Sisters, 5th Ave., N. Y. C.
Mercedes, Keith's, Washington.
Merrill & Otto, Keith's, Louisville.
Melrose, Bert, Bronx, N. Y. C.
Melville & Higgins, Orpheum, Harrisburg, Pa.
Meyer, Hyman, Orpheum, Sioux City, Ia.
Merlin, Fulton, Bkln., 26-28.
"Melvina, How Could You?" Columbia, Bkln., 26-28.
Millers, Juggling, Keith's, Cincinnati.
Miller & Lyles, Hammerstein's, N. Y. C.
Miller & Miller, Hammerstein's, N. Y. C.
Mijares, Poli's, Hartford, Conn.
Mitchells, Flying, Orpheum, N. Y. C., 26-March 1.
Milton & De Long Sisters, Orpheum, New Orleans.
Mirano Bros., N. Y. Hipp., N. Y. C., indefinite.
Minstrel Kiddies, Gordon's Olympia, Boston.
Minnecoma, Princess, & Co., Frankfort, Phila.
Monroe & Pussey, Bushwick, Bkln.
Moore & Young, Keith's, Louisville.
Morton, Sam & Kitty, Keith's, Indianapolis.
Moore & Tracey, Bronx, N. Y. C.
Montague's Birds, Bronx, N. Y. C.; Bushwick, Bkln., March 2-7.

JESSIE MORRIS & BEASLEY JACK
IN VAUDEVILLE

Moore, Victor, & Co., Hammerstein's, N. Y. C.
Mori Bros. (3), Colonial, Erie, Pa.
Morton, Ed., Orpheum, Jacksonville, Fla.
Morelis Bros., Orpheum, Des Moines.
Montgomery, Marshall, Majestic, Milwaukee.
Morris, Elida, Majestic, Milwaukee.
Monarch Comedy Four, Fulton, Bkln.
Montgomery & Healy Sisters, Boulevard, N. Y. C., 26-28.
Murray, John T., Grand, Syracuse, N. Y.
Murphy & Nichols, Orpheum, Oakland, Cal.
Muller & Stanley, Orpheum, Denver.
Munsey, Edna, Orpheum, Des Moines.
Muriel & Frances, Orpheum, St. Paul.
Murray, Elizabeth, Bushwick, Bkln.
"Myrtle Clayton," Keith's, Boston.
"Naked Man, The," Orpheum, Winnipeg, Can.
Nelson & Nelson, Orpheum, Salt Lake City, U.

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Neal & Waldron, Broadway, Phila.
Nevin & Brown, Keystone, Phila.
Newmans (3), Empress, Cincinnati.
Niblo's Talking Birds, Boulevard, N. Y. C., 26-28.
Nichols, "Don," Bijou, Greenville, S. C., indefinite.
Nibla & Spencer, Howard, Boston.
Nichols Sisters, Wm. Penn, Phila.
Norton & Nicholson, Colonial, N. Y. C.
Nosses, Musical (5), American, N. Y. C., 26-March 1.
Nonette, Orpheum, St. Paul.
Norcross, Hal, & Co., Frankfort, Phila.
Oakland, Will, & Co., Maryland, Baltimore.
O'Brien, Havel & Co., Proctor's, Newark, N. J.
O'Boyle & Brazil, Fulton, Bkln., 26-28.
O'Donnell, C. H., & Co., Keith's, Phila.
O'Farrells, The, Ringling Bros.' Circus.
"Oh, Effie," Orpheum, Boston, 26-28.
Oliver-Armando Troupe, 7th Ave., N. Y. C., 26-March 1.
Oliver, Belle, Orpheum, N. Y. C., 26-March 1.
Olympia Trio, Howard, Boston.
Old Town Quartette, Frankford, Phila.
O'Mearas, Gliding, Temple, Detroit.
O'Neill & Walmsley, Nixon, Phila.
Oxford's Elephants, Keith's, Phila.
Ouida, Nixon, Phila.
Overing, Ethel, & Co., Gordon's Olympia, Boston.
Ower & Ower, Bijou, Grand Rapids, Mich.
Patricola, Angelo, Keith's, Providence.
Pauli & Boyne, Poli's, New Haven, Conn.
Parry, Charlotte, & Co., Orpheum, New Orleans.
Parshleys, The, Bowdoin Sq., Boston.
Parisian Harmony Girls (6), Empress, Milwaukee.
Pearl & Roth, National, N. Y. C., 26-March 1.
Peres Four, Orpheum, Oakland, Cal.
Pepper, H. L., Majestic, Tulsa, Okla.
Phillips & White, Orpheum, Oakland, Cal.
Pierce & Maizee, Allegheny, Phila.
Pollard, Keith's, Boston.

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"Porch Party, The," Keith's, Boston.
Power Bros., Orpheum, Sioux City, Ia.
Pounds, Lorna & Toots, Orpheum, New Orleans.
Porto Rico Girls, Bowdoin Sq., Boston.
Prelle's Dogs, Keith's, Washington.
Primrose Four, Majestic, Dallas, Tex.; Majestic, Houston, March 1-6.

JACK and MABEL PRICE
"THE FOLKS FROM DIXIE"
Direction Jack Curtis

Fruit, Bill, Orpheum, Winnipeg, Can.
"Purple Lady, The," Bushwick, Bkln.
Purnell, Kathryn, & Co., Dominion, Ottawa, Can.
Purcella Bros., Bijou, Bkln., 26-March 1.
Queer & Quaint, Grand O. H., Mt. Pleasant, Pa., 26-28.
Rafayette's Dogs, Colonial, N. Y. C.
Raymond & Bain, Orpheum, Bkln.; Keith's, Boston, March 2-7.
Ramsdell Trio, Proctor's, Newark, N. J.
Rae & Rae, Hammerstein's, N. Y. C.
Raymond & Caverly, Shea's, Toronto, Can.; Keith's, Toledo, March 2-7.

GEO. RANDALL & CO.
In the Screamingly Funny Farce
"ALL ON ACCOUNT OF A TITLE."

Ray, John & Emma, Orpheum, Edmonton, Can., 27, 28.
Randalls, The, Orpheum, Duluth; Orpheum, Winnipeg, Can., March 2-7.
Raaf, Claude, New, Staunton, Va., 26-28.
Raymond, Lizzie B., Union, Providence.
Reno, Geo. B., & Co., Colonial, N. Y. C.
Remples, The, Bushwick, Bkln.
Relane & Gores, Orpheum, Montreal, Can.
Resnas (4), Orpheum, Kansas City, Mo.
Reuter Bros., Orpheum, St. Louis.
Rheinhold, B. & Co., Temple, Detroit.
Richards, Great, Keith's, Washington.

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Rigoletti Bros., Keith's, Cincinnati.
Richards & Kyle, Temple, Detroit.
Rinaldo, Grand O. H., Pittsburgh.
Richards, Chris, Temple, Hamilton, Can.
Rives, Shirley, Orpheum, Vancouver, Can.
Rice & Morgan, Orpheum, Vancouver, Can.
Rio Bros, Touring England.
Rice, Andy, Keith's, Cincinnati.
Rooney & Bent, Keith's, Washington.
Rogers, Will, Keith's, Cincinnati.
Rolandow Bros., Temple, Detroit.
Rosaires, The, Orpheum, Montreal, Can.; Colonial, Erie, Pa., March 2-7.
Romanoff Trio, Proctor's, 23d St., N. Y. C., 26-28; 58th St., March 2-4.
Roberts, Hans, & Co., Orpheum, San Fran., Cal.
Roberts, Theo., & Co., Orpheum, Omaha.
Roshanara, Orpheum, Edmonton, Can., 27, 28.
Roye, Ruth, Orpheum, Duluth.
Roberts & La Verera, Orpheum, Lincoln, Neb.
Rover, Al, Boulevard, N. Y. C., 26-28.
Rowe & Clinton, Family, Clinton, Ia., 26-28.
Ross, Clark, Empress, St. Paul; Empress, Winnipeg, Can., March 2-7.
Royal's, Rhoda, Circus, Majestic, Bloomington, Ill., 26-28.
Robin, St. James, Boston, 26-28.
Russells, Flying, National, N. Y. C., 26-March 1.
Ruggles, Helen, Orpheum, Vancouver, Can.
Russell, Nick & Lydia, Howard, Boston.
Ryan & Lee, Temple, Hamilton, Can.
Ryan Bros., Empress, Milwaukee.
Saharet, Palace, N. Y. C.
Sansone & Delila, Orpheum, Harrisburg, Pa.
Sale, Chick, Orpheum, San Fran., Cal.
Samarins (6), Orpheum, Omaha.
Sampson & Douglass, Columbia, Bkln., 26-28.
Savoy, James, & Co., Bijou, Lansing, Mich., 26-28; Bijou, Battle Creek, March 1-4.
Santell, Great, Touring England.
Schooler & Dickinson, Bronx, N. Y. C.; Keith's, Providence, March 2-7.
"School Playground, The," Shea's, Toronto, Can.
Scheff, Fritzi, Orpheum, Seattle, Wash.
Scott & Keane, Orpheum, St. Louis.
Schilling, Wm., & Co., Fairmount, Phila.
Sears, Zelda, & Co., Bushwick, Bkln.
Seymour's Happy Family, Temple, Hamilton, Can.
"Seminary Girls," Orpheum, Harrisburg, Pa.
"Sergeant Baby," Orpheum, Memphis, Tenn.
Semon, Chas. T., Colonial, Phila.
Shirley, Eva, Orpheum, Montreal, Can.
Shale & Cole, Bedford, Bkln., 26-28.
Showalter, Edna, Orpheum, Los Angeles, Cal.
Sharp & Turek, Orpheum, Salt Lake City, U.
Shaw, Lillian, Orpheum, Sioux City, Ia.
Shriner & Richards, Palace, Chicago.
Sharp, Mort, Scollay Sq., Boston.

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Sidney & Townley, Keith's, Cincinnati.
Simms, Willard, & Co., Keith's, Cincinnati.
Sisto, William, Orpheum, Harrisburg, Pa.
Siemons, Fredericka, & Co., Bronx, N. Y. C.
Smith, Voelk & Cronin, Bijou, Bkln., 26-March 1.
Smith, Cook & Brandon, Orpheum, Los Angeles, Cal.
Small, Johnny, & Sisters, Orpheum, St. Paul.
Smiths, Aerial, Touring Europe.
Susan, The, Tampa, Fla., indefinite.
"Sorority Girls," Nixon, Phila.
Sprague & McNeece, Shubert, Utica, N. Y.
"Spring Garden," Orpheum, Harrisburg, Pa.
"Spiegel's Daughter's Beaus," Empress, Milwaukee.
Stanley, Stan, Trio, Grand O. H., Pittsburgh.
Stephens, Leon, Poli's, Scranton, Pa.
Stevens & Dunn, Elite, Thomasville, N. C.; Amuzu, Wilson, N. C., March 2-7.
St. Elmo, Charlotte, Fulton, Bkln., 26-28.
Starrett, Howard S. Jr., Ziegfeld Follies Co.
Sullivan, John L., Hammerstein's, N. Y. C.
Surratt, Valeska, & Co., Shea's, Buffalo.
Sullys (5), Orpheum, Denver.
Sutton, Larry, Lyndon's Big Show.
Sutton & Caprice, "Liberty Girls" Co.
Sutherland, Jessie, Fairmount, Phila.
Sweet, Chas., Lyric, Richmond, Va.
Swor & Mack, Orpheum, New Orleans.

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Tabors, Throwing, Orpheum, Seattle, Wash.
Tanner, Julius, Majestic, Chicago.
Tambo & Tambo, Touring England.
"Temptation," Hammerstein's, N. Y. C.
"Telephone Tangle, A," Poli's, New Haven, Conn.

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Those French Girls, Keith's, Cleveland.
Thornton, James, Orpheum, Portland, Ore.

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When I Lost You, Melinda's Wedding Day, Made Me Love You, Apple Blossom Time in Normandy, Trail of the Lonesome Pine, I Want a Girl—6 for $1. Parodies written to order in 24 hours.

Tighe, Harry, & Co., Keith's, Cincinnati.
Tom Boys (2), Alhambra, N. Y. C.
"To Save One Girl," Orpheum, Vancouver, Can.
Torcat's Roosters, Miles, Detroit; Crystal, Milwaukee, March 2-7.
"Trained Nurses, The," Temple, Detroit.
Trovato, Temple, Rochester, N. Y.
Trans-Atlantic Trio, Keith's, Cleveland.
Truehart & Burke, Folly, Detroit.
Tuscano Bros., Keith's, Phila.
Tucker, Sophie, Keith's, Toledo.
Types (3), Grand, Syracuse, N. Y.
Upton & Ingraham, Webster, Fisher & Levey Circuit.
Usher, Claude & Fannie, Orpheum, Los Angeles, Cal.
Van & Schenck, Orpheum, Bkln.
Van Brunt, Walter, Poli's, Hartford, Conn.
Van Bros., Poli's, Springfield, Mass.
Van, Chas. & Fannie, Temple, Rochester, N. Y.
Vandinoff & Louie, Poli's, Scranton, Pa.
Van, Billy B., & Co., Orpheum, Lincoln, Neb.
Van & Bell, N. Y. Hipp., N. Y. C., indefinite.
Vardaman, Sidney, Australia.
Vallecita's Leopards, Tivoli, Sydney, Australia, indefinite.
Violinsky, 5th Avenue, N. Y. C.
Vinton, Ed., & "Buster," Keith's, Boston; Maryland, Baltimore, March 2-7.
Vivian & Alton, Rickards Circuit, Australia.
Vogt, Ed., Conn, Concord, N. H.
Ward & Cullen, Alhambra, N. Y. C.
Wartenberg Bros., Keith's, Indianapolis.
Warren & Conley, Shea's, Toronto, Can.
Watson & Santos, Keith's, Toledo.
Wade, John P., & Co., Bijou, Bkln., 26-March 1.
Ward & West, Grand St., N. Y. C., 26-March 1.
Wakefield, Willa Holt, Orpheum, Stockton, Cal., 26-28.
Ward & Weber, Orpheum, Duluth.
Ward, Marty, "Taxi Girls" Co.
Waite, Kenneth R., Gus Sun Circuit.
Washer Bros., Touring England.
Wallace & Birds, Howard, Boston.
Weise Troupe, Keith's, Boston.
Wentworth, Vesta & Teddy, Hammerstein's, N. Y. C.
Webb & Burns, Poli's, Hartford, Conn.
Welcome & Welcome, Orpheum, Portland, Ore.
Webb, Austin & Co., Palace, Chicago.
Welch, Joe, Palace, Chicago.
West, John A., & Co., Coreant, Oskaloosa, Ia., 26-28; Orpheum, Muscatine, Ia., March 2-4.
West, Roland B., & Co., Orpheum, Boston, 26-28.
Welch, Lew, Scolly Sq., Boston.
Weber, Chas. D., Keystone, Phila.
West, Virginia, Empress, Cincinnati.
White Hussars (9), Keith's, Phila.
Wheeler & Wilson, Orpheum, Bkln.
Whittier-Ince & Co., Halsey, Bkln., 26-28; Orpheum, Allentown, Pa., March 2-4.
White City Comedy Four, Hipp., Reading, Pa., 26-28; Garrick, Norristown, Pa., March 2-4.
White, Clayton, & Co., Orpheum, St. Paul.
Wilson, Doris, Trio, Alhambra, N. Y. C.

JAS. WILSON & AUBREY AL.
"World's Almost Greatest Wrestlers." Playing United Time. Direction MAX E. HAYES.

Wilson, Grace, Keith's, Providence.
Wilson, Jack, Trio, Keith's, Cincinnati.
Willard & Bond, Keith's, Columbus.
Williams & Wolfus, Temple, Rochester, N. Y.
Winter, Winona, Keith's, Cleveland.
Wilson & Pearson, Orpheum, Salt Lake City, U.
Wilson, Knox, Majestic, Chicago.
Wilcox, Bert, & Co., Crescent, Syracuse, N. Y.; Family, Detroit, March 2-7.
Wilson & Aubrey, Keith's, Lowell, Mass.; Keith's, Portland, Me., March 2-7.
Williams & Segal, Empress, Milwaukee.
Woodruff, Henry, & Co., Orpheum, Portland, Ore.
Wood & Wyde, Majestic, Milwaukee.
Wright, Cecilia, Shea's, Toronto, Can.
Wright & Dietrich, Orpheum, Omaha.
Wynn, Ed. & Co., Hammerstein's, N. Y. C.
Yeomans, Geo., St. James, Boston, 26-28.
Youngers, The, American, N. Y. C., 26-March 1.
Young, Ollie, & April, Majestic, Waterloo, Ia.; Majestic, Grand Rapids, Mich., March 2-7.
Yrsone & De Oste, Bijou, Boston.
Zazell, H. M., Orpheum, Edmonton, Can., 27, 28.
Zenda, Mme., Grand St., N. Y. C., 26-March 1.

BILLY KINKAID
SCOTLAND'S PREMIER JUGGLER
Week March 2, Jefferson, Springfield, Mo.

OUT OF TOWN NEWS

Indianapolis, Ind.—Murat (W. E. Mick, mgr.) "Honeymoon Express" Feb. 23, 24, Kolb and Dill, in "Peck o' Pickles," 26-28; Paderewski 25, "The Traffic" March 2 and week, Robert Mantell to follow.

English's (Ad. F. Miller, mgr.)—Chicago Repertoire Company 23, 24, Lyman H. Howe's travel pictures 27-March 1, George Arliss, in "Disraeli," week of March 2.

Lyceum (Anderson & Ziegler, mgrs.)—J. Leubrie Hill and the Darktown Follies week of 23, Thomas E. Shea week of March 2.

Keith's (Ned S. Hastings, mgr.)—Bill week of 23: Sam and Kitty Morton, Walter (Rube) S. Dickinson, Francis McGinn and company, Hurley company, Bassett and Scott, Wartenberg Bros., and others.

Lyric (Olsen & Barton, mgrs.)—Bill week of 23: "Circus Days," Porter J. White and company, Demarest and Doll, Great Johnson, Bijou Russell, Tad Weatherford, and pictures.

Columbia (J. H. Southwell, mgr.)—The Beauty Parade week of 23. Dave Marion's Own Company week of March 2.

Majestic (J. E. Sullivan, mgr.)—Tango Girls week of 23.

Notes.—"Peg o' My Heart" survived the test last week by playing a return engagement in less than six weeks, to big business, at the Murat......George Arvine will head a stock company that will play a Spring season at the Lyceum.

South Bend, Ind.—Oliver Opera House (S. Pickering, mgr.) "Romance" Feb. 23.

Orpheum (Carl J. Allardt, mgr.)—Bill for first half week of 23: Kind Baxter, Milton, the Wizard; Howe Northland and company, Bell Boys Trio, and Five Mardelles. Last half: Four March Bros, in musical tabloid.

Auditorium (S. Pickering, mgr.)—Photoplays drawing fairly well for week of 16, will be continued week of 23.

Majestic (P. J. Clifford, mgr.)—Repairs, made necessary by the recent fire, are being made as rapidly as possible so the house can be opened early in March. The Angell Musical Comedy Co will be the opener.

American, Surprise, Pearl and Star Theatres, motion pictures only.

Lowell, Mass.—Keith's (Benj. Pickett, mgr.) bill for Feb. 23 and week: Bessie La Count, Armstrong and Odell, Bison City Four, Cole and Denahy, Three Martins, Borden and Shannon, Mrs. Gene Hughes and company, presenting "Youth," and Pathe's Weekly.

Merr. Sq. (P. J. Carroll, mgr.)—Bill for 23-25: Mary Barry and company, Les Aristocrates, Elizabeth Otto, Nela Daggett and Mutual pictures.

Opera House (Will Howe, mgr.)—Famous Players and Warner's feature pictures, and Bernard Horan, in songs.

Colonial Hall.—Ben Greet Players, in "The Merchant of Venice," 24.

Academy (Will White, mgr.)—Universal motion pictures and songs.

Colonial (S. Knopf, mgr.)—Association pictures and Margaret McDonough, in songs.

Jewell (Harpoot & Topjian, mgrs.)—Mutual pictures and illustrated songs.

Owl.—Mutual pictures and Miss Muringham, in songs.

Royal (Geo. Harrion, mgr.)—Association pictures and Margaret Bassett and Geo. Moon, in songs.

Voyona (T. F. Hennessey, mgr.)—General Film exclusive picture service and Bob Fournier, in songs.

Alhambra, Premier, Pastime and Scenic, pictures only.

Haverhill, Mass.—Academy (Jos. Mack, mgr.) vaudeville and motion pictures.

Orpheum (Geo. W. Robinson, mgr.)—Week of Feb. 23 the Mayer Stock Co. present "The Private Secretary."

Colonial (Wm. H. Furber, mgr.)—Vaudeville and pictures.

Scenic Temple, Majestic and Crown, motion pictures only.

Note.—Benjamin Caplan, of Boston, has purchased the Scenic Temple from A. Benjamin, and has placed same in his chain of theatres.

Taunton, Mass.—Park Theatre (Malley-Deulson, mgrs.) for week of Feb 16, the stock company presented "The Three Twins" to S. R. O. For week of 23, "The Wolf" will be given. After twenty-four weeks of continued success the stock company closes its season 28. After Lent they open at Newport, R. I., returning to Taunton Labor Day.

The Whittenton, Casino, Star, Columbia and Nickel, moving picture houses, are all doing well.

Providence, R. I.—Opera House (Felix Wendelschaefer, mgr.) Annie Russell and company Feb. 23-25. "Her Own Money" (Julia Dean) 26-28.

Colonial (A. H. Spink, mgr.)—"A Fool There Was" week of 23.

Keith's (Chas. Lovenberg, mgr.)—Week of 23: "Honey Girls," Grace Wilson, Lane and O'Donnell, Three Arthurs Chadwick Trio and company, Canfield and Ashley, and Angelo Patricola

Empire (Sol. Brannig, mgr.)—Week of 23, "The Little Vagrants."

Bullock's (Parker Burke, mgr.)—Vaudeville and pictures

Westminster (Geo. Collier, mgr.)—Week of 23, Sam Howe's Love Makers.

Scenic (Martin Toohey, mgr.)—Martin Toohey and the Temple Players, Eddie Healey, and Marie Horton and company.

Union (Chas. Allen, mgr.)—Vaudeville and pictures.

Casino, Bijou and Nickel.—Pictures only.

Augusta, Ga.—Grand (R. B. Tant, mgr.) "Modern Eve" Feb. 16, Smart Set 17, Stratford-on-Avon Players 18.

Grand.—Dark week of 23.

Bijou (E. J. Sparks, mgr.)—Cabaret Girls 16-18, Seashore Girls 19-21, Max Bloom 23-28.

Bonita, Modjeska and Dreamland, motion pictures.

Notes.—"A Modern Eve" played the Grand 16, but did not receive the house that they deserved. The Smart Set Co. did good business 17. The Stratford-on-Avon Players, 18, played to fair houses. Bijou's tabloids drew well during the week......Jake Wells arrived in the city last night. Relations between the Wells interests and the owners of the Grand are somewhat strained at present, but neither side care to discuss the matter.

Dublin, Ga.—Crystal Palace (R. W. Carswell, mgr.) pictures.

Bertha (R. W. Carswell, mgr.)—Pictures and vaudeville.

Note.—Casino Girls Musical Comedy Co. played to very good houses week of Feb. 16.

Charleston, S. C.—Academy of Music (Chas. R. Matthews, mgr.) Crescent Stock Co. week of Feb. 23, except 24, when "Stop Thief" will be here.

Victoria.—"The Cat and the Fiddle" 23-25. Lucy Daley and company, Maxwell and Dolden, Donovan and Arnold, May Melville, Bill Deynes.

Princess, Majestic, Lyric, Uno, Colonial, Casino, pictures only.

St. Joseph, Mo.—Auditorium "Ben-Hur" 23-25.

Lyceum (C. U. Philley, mgr.)—"The Common Law" 22.

Majestic (Fred Cosman, mgr.)—Vaudeville and pictures.

Crystal (Fred. Cosman, mgr.)—High class vaudeville and tabloid musical comedy.

Orpheum, Royal, Empress and Colonial.—Pictures and singers.

Woonsocket, R. I.—Park (G. W. Smith, mgr.) Ed. Lynch Stock Co. presents "The Man from Home" Feb. 23-28. "The Girl in the Taxi" next.

Smith's and Nickel, moving pictures.

WANTED for the lasting season for Lowery Bros. Vaudeville Circus, Circus and Vaudeville acts of all kinds; can place wire and juggling act, female impersonator and good contortionist, all must be able to change for three night stands. Joe Zarelli write. Salary must be low as it is sure. State all in first letter. Address Geo. B. Lowery, Shenandoah, Pa.

PARODY SINGERS, ATTENTION! If you are looking for some REAL Parodies that are SINGABLE, try some of mine: She'd Always Peek Under, etc. (He'd Have to Get Under, etc.). In the Hash Was a Rag (In-ter-na-tion-al Rag). There's a Rip In the Pants of Mike McGann (There's a Girl In the Heart of Maryland). Has Anybody Seen My Trousers? (Has Anybody Here Seen Rover?). Your Mother Gave Me These Black Eyes (You Have Your Mother's Big Blue Eyes). 25c. each; 5 for $1; cash or M. O. Satisfaction guaranteed. Music arranged. Right prices. Write L. R. GOULD, the Musical Minstrel Man, perm. add., Peace Dale, R. I.

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Medicine Men, Lecturers, Doctors and Street Men
To send for our Price List and Sample Line of Paper, Voice, Tickets, etc. Our goods are the most reliable, and our paper the finest ever put out by any Supply House.
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MILES A. REED, Delavan Hotel, Cedar Rapids, Iowa.

PRINCESS THEATRE LONDON, ONTARIO
Permanent TABLOID STOCK WANT
Clever Young Woman for Juveniles, Ingenues and General Business.
Man for Heavies, Juveniles and General Business. MUST have ABILITY, APPEARANCE and WARDROBE. State salary, age, height, weight, etc., first letter. SEND LATE PHOTO—which will be returned. W. L. STEWART.

WANTED—Good, Sober, All Around Med. Performers
B. F. Comedians that can fake Piano or Organ. Must be up in all acts. Would like to hear from good Sketch Team that play Musical Instruments. Best of treatment. Good salary, every week. Steady work to sober people. Tickets, no, unless I know you.
PROF. MYSTO, 90 Parkway Ave., Toronto, Ont.

MELODY LANE.

BY JACK EDWARDS.

CLIPPER SONG CONTEST ENTRY LIST CONTINUES TO GROW AS DATE OF AFFAIR APPROACHES.

BURLAND CASINO, BRONX, MARCH 10, TO BE SCENE OF GREATEST BATTLE IN HISTORY OF SONGLAND.

"Wonderful idea, this coming song contest!" "The biggest thing in songland's history!" "What a wonderful battle these song writers will put up for THE CLIPPER cup!" These are but a few of the many expressions heard in Melody Lane, and in other sections of the city regarding the original idea of THE CLIPPER in staging a contest for a silver loving cup for song writers only, at the theatrical novelty ball of the Dick Jess Association at Burland Casino, Westchester and Prospect Avenues, on Tuesday evening, March 10, 1914.

The idea has had everyone in the theatrical and music publishing world as well as in the motion picture world talking about the affair since the first announcement was made about three weeks ago. Chicago was the first city to enter a writer. Then followed Boston and Newark. Then along came New York with its wonderful array of song writers. Entries began to flow in, and within a week prominent writers began to send in their entries. This continued week after week, and last week six more writers sent along their entries. Those who will make an effort to lift the cup are: Maurice Abrahams, Lew Brown, James Kendis, Herman Paley, Glenn Leap, Jimmie Monaco and Joe McCarthy; others are: Theodore Morse, D. A. Esrom, Earl Carroll, Fred Fischer, Jack Glogau, Harry Von Tilzer, Irving Berlin, Lewis F. Muir, Ernie Ball, Harry Carroll, Ballard McDonald, Seymour Brown, Rey Walker, Tommy Gray, Gus Edwards, Harry Williams, Billy Tracey, Henry I. Marshall, Charlie McCarron, L. Wolfe Gilbert, Jos. M. Daly, George E. Johnson. This brings the list up to thirty entries, the largest and greatest array of song talent ever gathered at any contest.

WRITERS MUM ON SONG CHOICE.

Every writer entered in the contest is as still as the proverbial "church mouse" on the song that he expects to lift the cup with. Constant inquiry among the writers fails to gain even an idea of what song in their repertoire they will select to carry them through as the winner of the cup and the championship of America. However, from rumors heard in the different offices, the general public, as well as the contestants will be greatly surprised by the amount of new songs that will be introduced in the contest.

RULES GOVERNING CONTEST.

Every contestant must be in the hall by 9.15 P. M. and should report to Jack Edwards, chairman of the contest committee, as soon as he or she enters the hall.

Every contestant must enter with a song that is not over six months old.

The contestant must have written the lyric or melody of the song he or she sings.

One verse and two choruses will be the limit for participants, no encores allowed under any circumstances.

Any song writer using singing boosters or vaudeville artists in the contest to join in the chorus of his song will be disqualified.

Publishers can enter as many contestants as they care to, but each writer must sing his own song; no two writers of the same firm can sing the same song.

The contest will be decided by originality, simplicity of melody and lyric, delivery, action and enunciation of the singer.

No form of advertising will be permitted in the hall except that which appears in the official program of the Dick Jess Association.

Publishers will not be allowed to flood the hall with chorus slips of songs being used by the contestant.

For the benefit of those who have not their own pianist, Melville Morris has been selected as the official pianist for the contest.

The contest will start promptly at 10 P. M.

GREAT ENTERTAINMENT COMMITTEE.

The entertainment committee that will look after the wants of the general public and the folks in the theatrical world are all men prominent in the world of make-believe. Take a look at the list and see for yourself:

Dick Jess, chairman; Harry Bailey, manager Bronx Theatre; R. J. Muddon, manager Bronx Opera House; Paul C. Grenning, manager Prospect Theatre; Charles C. Blaney, manager Spooner Stock Co.; Frank Keeney, manager Metropolis Theatre; George Miner, treasurer Miner's Theatre; Fred Follett, manager Miner's Theatre; Dave Schneider, assistant treasurer Miner's Theatre; Jas. Peppard, treasurer Colonial Theatre; Harry J. Seamon, manager Hurtig & Seamon Theatre; Jake Isaacs, manager Gotham Theatre; Dan Supple, manager McKinley Square Theatre; Al. Solomon, manager Fox's Star Theatre; Harry Thom, manager Audubon Theatre; Sol Lovoy, Harlem Opera House; Laurence Keatus, manager Loew's Boulevard Theatre, Bronx; Eddie Gattman, manager Mystic Theatre, Brooklyn; Rowden Hall, Irving Becker, Dale Henshaw, Paul Dempsey, Harold Kemp and Eddie Ables.

MOTION PICTURE AND BURLESQUE STARS PRESENT.

Harry Ennis, THE CLIPPER'S motion picture reporter, has corralled many of the motion picture stars in this vicinity, and will appear with them at this affair. Harry Rogers, who has a large acquaintance among the burlesque folks, will have every wheel or opposition show in town on that date at the affair, as he will direct the Grand March, which will be a grand, glittering display of beauty and fashion. To be sure that the show folks will be met at the door with a hale and hearty "Hello!" Harold Jones, of Fleischmann's Cabaret, has been selected as chairman of the reception committee.

DEARS WATCHING.

There's one boy who recently broke into the song game that is going to cut up a few figures some day. Charles McCarron is that youngster, and it will be to your advantage to keep your eye on him. He has already turned out several good numbers, but his best endeavor, called "The Midnight Ride of Paul Revere" is some song. Louis Bernstein, of the Shapiro-Bernstein Company, who have the publishing rights, thinks it's one of the best numbers of its kind that he has ever had. Charley will welcome a call and prove to you what a wonderful song he has.

MONACO AND McCARTHY HAVE A NEW ONE.

Jimmy Monaco and Joe McCarthy, the hitsmiths, not feeling satisfied with their past endeavors, locked themselves into their private office one day last week, and wrote a song that is going to make music publishers sit up and take notice, or I miss my guess.

These boys wrote "You Made Me Love You," "I Miss You," "Dancing Around" and "Crying For You," so their latest effort must be "some" song.

GOING UP.

Jack Robbins, of the Geo. W. Meyer Company, was promoted last week to salesman, under the direction of smiling Moe Kleeman.

THEY TELL ME.

That Kerry Mills has again took to composing, and just for old time's sake is said to have turned out a winner in "She's Dancing Her Heart Away."

That the Kalmar & Puck Music Concern is likely to become a thing of the past.

That the Strand Building, on Broadway, will become another Tin Pan Alley. Several of the larger publishers have already signed leases.

That Harry Von Tilzer will shortly return from his vacation at Miami, Fla., with a few new songs.

That the publishers are considering organization more and more every week.

That Melville Gideon says he will never return to America.

That Irving Berlin will shortly release several new ideas in songs.

That the Authors and Publishers' Society is now a sure thing.

That the Knights of Harmony is a thing of the past.

That the Leo Feist office, under the management of Phil Kornheiser, is one of the busiest places in the city.

That Will Von Tilzer has the most expensive staff in the business.

That Snyder will shortly move into the Strand Building.

That Witmarks have a hit with "In the Candle Light."

That Al. Cook and Jack Drislane are connected with M. Witmark & Sons, and have put more headliners on the firm's books since the house has been in existence.

That Rocco Vocco, the Western manager for Leo Feist, is rapidly recovering from his recent illness.

That Will Von Tilzer will shortly open a Philadelphia office.

That Don Ramsey is representing all the Watterson, Berlin & Snyder concerns in Boston.

That the past year was the biggest in the history of the Will Rossiter Company.

That Theodore Morse and D. A. Esrom will shortly sign up with one of the biggest.

That Phil Bush, professional manager for the Joe Morris Company, had his firm's songs represented in seventeen New York houses last week.

LEW THE BUSY GUY.

Lew Cohen, the professional manager for Chas. K. Harris, who recently recovered from a serious illness, has done some wonderful work since he returned to his desk. "Suppose I Met You Face to Face" is receiving his attention at present, as Lew thinks it is one of the greatest songs Chas. K. Harris ever wrote.

GLENN'S NEW SONG.

Glenn C. Leap has a new song, called "I'm Goin' Home to Mobile," that ought to prove a big winner. It has a melody of the "hard-to-get-away-from" kind, and a lyric that tells a beautiful story. It's only a baby, being three weeks old, and is already being featured by many headliners.

VICTOR'S NEW JOB.

Victor Wood, well known to many professionals, is now associated with the Broadway Music Co., in the capacity of music salesmen.

W. B. JONES' SUCCESSFUL TOUR.

W. B. Jones, "the boy from Georgie," writes me as follows: That he has been a knockout down South, featuring all the New York publishers' latest songs. He is now taking a rest for a week, and then will resume a tour of all the principal halls in the South. He is quite a booster for all the publishers, and seldom fails to put over their new material.

A NEW PROPOSITION.

D. Bennett, well known to the music bunch, is issuing monthly a book called "Popular Music," that has made them all sit up and take notice. The first number appeared last month and contained some interesting dope about song composing that should be read by a few of our "enterprising" men. Some good dope here boys.

EUGENE'S GOOD WORK.

Eugene Rolchyott, who handles the bells and entertainments for the Theodore Morse Music Company, had nearly every leader in New York and Philadelphia playing his firm's latest success, "You Can't Get Away from It."

GLENN LEAP PUTTING THEM OVER.

I dropped into Glenn Leap's cosy offices in the Exchange Building one day last week and, being inclined to be a bit on the job for something that would interest, looked over his record book and found out the following feature acts using his latest songs: West Avey, of the Field's Minstrels; Eddie Mazier, of the O'Brien Minstrels, both using Howard and Ray, Gladys Bijou, Charles Bradbury, at Sennett's; Morton, Wells and Norworth, Francis Littaw, Hendrix and Padula, Colonial Four, Miss Nilson, and Brown and Lee, all successfully featuring.

MAURICE ABRAHAMS WELL REPRESENTED IN CHICAGO.

Al. Wohlman and Phil Cohen, of the Maurice Abrahams Company, are in Chicago for a couple of weeks, showing the Westerners what a great bunch of songs the firm has.

Incidentally, Al will demonstrate, in his usual convincing manner, that "Get Out and Get Under" is one of the best songs that has been written in years. It has already proven one of the season's biggest sellers, and is predicted to far exceed any song of its kind ever published. All the other numbers of the Abrahams catalogue are going big, and Maurice expects some big doings the coming season.

SONG CONTEST FOR WOMEN ONLY.

Something new in the music and theatrical world was seen at Marcus Loew's Boulevard Theatre, last Thursday night, when a song publishers' contest for women only was held. There were ten contestants, including employees of most of the big firms in the city, and several stars from the Loew circuit, with at least one "big timer." The contest was excellently arranged and conducted, and made a tremendous hit with the Bronx music lovers. In spite of the bad weather the house was crowded. The big silver cup was won by Mildred Valmore, of the Remick Music Publishing Company, a prime favorite with the Boulevard music fans, who have seen her at men's contests on a number of occasions. She had a bad cold, and had been ill in bed several days, but won anyway, with her favorite, "The Good Ship Mary Ann." Ruth Curtis, from the Will Rossiter Company, scored a tremendous hit, as did little seventeen year old Carrie Schenck, from the Leo Feist Company, who looks like a coming star.

A TIMELY BALLAD.

F. A. Mills, the publisher, with that keen foresight that has been responsible for his marvelous successes for the past twenty years in the music business, immediately saw that along with his numerous rag hits, the public wanted ballads also, so he and his lyric writer, L. Wolfe Gilbert, conceived the idea of writing what they appropriately called "A timely ballad." The dance craze has taken such a strong hold on the public that they conceived the title of "She's Dancing Her Heart Away," which takes the serious side of the dancer. This song, still only a "chicken," as Mr. Mills called it in a recent ad., is already being featured by such celebrated ballad singers as: Emma Carus, Bison City Quartette, Big City Four, Frank Morrel, Frank Mullane, Ward and Curran, Sam Ash, Chas. Bertholomew, Sidney Falk, Wills Trio, etc., etc. The firm of F. A. Mills is to be congratulated on that keen foresight of writing a ballad that is bound to take a strong hold and live for a long time. The melody is by Kerry Mills, who needs no introduction except that this is practically his return to the *writing staff* of his firm, as he has been absent from same for a long time. The lyric is by L. Wolfe Gilbert, on his usual consistent, brief type, with such euphonious phrases as he has been identified with. This song is bound to be one of the big successes of the year.

JOE DALY'S BREEZINGS.

Bobby Jones, the hustling boy from Boston, has made a whirlwind clean-up here amongst the performers with his new numbers. Here are only a few of the acts that he has captured with his clever songs:

Nora Bayes is singing his "Shine On, Winter Moon" and "Within the Law," in the Weber & Fields' Big Jubilee Co.

Daffy and Lorenz report that Bobby Jones' "Winter Garden Girl" is the best duet song that they have ever had the pleasure of singing.

Joe Freed and his Cabaret Girls are creating a big success all through the East with "Cabaret Rag" and "Within the Law."

Charlie and Mollie King wired in last week that "Winter Garden Girl" is the song hit of "The Passing Show of 1913," and they are taking four and five encores every night.

Victoria Murray, of the Murray Sisters, has fallen in love with "Within the Law," and reports it is the best comedy number she has ever had.

The Two Ragtime Boys are a clean-up on every bill on the Fox time with "Heart of a City."

Harry Le Van and Frankie Heath, with the Belles of Beauty Row, are using six of our numbers, and each and every one is a clean-up with them. Ask Henry Dixon, the owner of the show.

Harry Collins, our New York manager, has added another laurel to his crown of hit victories. Harry claims that "Heart of a City" is away over, and will be the big New York hit in 1914.

JOE HOLLANDER,

Who has been connected with the leading burlesque shows in the capacity of principal comedian, has now associated himself with the Harry Von Tilzer Music Co., as assistant to Ben Bornstein.

This makes his second trip in the song plugging game, and judging from the success that has come his way in this line, burlesque is not likely to see him for some time.

Mr. Hollander makes a specialty of feature acts, and up to the present writing has not fall down on any proposition.

Joe thinks that "Lawful Wife," the most recent of the Von Tilzer songs, is good for a clean-up, and he is willing to demonstrate this fact any day in the Von Tilzer offices.

ROSS WITH IMPERIAL.

Eddie Ross, that changeable kid, is now located with the Imperial Music Co., in the Exchange Building, and will welcome a call from all his friends.

RAPIDLY RECOVERING.

Homer Howard, a prince of good fellows, and of the firm of Wenrich & Howard, is so rapidly recovering that he is shortly expected back at his desk again. Homer had a very hard time of it, and was might lucky to have beaten the old master. His thousand friends will welcome his return.

HOME AGAIN.

Jack Richmond, the road man for the Leo Feist Co., Inc., is back in the office again after a successful tour in the South, and will welcome a call from his friends.

QUERIES ANSWERED.

K. C. B., Atlanta.—The Harry Von Tilzer Co. can supply the number you require.

MABEL SHERMAN, Boston.—Irving Berlin is still connected with Watterson, Berlin & Snyder.

FRANK SMITH, Syracuse.—Eugene Platzman, at 1416 Broadway, New York, is a capable man, and can be depended upon to supply good music.

J. C. A., Charlotteville.—Any reputable New York publisher will give your song a hearing.

JOHN GRADY, Parksburg.—We do not care to recommend any publisher in particular. He cannot guarantee you any amount.

JAMES O'HARE, Phila.—Why not send your poems to Eugene Platzman, 1416 Broadway, New York.

THE CHIEF PAYS PHILA. A VISIT.

Phil Kornheiser, general manager for Leo Feist, paid Philadelphia a visit last week, laying out plans for Cliff Odoms, his manager in that town. Phil found that his work on "I'm On My Way to Mandalay" had not gone amiss, as the town was "Mandalay" crazy. The other numbers were also well placed. "Everybody Loves My Girl," Lew Brown's latest number, being well featured in almost every principal theatre and cabaret.

A NEW ONE.

"That Ragtime Harmony Strain," is the Cadillac Music Co.'s latest publication, by Herbert E. Mohr and Leo Bennett.

SOME NUMBER.

Earl Carroll and Jack Glogau's latest composition, "A Thousand Years Ago," is rapidly being put in the repertoire of every feature and headline act.

RAG SONGS STILL IN VOGUE.

In the past few months several ballads have been very successful, and the wiseacres at once began to cry that the rag song was through and everything would be ballad from now on. While the ballad has really come back, a proof of the fact that there is room for both the ballad and rag song is the marvelous success of Gilbert and Muir's new ragtime hit, "Campmeeting Band." Never have these two writers had a song hit which caught on so rapidly with both the public and performer as did this "Campmeeting Band." It is being sung throughout the country by such eminent artists as Elizabeth Murray, who did so much towards making "Mammy Jinny's Jubilee" and "Waiting for the Robert E. Lee" popular. Miss Murray told Mr. Mills, unsolicited, that this was the best rag song she had ever sung, and, by the way, this lady has sung many of them; the Primrose & Dockstader aggregation, where it is being sung by Happy Lambert, and played successfully by the Six Brown Brothers. It is featured by Pete Detzel, of the Neil O'Brien Minstrels, and the Vogel Minstrels are also featuring it as a big finale number; Joe Ward, Stepp, Goodrich and King, Frankie Heath and Harry Levan, Eddie Foy, and Montgomery and Moore are all meeting with more than a great degree of success with the said number.

A letter reached Mills in the mail to the effect that Mr. and Mrs. Vernon Castle claim that "Camp Meeting Band" is the best one-step they ever danced to. Lack of space does not permit the mentioning of all of the celebrated artists who are making a hit with this number. We can safely predict for the firm of F. A. Mills that never in their catalogue have they had a more meritorious or more successful rag number than "Camp Meeting Band."

COLORED WRITER HERE WITH NEW SONG HIT.

Lewis T. Thomas, the well known song writer of Washington, D. C., author of a number of successes, arrived in New York a short time ago with a new song hit, "I Wonder If I'm Wasting All My Love on You?" Mr. Lewis gave this song to Sophie Tucker when she played Washington a few weeks ago, and she has been scoring a tremendous hit with it. Mr. Lewis has plunged right into the work of making his song popular in this city, and in spite of the fearful task which confronts an independent author in placing his song, is having very good success. He expects the song itself to be its greatest recommendation, and has all the faith in the world in it.

Mr. Thomas is peculiarly gifted as a writer of both lyrics and melodies. Several acts in New York are singing his songs with great success, and it is being sung in the Marcus Loew theatres.

WITH PARKE, DANIELS & FRIEDMAN.

Clara Inge is scoring a tremendous success with Daniels & Friedman's new ballad, "How Many Hearts Have You Broken To-day?" Miss Inge has always had the reputation of being a wonder, introducing novel ideas in songs. This time she has an illuminated electric heart on the end of a fish pole and finds the patrons of the Orpheum theatres as eager as starving fish in the pond when they see the bait is her heart. Miss Inge wired from Winnipeg last week: "More encores than any ballad I ever used." And she has used some ballads.

Prof. E. S. Hoffman, conductor of the celebrated Hoffman Band, of Washington, D. C., wrote to Leo Friedman congratulating him on his successful new ballad, "How Many Hearts Have You Broken To-day?"

Prof. Hoffman's soprano soloist, Arnetta Lee Coston, scored a terrific hit at the monthly concert Sunday night, Feb. 8, featuring the "Heart" song. Thanks to Prof. Hoffman, Miss Caston and the song.

Leo Friedman said his friends claim "In the Palace of Dreams" the best ballad melody he has ever written, and that's going some, as Leo wrote "Meet Me To-night in Dreamland" and a host of other sensational successes. Reine Davies says "it is the only ballad I ever wanted to use, first on account of its witching harmony, second the lyrics are a revelation compared to what we are in the habit of hearing to-day."

Frank Tyler Daniels, who lets others talk of "youth," being too busy making money, is making not only the performers sit up and take notice, but the dealers, jobbers, in fact, right down the line. Mr. Daniels is in New Orleans during the Mardi Gras Carnival. He will return to his Chicago office March 5.

Raymond Walker is growing more and more enthusiastic over THE CLIPPER song contest. But he does admit singers (like song writers) are born, not made, and with all his vocal lessons in the past two weeks he sees very little improvement as far as the quality and sweetness of his voice is concerned. Still the song is *there,* because Tommy Gray and the whole bunch say "I Cannot Live Without Love" is the best melody Ray has ever written.

RICHARDS LEAVES HAVILAND.

Dick Richards resigned from the force of F. B. Haviland Company last week, and has several tempting offers from several other firms.

KALMAR IN VAUDEVILLE.

Bert Kalmar, of the Kalmar & Puck Music Company, will appear in vaudeville in a new act shortly. He will introduce several new songs written by himself.

ON A TUESDAY NIGHT.

Irving Mashoff, of the Mills staff, continues his Tuesday night trips to Newark. All the boys are "guessing" what the reason is. Save your pennies boys, something coming off soon.

WORKINGS OF THE PUBLISHERS IN CHICAGO.

MAURICE ABRAHAMS.

Al. Wohlman is in town to assist Milton Weil in putting over "Push It Along." Phil Cohen accompanied Mr. Wohlman here.

Burtram, Duffy and Reed have selected "The Twentieth Century Rag" and "Wonderful Girl" for their list of songs.

JOE MORRIS.

Kathleen Schultz, foremost cabaret singer, has added Joe Morris' new ballad, "Would You Take Me Back Again," to her list of songs, thanks to Charlie White.

De Veaux and Dixie are featuring "Dixie Piccolo Band" on the Association time.

"On the Old Front Porch" was sung by Gordon and Longley in the Indiana Theatre last week.

"Dixie Piccolo Band" was sung with great success by Paden and Reed last week.

The Cox Family, Middleton and Spellmeyer, Bowen and Bowen, Elsie Macon, Norwood and Hall, Inez Wesley, Grace Paden and Dot Outerman are among the acts singing "Would You Take Me Back Again?" "You're My Girl," "On the Old Front Porch" and "Where Can I See You To-Night?"

KALMAR & PUCK.

The Riehl Operatic Trio is singing "My Hidden Treasure."

Pearl Lambert, at the Cafe De Luxe, is singing "My Hidden Treasure."

"Bungalow Rag" went so good for the Tierney Four that they are singing it again this week.

The Big Four, leaving for thirty weeks on the road, are taking along "Where the Red, Red Roses Grow" and "He Ran Upstairs."

"Where Did You Get That Girl?" is a winner for Marsh and Montgomery.

LEO FEIST.

Gordon and Longley, at the Indiana last week, created a furore with "I'm on My Way to Mandalay."

Bessie Kaplan, who Rocco Vocco terms the "queen of all singers," and who is the idol of many Chicago theatregoers, opened at the Kedzie the last half of last week, and sang "Isle d'Amour" and "Peg o' My Heart" with great sucess.

"Flotti," who is one of the big attractions with the Mollie Williams' Show, stopped every show at the Star and Garter, with Feist hits.

Margaret Quinn, a favorite contralto in Chicago, is creating a demand for "You Broke My Heart to Pass the time Away."

Primrose and Dockstader are at the American Music Hall with the Star Minstrels, and announce that their star song will be "I'm On My Way to Mandalay."

F. A. MILLS.

The Tierney Four continue to go big with "Camp Meeting Band," at the Cafe De Luxe.

Gerald Griffen, the Irish tenor, reports to Manager Johnny Fink that "Fairest Little Daisy" is the best song in his repertoire.

Blanche Gordon, at McVicker's Theatre, last week cleaned up with "Camp Meeting Band" and "Mammy Jinny's Jubilee."

Al. Sleman, at the Empress, stopped several shows with "Camp Meeting Band."

The Broadway Trio made "Fairest Daisy" popular at the Planters.

Manager Johnny Fink reports that the West will have another "Robert E. Lee" in "Camp Meeting Band."

Burlesque News.

PITTSBURGH NOTES.

ON Wednesday evening, at the Virginia Hotel, the proprietor, Mr. Holden, invited the entire company of the Cabaret Girls, to lunch and refreshments. About thirty-five turned out and had a merry time, the party running into the wee small hours of Thursday. Mr. Holden proved a pleasant host, and was warmly thanked by the entire company, Lou Golden making the speech. Among those present were: Lew Golden, Mr. and Mrs. Bert Saunders, Hite and Reflow, Jas Cahill, Chas. Mutter, Fred Maderbach, Mike Boyd, Bee Williams, and practically the entire chorus, and THE CLIPPER correspondent.

ABE JACKSON, the popular young assistant manager of the Victoria, continues to make many friends.

QUIET MART FOX, the very popular electrician at the Victoria, absolutely refuses to mingle with the so-called pests of the Progressive circuit. The Victoria crew are constantly playing tricks on someone, and as usual Mart comes in for his share, and while he don't mind a few pranks of the rest of the children he absolutely refuses to get over the fact that they "crimped" his laundry business. It is to be hoped things pick up at an early date.

BEE WILLIAMS, one of the prettiest girls with the Cabaret Girls, made many friends in Pittsburgh, Pa., last week, where crowded houses greeted this company. Miss Williams is tall and stately, possessed of a splendid figure, and makes a very good appearance. She proved very popular at the Victoria.

MARGIE DEMAREST, the clever ingenue with the Cabaret Girls, closed with the show Feb. 21, and left for New York, where she will take a short rest. Her place will be filled by Helen Terry.

RENA COOPER, one of the liveliest soubrettes seen here this season, took many encores at the Victoria last week, where she appeared with the Cabaret Girls. Her best numbers were "Daddy, Come Home," and "They Were Dancing Around," which were put over with plenty of ginger. She has many friends in Pittsburgh.

LEW GOLDEN, of the Cabaret Girls, proved a riot of fun, and got everything possible out of his Jew character. Mr. Golden is a very clever comedian, and his original manner in getting off his dialogue proves very humorous.

RENO, advertised as "the most beautifully formed woman in burlesque," pleased immensely in artistic poses, and proved to be the feature of the Cabaret Girls splendid olio. Much credit for the correct presentation of this act is due Chas. Saudler, the chief electrician, who does some very clever work in working of slides and lights.

ALPHONSE C. MAURICA, cornetist at the Victoria Theatre, proved himself a hero last week, when he risked his own life at a very serious fire, carrying several women to safety, one of whom weighed close to two hundred pounds. Freddy Maderbach and his lively crew are continually congratulating Alphonse, and wondering if he takes gymnasium exercise, or eats some new brand of breakfast food.

ALMEDA REEVES WINNER.

In a grand final one-step contest for the championship of Greater New York, held Wednesday night, Feb. 18, at Healy's famous Sixty-sixth Street place, first prize was awarded Mrs. Al. Reeves and Victor Dreyspool. Each was presented with a beautiful silver loving cup standing over two feet high. Handsome cups were also awarded second and third couples. About twenty couples competed, among them the best dancers in New York. The judges were Guilliline De Leyre, one of our leading professionals, and a former partner of Louise Alexander; Guy Chevron, Kenneth Anderson and Oscar Strauss

Al. Reeves received the news at Cleveland, and wired us from there as follows:

"Mrs Al. Reeves won first prize in the grand final one-step contest for the championship of Greater New York, last night, at Healy's. Solid gold and silver cup, nearly three feet high. Twenty-four couples of the best dancers in New York competed. AL. REEVES."

THINGS TO LOOK INTO.

THE third wheel next season.

BERT WATSON'S clean-up.

MINER'S EIGHTH AVENUE coming back.

BERT BERNSTEIN'S red vest.

THIRTY-FIVE houses for the Progressive next season.

MATT KENNEDY'S good looks.

WASH MARTIN'S rheumatism.

THE Murray Hill for the Bush League.

FRED. FOLLETT'S big benefit.

HUGHIE BERNHARD'S new show.

A FLOP in prices at the Gayety, Cincinnati.

SID WIRE'S big carnival show.

MEYER HARRIS forsaking vaudeville.

THE Lox Club's charter.

JIMMY CONNOR'S hair—cut.

HELEN MYERS' pilot's license.

MURRAY BELMONT'S one night stands.

POSTAL TELEGRAPHY.

Closely following one another a set of postal dispatches, mailed from Pittsburgh, Pa., enlighten the Lox members of the East as to the doings of Matt Kennedy, Carl Henry and Max Armstrong, following in rotation. The events of joy reached headquarters in separate bulletins.

MARGIE CONROY, of the Progressive Girls, writes from Chicago that she has been laying off on account of strained ligaments in her leg. Holly Ullman, her understudy, put over her role "immense."

ANDREW SCHROEDER, father of Carol Schroeder, of the Gay New Yorkers, died Feb. 14, at Cincinnati.

SNITZ MOORE, Joe Mills, Harvey Green, Agnes Cameron and Berry Milton are new members with the French Maids (The Honey Girls, rechristened) since Feb. 23.

OSCAR LEWIS (Linstrom), former partner of Sam Green, died at Rockford, Ill.

FRED WALDMANN'S Country Store, at the Murray Hill, Feb. 20, was a big hit. Many valuable and useful articles were distributed. One lucky individual evidently a deserving workingman, carted off an iron folding bed and mattress as his prize. Nearly the entire audience stayed until all the prizes were distributed.

H. S. WOODHULL left for a short stay in Florida, Feb. 24. He will look up a business proposition.

MRS. A. COCCIA'S mother died recently.

MANAGER FRED WALDMANN announces a ragtime piano playing contest, Feb. 25, with the Mastings' Show.

THE TAXI GIRLS.

COLUMBIA, NEW YORK, FEB. 23.

"The Professor's Troubles" is the title of the first part, cast as follows:

Maggie	Nellie Lockwood
Garcon	Frank Ilio
Mrs. Whackem	Lynne Carter
Fritzie Whackem	Edna Green
Arthur	John Bohlman
Otto Schultz	Marty S. Ward
Prof. Ludwig Whackem	Joe M. Fields
Mlle. Yvonne Deville	Princess Luba Meroff
Izzy Slovinski, detective	Chas. Jansen
Obadiah Skinner	Frank Harcourt

Pony Ballet: Patsy Lynford, Nellie Lockwood, Rose Dupree, Bert Clark, Lottie Crampton, Bessie Bohlman, Stella Adams and Libbie Hart.

Show Girls: Dora Long, Olya Lynn, Masie Osborne, Alice Hahn, Gussie Pape, Ethel O'Brien, Margaret Vail, Margaret Goverman, Laurie Osborne, Carrie Hahn, Ella Robinson and Georgie Ward.

Joe Fields, with his comprehensive smile, although almost entirely without voice, was laughed at, and was ably seconded by Marty Ward, as Schultz.

Princess Meroff, as the schemer, had a charming personality, also a fine face and figure and a voice, and displayed all these advantages, environed by striking costumes.

Frank Harcourt, in his make-up and acting as the lawyer, stood out well in the comedy role, and got as many laughs as anybody. Charles Jansen did not have much to do but made the best of his opportunities.

Edna Green was a lively soubrette, and led several numbers with telling effect.

Lynne Canter, with a high soprano voice, also took good care of the several numbers allotted to her.

The chorus was a lively bunch, and, in the main, fair of face and form.

The numbers included: "Mandalay," by Miss Canter; "Love Me," by Miss Green, and Mr. Bohlman, the latter taking good care of his role as straightman during the first part and burlesque. Messrs. Ward and Field helped along with comedy. "Honey Boy," by Princess Meroff; "Dancing Around," by Miss Green; "Wonderful Girl," by Miss Lockwood, with a deep contralto voice; "Mammy Jinny's Jubilee," by Miss Canter, with the girls in black and white suits; "I'm Saving My Love for You," by Miss Meroff, in a thin lace gown over full white tights. A table scene and a funeral procession were among the comedy bits, also some dancing by Mr. Jansen.

The olio presented Lynne Canter, singing "Isle D'Amour" and "Get Out and Get Under;" Marty Ward and John Bohlman in some breezy conversational bits, in full dress, concluding with "This Is the Life."

Princess Meroff showed her act, opening in white with mandolin and xylophone selections, followed by "Wonderful Child," in blue, and then the "Parisian Ball," in tights, and finishing in Russian costume with a Russian dance, assisted by eight "Russian" ponies.

"Americans in Prison at Mexico" showed the four comedians in jail, in some funny manœuvres and exercises, and in "The Prison Minstrels" and quartet. The numbers included: "Minstrel Parade," by Miss Lockwood; "Rebecca of Sunnybrook Farm," by Miss Canter, and "Raggyadore," by Miss Green.

The staff: Burlesque Producing Company, owners; Hurtig & Seamon, managing directors; Louis Hurtig, manager; Joe F. Lewis, business manager; H. J. Meerholz, musical director; J. S. Daly, stage carpenter; Frank Ilio, master of transportation; Stanley Frazio, electrician; Hazel Ward, wardrobe mistress. *Mill.*

CRUSOE GIRLS AT GOTHAM.

Charlie Robinson and his Crusoe Girls are the attraction at the Gotham for the current week. The cast remains the same as when reviewed the early part of the season, Chas. Robinson being the principal comedian, supported by an all-star cast, including Harry Hills, Ida Emerson, May Bernhardt, Mabel Lee and a chorus of twenty girls. New music has been interpolated, and numerous new pieces of business have been added.

MATT KENNEDY and his frolicsome bunch of Liberty Girls were cordially received at the Gayety last week in Pittsburgh, Pa. Matt has many warm friends in the Smoky City, and put in a very busy week.

HARRY GARLAND, the very popular young manager of the original Standard Trio, who are with the Cabaret Girls, proved himself the main harmonizer of this organization. Mr. Garland organized the Standard Trio some time ago, and same has met with success since its inception. Mr. Garland contemplates leaving at an early date, and the loss of this splendid baritone will no doubt be greatly missed.

THE smiling face of Gracie May was missed last week at the Victoria. Miss May is one of the hard-working chorus with the Stars of Burlesque, and made many friends in Pittsburgh, Pa.

BERT SAUNDERS and his "little Dutch slide" got many laughs with the Dandy Girls. The entire company are a hard working lot, and put over the full show with lots of ginger.

CHAS. "FATS" SANDERS, the genial electrician with the Cabaret Girls, was in a big hurry to leave Pittsburgh account of having been stung by Chas. Multer and Mike Boyd, of the pesky Victoria crew, who mistook the meaning of "Fats'" invitation to have a drink, and ordered a full supper at his expense. Turn the trick next time, Charlie. Chas. is a member of Harrisburg Local, No. 98.

JACK AND LILLIAN PERRY are now in stock at the Gaiety, Philadelphia. The company also includes: Lillian Langdon, Jas. Daly, Al. Martin and Clara Jackson.

ED. ROGERS, favorably heard from in burlesque, with the College Girls, has signed for "Potash and Perlmutter" next season.

WM. TIFFANY DUGAN, advance agent for the Trocaderos, died Feb. 20, at Baltimore.

JOE P. MACK, formerly principal comedian with Tom Sullivan's Monte Carlo Girls Co., is working with Fred Carter, the violin wizard, playing the United time, under the direction of Jeff Davis.

ON FEB. 20 the Appellate Division of the Supreme Court reversed the decision of the trial court in his action against the Columbia Amusement Company, and ordered a new trial.

TANGO CONTESTS are held at the Empire, Albany, N. Y., every Tuesday night, and much local interest is evinced in the competitions.

MANY well known burlesquers and vaudevillians have already volunteered for Manager Frank Abbott, of Miner's People's, benefit March 23, and several applications are being received every day.

MARTY FORD, formerly of Ford and Wesly, is now working with Ruby Nadine, in a new act, entitled "The Nut and the Lady."

VIRGINIA KALOY arrived in New York after a successful trip over the W. V. Association time, and will return to burlesque next season.

JOE PERRY, the popular carpenter of the Cabaret Girls, made many friends in Pittsburgh. Joe proved himself a good fellow, although the Victoria boys say they are unable to understand his actions at the party given Wednesday evening at the Virginia Hotel. Joe says he doesn't understand it either, but knows it was alright.

HITS AND REFLOW, in various styles of tangoing and other whirlwind and graceful dancing, are a pleasing feature with the Cabaret Girls in the Progressive circuit, and from reports are making good with a vengeance, all of which is deserving. These two young people are hard-working in every respect, and do some very difficult steps in a neat and clever manner, and always receive a generous share of the applause. They will remain with the Cabaret Girls the rest of this season.

THE PEERLESS MACKS have forsaken burlesque and are now playing vaudeville.

THE STANTONS closed with the Hastings Show in Philadelphia, Pa.

JOE P. MACK, formerly with the Monte Carlo Girls, is now playing dates with a partner, in a novelty double act.

MAYBELLE CLARK did not join the French Models as reported, but will take a much needed rest.

ZELLA RUSSELL continues to be a big hit with the Al. Reeves Show. She has added two new songs to her repertoire.

THE Watson Sisters, now under the management of Max Spiegel, it is rumored, will retire from the burlesque ranks next season to play vaudeville.

BABE BRENNAN is making a big hit with the French models, with her clever work in the different numbers. She leads with the show. Babe has already signed for an ingenue part next season with the same show.

BILLY FRAZER, the German comedian with the Social Maids, has signed a five year contract with Hurtig & Seamon.

YOUR OWN JUDGE-MENT

It's the thing—
there is no question about it—but
—read these lines

MILLS MERRY MELODIES

—then use YOUR OWN JUDGEMENT.

THE SATURDAY EVENING POST, March 7, has a large Ad. of ours mentioning

CAMP MEETING BAND
By MUIR & GILBERT
This song is of the Robt. E. Lee style, but better—we think

SHE'S DANCING HER HEART AWAY
By L. WOLFE GILBERT & KERRY MILLS
A Ballad—not the monotonous type. Jingle, Jingle

In this "POST" Ad. we have given the readers about sixteen bars of the Chorus of each song. You'll admit the "POST" readers are Musical Home Folks. Well, THE POST circulation is over two million. So, countless thousands will "try it over on the piano." They will then, of course, KNOW THESE SONGS WHEN THEY HEAR THEM. If you sing one or both of these songs, believe me, you will see friends in the audience nudging one another, as much as to say, "That's one of the songs we were trying over. REMIND YOUR AUDIENCE AND YOU PLEASED YOUR AUDIENCE. Now, don't it stand to reason that YOU WILL GO BETTER IF YOU SING ONE OR BOTH OF THESE SONGS than if you sing something else?

USE YOUR OWN JUDGEMENT

AND SEND FOR THEM AT ONCE

MILLS MERRY MELODIES

PROF. COPIES AND ORCHESTRATIONS
ALL KEYS FREE
F. A. MILLS,
122 W. 36th St., N. Y.

MILLS MERRY MELODIES

HENRY DIXON will make several changes in the cast with the Belles of Beauty Row.

THE Gayety Girls at the Columbia, New York, will include: Nellie Florede, Gus Fay, Gene Jerge, Edyth Hamilton, Billy Keely, Rae Williams, Ike Wall, Ada Lum, Esther Karnes, Musical Maids and the Dancing Sunbeams.

SAN FRANCISCO.

(Special dispatch to THE NEW YORK CLIPPER.*)*

Monday, Feb. 23, a legal holiday (Washington's Birthday), all the theatres will hold extra matinees.

COLUMBIA.—Monday, Feb. 23, Bessie Abbot and the De Koven Opera Co., in "Robin Hood."

CORT.—Sunday, 22 second and last week of Emma Trentini and company, in "The Firefly."

GAIETY.—Thursday, 19, Marie Dressler and support, in "The Merry Gambol." This house has been closed for nearly two weeks on account of the serious illness of Miss Dressler, who, with the consent of her physician, was allowed to again appear on the date mentioned. It was intended to keep the house open and install Marta Golden in Miss Dressler's part, but after deliberating for some time the management concluded not to open until the star was able to resume her role.

SAVOY.—Sunday (matinee), 22, "The Crime of the Law," written by Rachael Marshall, author of "The Traffic."

ALCAZAR.—Monday, 23, for a limited season, Mrs. Douglas Crane, supported by the stock company of the house, in "Her Soul and Her Body," the first production on any stage.

ORPHEUM.—Bill opening Sunday (matinee), 22: Bessie Clayton and company, J. Francis Dooley assisted by Corinne Sales, Hans Robert and company, Sylvia Loyal and her Pierrot, Martinetti and Sylvester, Chick Sale, Louis Hardt, George Damerel and company, and Daylight motion pictures.

EMPRESS.—Bill opening Sunday (matinee), 22: Four Ladella Comiques, Nestor and Delberg, John R. Gordon and company, American Comedy Four, the Adas Family, Rouble Simms and Twilight pictures.

PANTAGES'.—Bill opening Sunday (matinee), 22: Millard, Kennedy and Christie, Laura and Billy Dreyer, Nyeno Japs, "Twenty Minutes in Chinatown," George Sontag (the notorious California outlaw), and Sunlight pictures.

NOTES.

THE ninth regular concert of the season of the San Francisco Symphony Orchestra took place in the Cort Theatre, Friday afternoon (20), at which Fritz Kreisler, violinist, was the soloist.

TETRAZZINI is announced for two concerts March 5 and 7. At the Tivoli for week of 15, "Winter's Tale" was displayed. At the Portola the films of "Soldiers of Fortune" is the bill, and at the Imperial, "John Barleycorn," in photoplay, is being shown.

IT was intended to celebrate what is called a "Year Before" fete at the 1915 exposition grounds on New Year's Day, but on account of heavy rains on that day it was impossible to hold the outdoor exercises planned. The fete has been postponed from time to time until it was definitely fixed for Monday, Feb. 23, and among the features promised were Emma Trentini, the Italian prima donna, who consented to sing for the occasion in the open air. The "year before" celebration will signalize the remarkable progress made to date in building of the exposition, and will be designed not only to give San Francisco physical evidence of the great achievements, but to reveal a forecast of the greater events to come. Four of the destroyers of the Pacific reserve flotilla torpedo fleet will be moored in the yacht harbor of the exposition grounds and the city band and other features will make up the programme.

OUT OF TOWN NEWS

Cleveland, O.—Opera House (A. F. Hartz, mgr.) for week of Feb. 23 "Joseph and His Brethren," with Jas. O'Neill and Pauline Frederick. "Stop Thief" next, followed by Julia Sanderson, in "The Sunshine Girl."

COLONIAL (F. Ray Comstock, mgr.) — "Prunella," with Marguerite Clark in principal role, week of 23. Return engagement of "Peg o' My Heart" next week.

KEITH'S HIPPODROME (H. A. Daniels, mgr.)—Bill week of 23: Trans-Atlantic Trio, Claude Golden, Cantwell and Walker, Marie and Mary McFarland, Capt. Anson, "Beauty Is Only Skin Deep," Winona Winter, the Amoros Sisters.

PROSPECT (J. W. Lyons, mgr.)—"Oscar and Adolph," with Rice and Cady, 23-28. "The Warning" next.

METROPOLITAN (Fred E. Johnson, mgr.)—Week of 23, Vaughan Glaser Stock Co. gives "Bunty Pulls the Strings," with "The Eternal City" to follow. The innovation of dancing in the foyer last week was quite successful, and attracted large crowds.

DUCHESS (H. G. Backley, mgr.)—Percy Haswell's Co. present "Divorcons" 23-28.

CLEVELAND (H. D. Zirker, mgr.)—For week of 23, the Holden Players, in "The Bachelor's Honeymoon."

MILES (Frank Rayman, mgr.)—Bill week of 23: "More Sinned Against Than Usual," Daisy Harcourt, Royal Tokyo Troupe, Torrat and D'Alisa company, Clayton and Lennie, Williams and Darrall, and pictures.

PRISCILLA (P. E. Seas, mgr.)—Bill week of 23: "The Waltz Dream," Melbourne MacDowell and company, Morse and De Laney, Berry and Phillips, "A Woman's Way," and the Marmeen Four.

STAR (Drew & Campbell, mgrs.)—For week of 23, the Liberty Girls.

EMPIRE (Geo. Chenet, mgr.)—The Cabaret Girls 23-28.

KNICKERBOCKER (E. N. Downs, mgr.)—For week of 23, Dustin Farnum is seen in "The Soldiers of Fortune," in six reels, the first half of the week, with Spitalny's Orchestra as an added feature.

ALHAMBRA (Fred Brant, mgr.)—High class feature photoplays and the Alhambra Orchestra.

GRAND.—Vaudeville and pictures.

GORDON SQUARE.—Vaudeville and pictures.

OLYMPIA and GLOBE, vaudeville, orchestra and pictures.

NOTES.—The Kneisel Quartette was heard in the Hotel Statler Ballroom, 23....Schumann-Heink will give her postponed recital in Gray's Armory, Tuesday, March 3.

Pittsburgh, Pa.—Alvin (John B. Reynolds, mgr.) Feb. 23-28: The popular Pleasure Seekers, with an all-star cast and large chorus. March 2, Helen Ware, in "Within the Law." Business capacity.

NIXON (Thos. F. Kirk Jr., mgr.)—David Warfield, in "The Auctioneer," 23-28. Advance sale very large. March 2-7: Robt. Hilliard, in "The Argyle Case." Business very good.

DUQUESNE (D. A. Harris, mgr.)—For week of 23: Thos. W. Ross will open a three week's engagement with the Davis Players, presenting "Checkers," his old success. March 2, "The Aviator." Edmund Breese was a big hit, and played to capacity at all times.

LYCEUM (O. R. Wilson, mgr.)—For week of 23 "What Happened to Mary." March 2, Fiske O'Hara. "The Trail of the Lonesome Pine" packed them in last week, and Manager Wilson advises there will be many other late successes in the near future.

PITT (W. B. McVicker, mgr.)—For week of 23, Pitt Players, headed by popular Mary Hall and Robt. Gleckler, in "Is Matrimony a Failure?" Nora Lamison fell and broke her leg last week, and is confined to a local hospital. March 2, big double bill, "The Younger Generation" and "The Tiger."

VICTORIA (Geo. Schaffer, mgr.)—Week of 23: The Rector Girls, with a large and handsome beauty chorus. Bob Fitzsimmons and Bob Jr. are the added attraction. March 2, Girls from Maxim's. Business very good.

GAYETY (Henry Kurtzman, mgr.)—Week of 23, Cooper's Beauty, Youth and Folly Co., with the inimitable "Blutch" Cooper.

GRAND (John P. Harris, mgr.)—Week of 23: Blanche Bates and company, Arthur Deagon, Five Melody Boys, Mary Elizabeth, the Verigraph, Maellin and Grovini, Hanlon and Clifton, Stan Stanley Trio, moving pictures. Business to capacity.

HARRIS (O. R. Buchheit, mgr.)—Week of 23: "The Summer Girls," Franklin and Wilson, the Peiners, Dickman and Deagon, Arthur and May, Moore Bros., Geo. Murphy. Capacity business.

SHERIDAN SQUARE (F. H. Tooker, mgr.)—Week of 23: "Visions of Fairyland," Ergotti's Lilliputians, Musical Van Stillighs, King and Ward, Chas. A. Loder and company, Geo. Ward, Lemaire, Burnie and Turner. Business good.

NOTES.

JOE WEIRAUCH, the popular and hard working master mechanic of the Pitt Theatre, has been laid up sick the past week, but is getting along nicely and expects to be on the job at an early date. His many friends hope for a speedy recovery.

JERRY COLLINS reports a fine crowd of vaudevillians at the Sheridan. The performers all report Jerry as a very popular man.

FRED MONABACK and the Victoria bunch still receiving congratulations of performers for courteous treatment. Harry Long, Mike Boyd, Chas. Mutter, Jas. Cahill and Mike Esar, come in for a good word, while Mart Fox is also remembered.

"DAD" DINHALD, of the Victoria, says carrying two hundred pound ladies over roof tops in fires is nothing compared to when he was a fireman in the olden days, and so Alphonse Maurice is not a "regular" hero. "Dad" has a great record for efficiency, and served many years on the local department.

THE STROUD TRIO, with Baby Violet, took first honors at the Sheridan last week. Violet was classed as a marvel, while pa and ma came in for a goodly share of applause.

Toronto, Can.—Princess (O. B. Whitney, mgr.) Martin Harvey, in "The Only Way" and "The Breed of the Treshams," Feb. 23 and week. Tom Terriss and the Charles Dickens Players week of March 2. Laurence Irving, in "The Typhoon" and "The Unwritten Law" to follow.

ALEXANDRA (L. Solomon, mgr.)—Alice Lloyd Feb. 23 and week. A. E. Anson, in "Nobody's Daughter," next week. Gay Standing and Christal Herne, in "At Bay," to follow.

GRAND (J. W. Cowan, mgr.)—"The Shepherd of the Hills" week of 23. Eugenie Blair, in "Madame X," next. "Where the Trail Divides" to follow.

SHEA'S (J. Shea, mgr.)—Bill week of 23: Mr. and Mrs. Jimmy Barry, Morris Cronin, Raymond and Caverly, Robert T. Haines and company, Cecelia Wright, Azard Brothers, and Warren and Conley.

GAYETY (T. R. Henry, mgr.)—Girls from Happyland week of 23. Pat White's Jubilee next.

STAR (F. W. Stair, mgr.)—Progressive Girls week of 23. Monte Carlo Girls next.

MAJESTIC (P. F. Griffith, mgr.)—Vaudeville and motion pictures.

STRAND (E. Wildo, mgr.)—Photoplays and illustrated songs.

LOEW'S (C. Sewards, mgr.)—Motion pictures and vaudeville.

LATEST FROM CHICAGO.

(By Special Wire.)

THE Columbia Amusement Co. will take over the Empire Theatre, formerly a Western wheel house, next season. It will be remodeled, it is understood, will be another Columbia Theatre.

IT is rumored that Joe Howard, Dave Lewis and George Sidney will each have a franchise for a show on the Progressive wheel next season. The Columbia Amusement Co. will break ground shortly at Sixty-third and Halsted Streets for a new Eastern wheel house, commencing next season.

E. C. Talbott, general representative of the World at Home Shows, now under process of construction in Chicago, was a CLIPPER caller, and stated that over $50,000 would be expended in equipment. Brand new throughout, the aggregation will be transported on twenty-five steel cars, the coaches to be vestibuled and electrically lighted. All attaches will be in uniform. The Midway will be in the form of a Roman Colonade, all fronts being in white and gold. California Frank will direct the Wild West. "The Garden of Allah" will be under the direction of Delgarian and Zinney. Mike Zinney has been in Arabia for some time securing people and extraordinary features. Omah Sami will have two big shows on the Plaza of Pleasure. There will be a trained wild animal exhibition. Willard's Temple of Music, with twenty-two people. Other novel attractions and various riding devices.

M. B. WESCOTT AND SAM NAGATA were welcome CLIPPER callers.

COLONEL CHAS. W. PARKER reports great activities at the general headquarters of the General Amusement Co., in Leavenworth, Kan.

THE Old Friends' Club of America, of which James S. Hutton is secretary, with offices in the Director Building, will hold its next feast at the Planters Hotel, Chicago, Thursday evening, Feb. 26.

ROY BULLEN will sever his connections as general agent of the Chicago Great Western Railroad, in Canada, Feb. 28, and assume the position of general agent of the freight department of the Grand Trunk Railway system and the Grand Trunk Pacific, at Minneapolis. Bullen has an army of friends in the show business.

IT is reported, but not confirmed, that Frank L. Albert is to be general director of publicity for the General Amusement Co., with headquarters at the Hotel La Salle, Chicago.

COL. W. F. CODY (Buffalo Bill) is in Washington, and it is reported that Indian war pictures in the Far West have received the official endorsement of the United States Government, and that a special exhibition of them will be given to the President and United States officials and the Diplomatic Corps in Washington, Feb. 26.

JACK NELSON has left for Los Angeles to join the Universal Film forces.

NOTICE
TO SHOWMEN

WHEN IN NEW YORK YOU WILL BE WELCOME AT THE CLIPPER OFFICE, WHERE YOU WILL HAVE FACILITIES FOR WRITING YOUR LETTERS OR MEETING YOUR FRIENDS.

LESLIE CARTER'S MOTHER DEAD.

Mrs. Catherine Dudley, eighty-four years of age, mother of Mrs. Leslie Carter, the actress, died in Dayton, O., Feb. 21.

Mrs. Dudley had been in poor health for the past five years. Cablegrams were sent Mrs. Carter to France and Italy, but were undelivered at the last report.

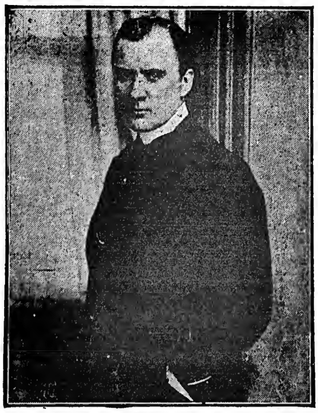
POINT BREEZE PARK, Philadelphia, which was formerly under the control of the late Thomas J. Ryan, has been taken over by Stetser Brothers, who will conduct the resort next season. The Messrs. Stetser managed Washington Park-on-the-Delaware for the past three years. This resort is being dismantled, and will hereafter be used as a site for a manufacturing plant. A number of the amusement devices will be rebuilt at Point Breeze Park.

HOLBROOK BLINN's house, "Journey's End," located six miles from Ossining, N. Y., was totally destroyed by fire night of Feb. 18. The house was filled with antique furniture and works of art, and Mr. Blinn estimates his loss at $75,000.

MOTION PICTURE DEPARTMENT

HARRY ENNIS, REPRESENTATIVE.

DOINGS IN FILMDOM.



ARNOLD DALY,
The prominent "legitimate" star, who is to appear in "The Port of Missing Men," for the Famous Players Film Co.

SELIG SNAP-SHOTS.

CUTTING RECORDS ON THE ICE.

Colin Reid, who engages the people at the Selig plant in Chicago for extra service, last Sunday took two camera men, went to Garfield Park and secured some excellent skating feats of Alfred and Sigrit Naess, two famous fancy skaters visiting here with a theatrical production, securing their most daring and graceful stunts on ice that had been planed for their service. This exhibition was witnessed by a crowd of upward of 20,000 people. Mr. Reid and his assistant associates secured a number of interesting Winter views in the park, showing the big crowd on and off the ice.

PICTURE ACTRESS AND LECTURESS.

Rose Evans, who does leading "heavies" with the Selig Stock in Chicago, is a great believer in personal liberty, and has lectured on that caption during several campaigns where the Prohibitionists figured heavily in the opposition. Several years ago she was almost as prominent in the South as a speaker on these questions as the late Kate Field was years ago in California. Miss Evans has received numerous calls of late from Decatur, Ill., where the Rev. Wadleigh has been championing the cause of local option, to come down and help him in the Macedonian situation. The whirligig of time makes strange changes in taking an eloquent speaker from a lecture platform and giving him a prominent position in the silent drama.

LEADING ACTRESS SEES STARS.

Adrienne Kroell, the reigning beauty of the Selig Stock in Chicago, last week was whirled out to the Desplaines River with Producer Walter Clarke Bellows, Johnnie Langmack, the resourceful master of properties, and several of the leading people engaged in producing Bellows' picturesque play, "A Page From Yesterday." The particular chapter to be reported was a skating scene, and Miss Kroell had to accomplish this in a crinoline, the play period being in that atrocious style of dress. Miss Kroell had not been on skates for several years, and was afraid she had forgotten how. She put on the steel shoes and made several excursions up and down the river before she adjusted the queer looking crinoline. In this experimental stage she fell once and declared she saw all the "stars" in the picture world in a flash. After these trials, however, her old skill came back, and she cut American eagles and fancy forms all over the surface of the river, carrying the hoops and crinoline with airy grace that photographed beautifully. She declared that she felt like she was going up in a balloon, "and it was a beautiful flight," approvingly suggested Mr. Bellows.

Lyman Fiske, of *The New York Dramatic Mirror*, was an interested visitor at the Selig plant in Chicago last week, and expressed himself as surprised and delighted with its extent, with its advantages, and its completeness in every detail.

One of the new features in the Selig yard is a revolving circular cage, like a squirrel cage of heroic proportions. Three times every day the Danish boarhounds, Flora and Toga, take exercise and reel off a few miles to keep in condition. These animals, the finest ever imported, recently came from the Hagenbeck Zoo near Hamburg, and will soon go forward to the Selig Zoo in California. It is suggested that talent for the silent drama, that stealthily insists upon taking on flesh, might spend an hour a day taking a run in the cage.

Harry Jackson, who is producing comedies at the Selig plant, recently confessed: "You can't ever tell just what is going to strike the funny bone of an audience. In a long experience as a stage producer I have seriously studied the effects that produce a laugh, but have frequently found out the so-called 'sure-fire' is the result of accident rather than premeditation. I confess that I am particularly interested in the silent drama as a good medium for putting over good laugh makers."

RELEASES WEEK OF MARCH 8.

"The Adventures of Kathlyn," No. 6, "Three Bags of Silver."—Umballah ransoms Kathlyn's father, but leaves her to her fate, lashed to the tiger's cage. Her escape is remarkable. In two reels. Released March 9.

"Suppressed News."—A star reporter deliberately loses a "scoop" but wins as a reward, the hand of the fair one, whose father he saved from bankruptcy. Released March 10.

"The Speedway of Despair."—An innocent man forced to serve time, leaves prison, gloating on his revenge. How he overcomes the desire to murder is an interesting part of the story. On the same reel with "The Cathedral and Leaning Tower of Pisa." Released March 11.

"Kid Pink and the Maharajah."—A lazy Western sheriff doses away the afternoon and dreams he has captured a redoubtble bandit and a big reward, and then wakes up. Released March 12.

"Elizabeth's Prayer."—The earnest and beautiful petition of a lovely little girl reunites her estranged parents, and makes a prayer come true. Released March 13.

KLEINE POSITIVES.

George Kleine arrived at his Chicago offices on Friday, Feb. 13, after a six months' sojourn in Italy. Mr. Kleine looks hale and hearty, and is delighted with the plans for his new studio in Turin. "We have what I believe to be the finest plot of ground for studio purposes in Italy," said Mr. Kleine. "The grounds are covered with an abundance of fine wood, and contain a small lake and some very interesting architectural ruins. We have had a number of applications for positions in our stock from very well known talent both here and abroad." Everybody anticipates a great success for the new company.

Through his eighteen branch offices George Kleine is now offering a program of four first run reels a week. These programs are proving very popular all over the country, owing to the number of short subjects that are used to make up the four reels. Returns from a circular letter sent to all licensed and independent theatres showed a remarkable dearth of five hundred foot comedies and educational subjects. It also indicated a strong desire on the part of the exhibitors for one thousand foot dramas. The new "George Kleine Attractions" service is exclusive, and is offered to only one theatre in a town. The service includes the entire line of Kleine masterpieces, such as "Quo Vadis?" "The Last Days of Pompeii," "Antony and Cleopatra," "Between Savage and Tiger" and "Napoleon."

A large party of Chicago exhibitors witnessed a private exhibition of George Kleine's latest "Cines" triumph, an eight reel story of "Napoleon," last week. They were loud in their praise of the beautiful photography, splendid acting and spectacular battle scenes. A number of bookings for the immediate future were made. Aside from "Napoleon," the leads playing in the picture are Anthony Novelli and Jeanette Trimble, of "Antony and Cleopatra" fame.

ESSANAY CLOSE-UPS.

BUSHMAN PLAYS THE GOOD SAMARITAN.

Francis X. Bushman's lecture on "The Virtue of Rags" brought about a pathetic story which will bear repeating.

"I was in Milwaukee a short time ago, and the manager of a local theatre there requested that I tell his audiences how motion pictures are made.

"Later, as I was standing in the lobby, shaking hands with several people, a little child asked me if I would take her into the theatre, that she didn't have any money and that her mother was sick.

"I took the child in. A few minutes later I explained to the audiences several of the different points concerning the photoplays, and when I had finished I ran a reel of film which I had with me, entitled 'The Virtue of Rags.' It is a picture which has to do with a destitute family—they are ejected by the landlord, who gloats over his 'manly deed.' After the picture had been run off I, in a joshing way, said the little child in this story was Marjorie O'Brien (the little girl I had met in the lobby) living on Third Avenue. One or two in the audience took it to heart and an investigation followed, in which they discovered the child's mother was in a pitiable condition, both physically and financially. Help was given her, and unconsciously Bushman became a hero."

DOC. TRAVERS DECLARES FOR BICYCLING.

Declaring that changing conditions, including the "limousine habit" and the tango craze, are causing deterioration of girls physically, Doc. Travers, of the Essanay Film Manufacturing Company, recently recommended the reinstatement of bicycling as a pastime, particularly for short women. He says the bicycle makes girls taller. Ruth Hennessy, the "two spot" of motion pictures, immediately purchased one of the things and says she will take her morning and evening exercise on her bicycle. "I want to be big like the rest of the girls, so when there is anything happening I will be able to see what's going on. I have missed a lot of good things on account of being so short, me for the bicycle," said Miss Hennessy.

Allowing the correctness of Doc. Travers' assertion, Charles Stine, the rotund Essanay comique, gaily cuts into the discussion with the sage remark that he knows little of the alleged benefits of bicycling, but would like to remind an expectant public that while harem skirts make the girls look shorter, at the same time they often make the male portion of the population look longer. Vaudeville stuff, Chas.!

LOUISE WILLIS, EXPERIENCED COMEDIENNE, JOINS ESSANAY STOCK.

Louise Willis, now with the Essanay Eastern Stock Company, knows the show business as probably no other film woman knows it. Miss Willis has been with minor road companies playing the small towns, and has worked under tents in towns not big enough to have a theatre. She also has been with big touring companies, and has been in vaudeville and pictures.

Her versatility is unbounded, and much is expected of her in forthcoming Essanay comedy releases.

WHAT'S DOING ON THE COAST.

BY RICHARD WILLIS.

At times one wonders why Pauline Bush is an actress. She is a philosopher and acknowledged writer of considerable merit. This question was put to this serious little lady recently and she said: "In my writings I can reach a good number of people I know, but they look small when you think how many I can reach on the screen, and Allan Dwan gives me such wonderful chances of sending a silent message on occasions. It is an absorbing study, endeavoring to convey one's inner thoughts by means of expression, and I have often been discouraged on looking at my own pictures, but my friends are so encouraging and tell me that I *do* 'get my ideas over' and, as I have ample time to study my characters and can lose my identity in my parts, I hope not only to be a favorite with the public, but to be a factor for good." Pauline Bush is already an established favorite, and she does get her ideas "over."

Grace Cunard will, from now on, produce a split reel or single reel comedy every week or so, or while Francis Ford is cutting and putting his feature films together. Miss Cunard will still be Ford's leading woman, and will still write scenarios, and will thus occupy an absolutely unique position in the motion picture world. Her first comedy caused the management to call for more, and Grace Cunard is now putting on a parody on "Sheridan's Ride," and is calling it "Sheridan's Pride."

Lule Warrenton is making a change by not changing, in other words the directors at the Universal are not able to clamor for her services as of yore. She must not be a society dame, a Chinese mandarin and a squaw all in one week for different producers, for she is now attached to Donald Macdonald's comedy company, and Donald has acquired a mightly clever actress and a genuinely witty woman.

Piquant Louise Glaum has joined Harry Edwards' company at the Universal, and is playing opposite Universal Ike. Miss Glaum is admirably fitted for the position. She was leading woman in the Nestor Comedy Company for a long time and became very popular, for she is a natural comedienne. Later she played leads with Carlyle Blackwell. Miss Glaum never descends to vulgarity and is always pleasing.

Robert T. Thornby is not going to open a school for motion picture acting, as reported. The rumor got around owing to a conversation in which he advocated such a school. He is far too busy directing at the Keystone for any outside proposition.

Harry Matthews, the producer, has received flattering notes of commendation for the photoplays he filmed at the Millers' ranch at Bliss, Okla., and for Warner's Features. Pat Powers says they are a revelation in Western features. From "Fairy Tales to Westerns" and from "Sleeping Beauty" to "The Ghost Dance" is a far cry, and proves his versatility. Elsie Albert, "Mac" and Baby Early are expected back in Los Angeles very shortly now.

About the only really prominent Western actor who will not attend the Photoplayers' Ball, to be held at the Shrine Auditorium, is Edwin August. He would, but he can't. He is somewhere around New York City. Might find Eddie at the Screen Club, Dick, if you put your long distance glasses on.

NPCo

ALAN DALE

The Celebrated Dramatic Critic, writes in the New York American of Sunday, Feb. 15, 1914.

> "I had an awfully good time at the opening of the Vitagraph Theatre. It seemed like a new experience, with a certain piquancy to it. Nothing to do but look! Plays were there, without voices, and the very silence was enjoyable. Then one's imagination was allowed to work so agreeably. I prefer my own imagination to the 'words' that are cast on the screen. Sometimes these words, banal and trite, spoil the illusion. In pictures one can imagine such a lot! I love them when they don't dot the i's and cross the t's. The Vitagraph pictures were certainly very beautiful ones, WITHOUT A FLICKER IN THEM."

ALAN DALE IS RIGHT:

The pictures shown at the Vitagraph Theatre and all other theatres that use the POWER'S CAMERAGRAPH No. 6A are shown "WITHOUT A FLICKER." Projection of motion pictures is always subject to criticism when the picture is marred with flicker or jump. You can secure yourself against this criticism by installing POWER'S CAMERAGRAPH No. 6A, the motion picture projecting machine without an equal. Inform yourself of our patented intermittent movement and other distinctive features of this perfect machine, all details of which are given in our Illustrated Catalog T.

NICHOLAS POWER COMPANY

Ninety Gold Street NEW YORK CITY

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FOR RELEASE TUESDAY, MARCH 10, 1914.

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THE SELIG POLYSCOPE COMPANY - - - CHICAGO

ACTIVITIES OF THE WEEK.

DANIEL FROHMAN RETURNS FROM CUBA---AGNES EGAN COBB BACK FROM SOUTHERN TRIP.

TWO NOTABLE FEATURES, "THE SQUAW MAN" AND "PRIDE OF JENNICO."

M. P. E. L. OF AMERICA NOTES.

DANIEL FROHMAN, FAMOUS PLAYERS' MANAGING DIRECTOR, RETURNS FROM CUBA.

Daniel Frohman, managing director of the Famous Players Film Co., and Mme. Bertha Kalich, accompanied by her daughter, Lillian, have arrived in New York from Cuba, where they went a month ago with a supporting company of thirty to produce Mme. Kalich's former stage success, "Marta of the Lowlands," and the celebrated romantic play, "The Pride of Jennico," in motion pictures, for the Famous Players. Twenty of the players are still in Cuba under the direction of J. Searle Dawley, completing some of the details incidental to these productions.

Mr. Frohman stated that the tropics of Cuba provided a splendid environment for the settings of both subjects, and asserted that every indication pointed toward the fact that they would develop into excellent films. The "Marta" pictures were taken in the Matanzas country, while "The Pride of Jennico" was staged in the vicinity of Havana.

Morro Castle was used in some of the scenes in the latter production. The natives at first objected to the use of the old castle, fearing that the purpose of the film men was to reproduce scenes purporting to be from the Spanish-American War, which they are trying to forget down there. When they learned that it was only a fictitious romantic play for which the scenes were intended, however, they withdrew all objections and evinced great interest in the proceedings.

AGNES EGAN COBB, UNION FEATURES MANAGER, AN EXPONENT OF THE STRENUOUS LIFE.

Agnes Egan Cobb, sales manageress for Union Features and Features Ideal, returned last week from another successful trip through the Southern States. Mrs. Cobb visited the cities of Cincinnati, St. Louis, Dallas, Houston, New Orleans and Atlanta, in one of her characteristic flying film selling excursions.

The Big Four Feature Co., of Dallas, Tex., contracted for the entire Union Feature output for the States of Texas, Louisiana, Arkansas and Oklahoma. Several other deals of large proportions were put through by the busy little film lady in the course of her mile-a-minute itinerary. An hour after her arrival in New York City the final details of an arrangement were completed whereby the States of Michigan and Wisconsin were sold to the Wolverine Feature Film Company, of Detroit, Mich., for the Union Feature entitled "The Divine Appeal."

Taking fifteen minutes for a hurried luncheon, Mrs. Cobb went scalp-hunting once more and quickly announced the sale of three prints of "The Divine Appeal," for the territories of Greater New York, New York State and the New England States, to the Box Office Attraction Film Renting Company, of New York. Just a short breathing spell elapsed between the above sale and the selling of the State rights of Ohio for "The Divine Appeal," to the Rayner Feature Film Co., of Dayton, O. Some speedy record, mates!

"THE SQUAW MAN" (LASKY FEATURE PLAY CO. SIX REELS).

CAST OF CHARACTERS.

Earl of Kerhill	Monroe Salisbury
Captain James Wynnegate	Dustin Farnum
Sir John Applegate	Foster Knox
Bates	F. O. Galvez
Malcolm Petrie	Fred Montague
Lieut. Henry George	Eugene De Rue
Lieut. Alex. Leslie	H. R. Macy
Lieut. Chas. McGrath	H. L. Swisher
Lieut. Cecil Harrison	M. J. Kilpatric
Dean of Trentham	Sydney Dean
The Bookmaker	J. H. Alston
Fletcher	Harry A. Hiscox
The Detective	Chas. E. Whitaker
The Ship Captain	Lew Longenecker
The Bunco Man	Harry McCabe
Big Bill	Dick La Reno
Shorty	W. J. Burns
Andy	Gordon Sackville
Grouchy	Dick La Strange
Bull Cowan	Chas. Figee
Fabywana	Joe. Singleton
Baco White	Old Elk
Cash Hawkins	Billy Elmer
Art	Art Acord
McSorley	Earl Simpson
Crispino	Crispino
Smith	O. A. Moor
Nick	Ed. Lewis
Budd Hardy	Milton Brown
Clark	"Fex" Driscoll
Parker	Jack Ellis
Pete	Jack Clifford
Parson	J. G. Harper
Justice of the Peace	J. Kramer
Punk	William Maner
Medicine Man	Jack Big Deer
Little Hal	Freddy De Rue
Diana, Countess of Kerhill	Winifred Kingston
The Dowager Lady Kerhill	Mrs. A. W. Fitson
Lady Mabel Wynnegate	Haidee Fuller
Nat-U-Rich	Red Wing
The Ship Captain's Wife	Gordonna Bennet
The Ship Captain's Child	Utalina La Reno
Mrs. Chichester Jones	Maurine Rassmansen
The Bunco Woman	Kathleen De Vola
The Bar Maid	Ruth De Rue

James Wynnegate, a handsome, dashing young English army officer, is made the guardian of a trust fund raised by the members of his regiment for the relief of the widows of those who die in battle. The Earl of Kerhill, in love with and favored by the girl Wynnegate admires, is a member of Wynnegate's regiment. By means of a forged check, Kerhill embezzles the fund.

Much to do is made over the disappearance of the pension fund, and to save the honor of the family, Wynnegate agrees with the Earl's mother, to disappear and let it be understood that he is the embezzler. He leaves England in a trading schooner. The schooner, in mid-ocean, catches fire and burns to the water's edge. Among the saved is Wynnegate. The lifeboat containing Wynnegate is rescued by a steamer bound for America, and in the garb of an English tourist and under the name of Jim Carston, he is next seen on the Great White Way.

Carston is instrumental in saving a Westerner from several "confidence" men and he and the Westerner become warm friends. At the latter's suggestion, Carston accompanies him West, where the former English army officer buys a ranch and settles down to the mode of life of the then growing country. His general good fellowship, personality and upright dealings, soon earns Carston a host of friends, but incurs for him the jealousy of a noted bad man, "Cash" Hawkins. Hawkins and Carston have many verbal arguments and Hawkins makes several attempts on Carston's life, which, however, are unsuccessful. Hawkins, at the third attempt on Carston, nearly succeeds, but is shot down from behind by a beautiful Indian girl, Nat-U-Rich.

Nat-U-Rich secretly loves Carston. The Indian girl later saves Carston from death in a mountain crevice and again from an attack by mountain wolves, and yet again rescues him during a terrific mountain snow storm and avalanche. Out of gratitude, Carston marries Nat-U-Rich, and a little boy blesses the union.

The story now reverts to England again and the Earl of Kerhill's mother is advised to seek a warmer climate. She locates in the vicinity of Carston's ranch and they meet after two years.

By reason of his marriage to Nat-U-Rich, Carston is now known as the "Squaw Man," and is a successful ranchero.

During a polo game in London, the Earl of Kerhill is severely injured, and when told that he has no chance to recover, confesses that he embezzled the fund and exonerates Wynnegate (Carston). Carston's friends and relatives then endeavor to prevail upon him to return to England. The desire within him to again live his own real life in the set to which he rightfully belongs, is strong, but realizing that his "squaw wife" would not endure in English society, he decides to remain on his ranch at Green River. He consents, however, to let his little boy return to be educated for his station in life, for since the death of the Earl of Kerhill, Carston's child has inherited the title and will be rich in the estate of his noble ancestor.

Nat-U-Rich, the mother, learns that her son is to be taken from her. She loves with the undying vitality and potency of the Ute Indian. Ever suspicious, she misconstrues the intent of Carston in sending the boy to England, and suicides. The widow of the Earl of Kerhill is at the ranch with English friends, and as the picture slowly fades away, the great glowing sun dips beneath the horizon, nature's left hand in the sky. Dusk slowly settles over the cactus laden plains, and the "Squaw Man" turns to her—his first love.

The producers, Cecil de Mille and Oscar Apfel, have filmed an interesting and gripping melodrama that is replete with big scenes of intense heart interest and pathetic appeal. The exteriors, which have been happily chosen as backgrounds, are exceptionally good. As a film entertainment "The Squaw Man" should have a long and prosperous career. The acting is excellent throughout, notably fine portrayals being offered by Dustin Farnum, in the title role; Red Wing, as the Indian girl; Billy Elmer, as Cash Hawkins, and Dick La Reno, as Big Bill. The entire cast, which is a record breaking one for a photodrama, is fully up to the mark. Jesse Lasky has made a fine start with his initial offering in the motion picture field and will have to go some with his future feature releases to equal the film version of Edwin Milton Royle's drama of Western life.

"THE PRIDE OF JENNICO" (FAMOUS PLAYERS) (FOUR REEL FEATURE).

CAST OF CHARACTERS:

Basil Jennico	House Peters
Basil's Aged Uncle	George Moss
Princess Ottilie	Marie Leonhard
Duke of Dornheim	Augustus Balfour
Marie, maid	Emily Calloway
Von Krappitz	Peter Lang
Prince Eugen	Cal Clarendon
Michel, Gypsy maid	Betty Harte

In the days of romance, when fortune and glory were carved by the sword, Basil Jennico, the descendent of a proud and haughty house, walking among the old ancestral chambers, dreams of his gallant forebears and their daring deeds performed for the smile of a lady fair. Inspired by his lofty heritage and the atmosphere of nobility and bravery in which he has been reared, Basil longs for love and adventure. At this romantic period of Basil's life his aged uncle, the titeal head of his house, dies, and makes Basil swear by the sword that he will always uphold the pride of Jennico. Basil becomes Lord of Tollendhall and master of the broad acres of the Duchy of Lausitz, but titles, estates and splendor do not compensate for the absence of love.

Princess Ottilie, a beautiful, whimsical maiden, is urged by her guardian, the Earl of Dornheim, to marry Prince Eugen, a worthless rogue, whom Ottilie fears and loathes. To avoid marrying Eugen the Princess effects her escape from the castle in the guise of her maid, Marie, who follows after her mistress. The two are overtaken by a storm and seek the shelter of Jennico Castle.

Marie is introduced to Jennico as the Princess, but Jennico falls madly in love with Ottilie, whom he believes to be the maid. Love and pride struggle for supremacy. Jennico is heartbroken, because his sworn duty to maintain the dignity of his house prohibits his marriage to the maid. The wilful, fascinating maid intimates to Jennico that the Princess admires him, and, repressing love for duty, he courts the "princess." The marriage is arranged. Princess Ottilie and her maid confer and arrange to change places at the altar. Jennico greets his bride, heavily veiled, but when at last he looks upon her face he sees the piquant, mocking Ottilie and thinks he has married the maid. Love bids him accept his happiness, but his pride asserts itself and he resents the supposed deception. Ottilie, noticing his anger and piqued because he is not content with her regardless of her apparent low rank, leaves him.

Desperate for the love of the almost and tantalizing beauty, he seeks the supposed maid, encounters the bitter enmity and jealousy of the defeated Prince Eugen and his trusted force; but, despite all opposition and against all odds, he wins his way to Ottilie's heart at his sword's point—to find that valor has not only won him a heart of gold, but a title that adds lustre to the pride of Jennico.

"The Pride of Jennico" goes along smoothly for three reels, unfolding an interesting story that leads up to a series of thrilling events in the final reel. Lovers of the swash-buckling tales of the romantic knights of distant days will find lots of enjoyment in following the fortunes of Basil Jennico, capably portrayed by House Peters, who is a romantic actor of the first grade. The rest of the cast are excellent. The scenic environment, especially the exteriors taken in Cuba, which are very beautiful will cause frequent ahs! and ohs! of approval from photo-fans all over the country. The entire production evidences clearly the ability of the Famous Players organization to handle high class subjects, and is fully up to their superior standard of merit.

M. P. E. L. OF AMERICA NOTES.

W. R. Wilson, State Treasurer of Columbus, O., was a visitor at league headquarters last week.

A new machine has just been perfected in Cincinnati which will take the picture, and the same machine will project the picture on the curtain the evening of the same day it was taken. The patentee of the machine is an experienced stenographer and mechanic. It is expected it will be placed on the market in the near future. A company is now being organized.

A delegation from Dayton called at headquarters to consult in regard to the coming national convention next July.

Mr. Griffith, formerly with the Standard Machine Co., now with the Power's Machine Co., is doing a splendid business for the Power's Co. in Cincinnati and vicinity.

Mr. Olsen, general manager of the Universal Film Exchange in Cincinnati, Columbus and Indianapolis, was in the city on special business. Mr. Olsen, accompanied by Mr. Lux, of the Buckeye Film Exchange, called at league headquarters and visited with Mr. Neff.

Mr. Bernstein, representing the Universal Film Manufacturing Co., called upon President Neff on his way to the Coast. Mr. Bernstein is one of those hustling, pleasant, energetic men who make friends all along the line. The path of Mr. Bernstein cannot help but bring good results to the company he represents.

The exhibitors of Louisville, Ky., are carefully considering the advisability of asking the council to pass a license ordinance similar to the one now enforced in Cincinnati. Their attorney has been furnished with a copy of the Cincinnati ordinance.

Cleveland Local No. 1, of the M. P. E. L. of A., have doubled their membership since the State convention held in Cincinnati. The exhibitors of the State of Kentucky will hold their convention in Lexington on Tuesday, April 21, and Wednesday, 22, 1914. J. H. Stamper Jr., of the Orpheum Theatre, is chairman of the committee on convention. The convention will be held at the Phoenix Hotel. The Commercial Club of Lexington and the railroads are co-operating with Mr. Stamper to make the convention a grand success.

A State convention will be held in West Virginia in a few weeks. G. B. McClelland, of Osgood, Ind., who owns the Amusu Theatre, and who was flooded out in Hamilton, O., has been appointed State organizer for Indiana by Mr. Neff. He has already secured a large number of members. A convention will soon be called for Indiana to elect new officers and delegates to attend the Dayton convention. J. M. Bradlot is now working in North and South Carolina, securing members. A State convention will soon be called in all of these States, as President Neff is now making up his itinerary for a trip through Tennessee, Mississippi, Louisiana, Georgia, Florida, North and South Carolina and Virginia.

The Cincinnati Enquirer is now running, as a special feature once a week, a motion picture news department.

On Thursday, Feb. 12, Cincinnati Local, No. 2, of the M. P. E. L. of A., met in parlor F, at the Sinton Hotel, and after raising the dues of the local members from 50 cents to $1 per month, and deciding to make the first Wednesday of each month their regular meeting date, passed resolutions condemning the country store or method of giving away premiums of any kind to induce trade, as it is the sense of the Cincinnati local that if the proprietor of a show is capable and a showman, he will not have to secure prize fighters to appear between pictures, and raffle goods off, or run a lottery in order to secure the attendance, as every member of Cincinnati local believes that the pictures should stand upon their own merits, and the wonderful progress made in the moving picture business and the millions of people who attend daily, is evidence that the motion pictures need no assistance to secure an attendance, as the great educational and amusing features of the pictures appeal to the people.

Owing to the severe cold weather and storms the business in the Middle West has been very bad in the past few days.

F. L. Smith, formerly manager of the Mutual Film Supply Co., of Cincinnati, is quite ill at the Gerdes Hotel. Mr. Smith has made a large number of friends in Cincinnati, and they all wish him well.

G. J. Trask is again in charge of the Mutual Film Co. exchange. He took charge when Mr. Smith resigned.

THE Photoplayers' Club are going to have a wonderfully fine souvenir to give away with their program this year. The reservations are away ahead of last year already, and these are coming both from the East and the West. Over five thousand will be printed, and the handsome booklet will contain the photographs of nearly every star of note in the West. The tickets are on sale, and the advance sale promises a great big success.

EDWIN AUGUST is taking a well earned rest, and has gone East by his doctor's orders. Writing one's own plays, directing and acting without a let-up for several months is much harder work than the laity imagine, and when one is artistic and possesses the temperament which goes with most artistic vocations and which is so necessary to success it is so much the harder. For a long time now Mr. August has been giving the exhibitors and the public photoplays much above the average, and no one grudges him a respite from his work, and he takes with him the best wishes of everyone for a pleasant time and a speedy return.

CURRENT FILM EVENTS.

SELIG & HEARST NEWS SERVICE COALITION.

TWO MORE BROADWAY HOUSES LEASED BY PICTURE CONCERNS.

POWER'S 6-A PERSONALITIES---KEYSTONERS START OWN CO.

ECLAIR TO RELEASE COLOR SERIES.

BEECROFT RESIGNS FROM GENERAL FILM.

SELIG-HEARST NEWS SERVICE COALITION.

The announcement of the affiliation of the Hearst newspapers, magazines and illustrated news service with the Selig Polyscope Company, to present a regular weekly film of the world's noted events, has been a matter of surprise and congratulation all around. The first issue of the news service will be Saturday, Feb. 28, and will cover the big events all over the globe with pertinent pictures.

CONTINENTAL LEASES WEBER'S—WILL PRESENT FEATURES.

The Continental Film Co. has taken Joe Weber's historic old home of musical comedy, at Broadway and Twenty-ninth Street. The Continental, which is said to be a subsidiary of the Mutual Film Corporation, will present "The Gangsters" as the initial offering. It is a multiple reeler of New York life. "The Battle of the Sexes" will follow.

NEW YORK THEATRE ADOPTS STRAIGHT PICTURE POLICY.

Two more Broadway theatres were leased by motion picture concerns last week. The New York Theatre, Broadway and Forty-fifth Street, has been playing pictures and vaudeville for the past few months under the direction of William Morris, started its new policy Monday, Feb. 23, with a film version of "The Three Musketeers." The Anglo-American Corporation, a motion picture company, in which George Lederer and Edward Laurillard, the English film magnate, are said to be interested, is the new lessee. C. M. Robertson is the president. The New York Theatre has been re-named the New York Kinema.

POWER'S 6-A PERSONALITIES.

A. C. Roebuck and E. E. Fulton, of Chicago, and Charles Schneider, of Hartford, Conn., were visitors at the offices of the Nicholas Power Company this week.

L. W. Atwater, sales manager, and F. W. Swett, Boston representative of the Nicholas Power Company, represented the concern at the Massachusetts State Exhibitors' ball at Symphony Hall, Boston, and distributed handsome souvenirs. Mr. Atwater reports business in this section of the country unusually good. Many important installations of Power's Cameragraph No. 6-A projecting machines were made this week, prominent among which were one to the Commonwealth of Pennsylvania, at Harrisburg, Pa., and one in the Gene Gauntier Theatre at Kansas City, Kan.

Will C. Smith, assistant general manager, and Bill Barry, the well known dopester of the Nicholas Power Company, represented that company at the second annual ball of the M. P. Exhibitors' League of Pennsylvania, and distributed very appropriate souvenirs, and, of course, Bill was there with the Power's 6-A banner, which he hung in the most conspicuous spot in the hall.

A. J. Lang, of the Nicholas Power Co., is all "dolled" up with new scenery. The export end of the Power's machine must be on the rise.

KEYSTONE STARS START OWN CO.

Ford Sterling, one of the chief funmakers; Fred Balzhofer, the technical film man; Henry Pathe Lehrman and Robert Thornby, both class A directors, have left the Keystone company and announce that they will start a comedy company of their own.

The product will be released on Universal program.

ECLAIR TO RELEASE SERIES OF PHOTOPLAYS IN COLORS.

Owing to the wonderful success with which "The Serpent in Eden" met, the Eclair Film Co. has decided to release a series of these exquisitely colored photoplays, but this time they will be delicious comedies of refinement and legitimate humor.

Letters from exhibitors poured in from all parts of the country stating that "The Serpent in Eden" had caused a sensation among their patrons, and the Eclair Company, with their customary and acknowledged policy of giving the exhibitor what he wants, even at a loss to themselves, will issue this series of beautifully tinted and toned comedies in stencilled colors.

The first will be released on Sunday, March 8, and is called "Birds of Passage."

BEECROFT RESIGNS FROM GENERAL FILM.

Chester R. Beecroft, who for the past six months so capably held down the combined position of advertising manager and publicity promoter for the General Film Co., has tendered his resignation, the same to take effect March 1.

One of the very best advertisement writers in the film game, and a man with a comprehensive knowledge of the general amusement business, with years of practical experience behind him, Beecroft will be an important asset for the company that secures his efficient services.

IT MIGHT BE HERE.

Bob Daly, who signs his name William Robert, accompanied by his assistant director, Daniel Berlona, better known by his ring sobriquet of "Kid Hogan," and the company of photoplayers who went down to sunny Florida two months ago to film "Forgiven" for the Stellar Photoplay Co., arrived in New York last Tuesday. The film troupers came up North on the "Florida Special."

The company directed by Bob Daly, and consisting of Luke Loring, Hector De Dion, Fritzi Brunette, Fred Burton, Nettie Forsberg, Rica Allen, Mrs. French and Fred Dobson, played for the camera in Palm Beach, Jacksonville and Tampa, Fla. Doc. Willat is interested in the Stellar concern, which will announce further important features in the near future.

H. Z. Lavine, the Solax publicity man, is going to London to represent the Universal Film Mfg. Co. His successor at the Solax plant has not been determined.

T. Hays Hunter, recently chief director for the Biograph-K. & E. amalgamation, will direct for the Colonial M. P. Co.

Edward August left for the Coast Sunday, after a short visit to New York.

E. K. Lincoln, that smiling, rosy-cheeked, handsome juvenile leading man, who has been appearing in star roles for the Vitagraph Co. for the past three years, severed his connection with the above concern last week. Eddie will be the "big noise," it is said, in the feature releases of a new concern now rapidly reaching the point where the promoter will announce something startling very shortly.

Schuman's composition, "Traumerei," is the basis of an American "Flying A" three-part production entitled "The Call of the Traumerei." The magic effect of music is enacted in a striking manner, and under a wide range of varying circumstances. Excellent opportunity is offered for instrumental accompaniment.

Will someone with rubber heels endeavor to expose the source of the boa constrictor bathrobe which encases George Field as he majestically appears in recent productions at the "Flying A" studios?

The "Flying A" company under direction of Lorimer Johnston, is making a visit to Santa Maria, where special local color is being secured for multiple reel releases.

Word comes from Minneapolis that the two and three-reel multiple releases are proving exceptionally popular in that section. Subjects are being booked solid for a long period in advance of release date, and this to the exchange man is the true test of popularity.

The Government reports show greater rain precipitation since the first of January than was experienced during the entire past year in California. Transportation at Santa Barbara was interfered with materially, and for one week no trains entered or left the city. Urgent shipments were made by boat to Los Angeles and transhipped from there.

An importation of Italian immigrants fresh from the shores of sunny Italy could not possibly have been more realistically represented than they are by the members of the "Flying A" company, under Director Johnston. Every touch of realism is given in the make-up of the actors. Interest is maintained throughout the production. It will be released Saturday, March 14, 1914.

The James Clancy Dramatic Agency has added a film exchange department, under the direction of Louise Davis. Feature and exclusive films will be handled by the agency, which will furnish its customers with reports and reviews of all pictures booked by the new department.

The world-wide agitation of the white slave question, which has influenced American manufacturers to produce feature pictures dealing with that subject, has also been taken notice of by one of the large producing firms in Copenhagen, who have just completed a three reel feature production, entitled "The Yellow Passport," a strong and realistic sociological drama, dealing with the evil which is the paramount question in Europe as well as in America at the present day. "The Yellow Passport" portrays in a vivid manner the world-wide curse of white slavery, and promises to prove a great moral lesson. This three reel feature will be released in America by the Cosmos Film Co., a new concern, which bids fair to be a great factor in the feature business in America.

"**Christmas Day in the Workhouse**," the human voice talking machine, which is being handled by the Novelty Poem-O-Graph Company, of Cleveland, O., has just been booked for the biggest houses in Buffalo, which are owned by the Mark-Brock Amusement Enterprises. It has met with great success wherever it has been shown, especially in Grand Rapids and other parts of Michigan.

Jones, Linick & Schaefer, of Chicago, have just signed contracts with the Novelty Poem-O-Graph Company, for "The Face Upon the Floor," which is based upon Hugh D'Arcy's famous poem.

Rosemary Theby had a narrow escape from being badly hurt last Sunday at the Lubin plant. A frame building was constructed in the yard, to be burned down. The leading woman was in the house, due to be rescued, when the high wind blew the flames around her and her furs took fire. Harry Myers the director, seeing the situation, seized a blanket and, rushing into the building, shouting to have the hose played upon them, quickly brought his lady out of the building and extinguished the flames. Miss Theby was not hurt, but her pocket will suffer to the extent of nearly a hundred dollars for new Winter finery.

George W. Terwilliger, who is directing one of the Lubin companies, is leaving with his troupe of twenty players for St. Augustine, Fla., where several of his own scenarios will be filmed. "The Man from the Sea," by Paul Dickey and Charles Goddard, which created a sensation in vaudeville, will be a subject for one of the features. Some of the members who are slated for the Southern journey are: Mr. and Mrs. Terwilliger, Anna Luther, Kempton H. Greene, Mary Kiene, Earl Metcalfe, Mr. and Mrs. Fortier, B. Thad Volkman, May De Metz, William S. Cooper, chief photographer, and a crew of stage hands. Letters from the Board of Trade of St. Augustine assure the young director of the free use of the entire city.

Harry A. Brady, a New York lawyer, has been appointed receiver, by Judge La Fetra, of the City Court, for the Improved Feature Film Co. of America.

The new Chicago Board of Local Censors, consisting of six, are working under the direction of Major Funkhouser, the Chicago police official. There are five women on the board and one man.

Philadelphia exhibitors have organized to fight the rulings of the recently created Penn. State Board of Censorship.

Dear Tracy H. (Slog Editor): In the first column, page two, of your highly esteemed film section, you stated boldly last week that Ralph Ince would impersonate George Washington Monday, at the Vitagraph Theatre. Better read those flimsys more carefully, youngster. Tefft Johnson was the "feller" who was scheduled to do the "Georgio" thing, not Ralph. You're welcome. Give it to your friend Gawge Dub, the famous Bridgeport dramatic critic, who tells us that Chas. Frohman is vitally interested in the M. P. game. Of course he means Daniel, even you know that.

And while we are in the mood might as well suggest that you, who are a stickler for grammatical construction, pay just a little attention to spelling. Whadder we mean? Listen! Grab a copy of last Sunday's *Telescope*, turn to page two, film fullofit section, and you will notice that you spell "trouper" t-r-o-o-p-e-r. Uncle Alf, Uncle Irving, or even Fred Beeswax, of the *Looking Glass*, could have given you the correct spelling for this.

If Fenn didn't know why not show up at the "club" once a month and ask some of the "actors" that you assume to write of so flippantly?

Jerome K. Jerome has brought suit against the Vitagraph Co., in the Federal Court of Manhattan, alleging that the motion picture manufacturing concern, is "making, vending and leasing" a plagiarised film version of the "Passing of the Third Floor Back," under the title of "Prof. Optimo." Mr. Jerome craves financial balm to the extent of $10,000.

H. H. Frazee is the latest legitimate manager to enter the film manufacturing business. Mr. Frazee holds a large interest, it is said, in the Atlas Feature Film Co., and will form a subsidiary corporation shortly, to be known as the Frazee Feature Film Service.

Harry Reichenbach, Lasky's press agent, gave the film "crickets" a treat last Thursday. After the "Alan Dales" of the "movie" trade papers had glimmed "The Squaw Man," at the Longacre, Harry took them over to Rector's (yep! not the Automat) and blew them off to a million dollar meal. As the society editor would say, among those present were: Mr. McArthur, of *The M. P. World*; Mr. Johnson, of *The M. P. News*, Mr. Mason, also of *The News*; Miss Condon, of *Motography*, The Clipper representative, and *The Billboard* man.

Then Milligan made a mistake, and went to Shanley's, arriving in time for coffee and cake. As a special feature of the entertainment, Reichenback, who is a resourceful chap, bribed the orchestra leader to have the musicians play in extra loud tones, in order to drown the noise made by Messrs. Tracy Lewis, Geo. Dub Proctor and Fred Beecroft, in their famous trio act, entitled "Soup was made to drink and should be seen and heard."

There was much jollity.

Phil Mindil is the new editor of *Reel Life*, the Mutual house organ. Clarence New resigned to accept the post of moving picture editor of the *Blue Book*.

Homer Boushey, formerly with the General Film Co., has signed up with Essanay.

Nate B. Spingold, formerly general manager for William Morris' enterprises, has been appointed general manager of the Anglo-American Film Co.

"**The House of Bondage**," Photodrama Motion Picture Co.'s production, was passed by the city and county officials of Morgantown, W. Va. At the Swisher Theatre the film showed two days, breaking all records for any picture that was ever shown there. S. N. Silberman is managing the tour.

"**Classmates**," a K. & E.-Bio feature, was shown for the first time at Loew's American Monday night.

The Metropolitan Rink, Broadway and Fifty-first Street, will be refitted as a "movie" palace and leased by the Continental F. F. Co., a Mutual subsidiary.

Irving Cummings, Pathe leading man, leaves for St. Augustine, Fla., this week, where he will play the leading parts with the Pathe Southern Stock Company. Mr. Cummings is looking forward to his work in the South with much pleasure, as it will afford him a good opportunity to dodge the worst part of the Winter.

On Sunday evening, Feb. 15, a thief, after smashing a double combination Yale lock and the wired window of the entrance to the offices and laboratories of the Commercial Motion Pictures Company, at 102 West One Hundred and First Street, effected an entrance, and then with the aid of tools broke and forced the locks on the metal fireproof film safes, and succeeded in carting away twenty thousand feet of positive and two valuable negatives, a motion picture camera and lenses. Eddie Roskam engaged a constable to apprehend the culprits. There was much excitement.

Frank C. Wolfe, manager of the Chicago offices of the Pan-American Film Co., has succeeded in passing the five reel feature, entitled "From Dusk to Dawn," with the Chicago Board of Censorship, without having one foot of film clipped from the picture. On account of the class question involved, and the amount of strikes now active in Chicago, there was considerable controversy over permitting the picture to pass, but after three gatherings of the Censor Board it finally secured a unanimous vote. This picture contains the first scenes of violence that have passed the Censor Board in Chicago since 1907, and is somewhat of a tribute to the diplomacy and farsightedness of Mr. Wolfe, who did not antagonize the censors at the outset.

"REEL FELLOWS CLUB" LAUNCHED.

Numerous efforts have been made among the motion picture interests of Chicago for the past few years to organize them in a social way into an organization such as now exists in both East and West.

Eleven all counted gathered at the Union Restaurant, in Chicago, on Wednesday evening, Feb. 18, to give the venture a new impetus. It was not only the most successful attempt, but proved to be a social triumph. There was Charles E. Nixon, of the Selig Polyscope Co.; Don C. Meaney, of the Essanay Film Mfg. Co.; N. Caward, of *Motography*; Capt. L. A. Boening, American Cinematograph Co.; A. K. Greenland and Chas. Andress, of *The Billboard*; R. R. Nehls, of the American Film Mfg. Co.; Walter Early, *Morning Telegraph*; Warren A. Patrick, New York Clipper; John Rock, of Vitagraph Co., and C. J. Ver Halen, of *The Motion Picture News*.

Mr. Nehls was elected chairman, and Mr. Ver Halen, secretary, by acclamation. An organization committee of three was appointed by the chair, consisting of Warren A. Patrick, chairman; Chas. E. Nixon and Capt. L. A. Boening. It was decided that the next gathering would be held in the same place on March 18, and that the eleven attending members would be known as the promoters and organizers of the Reel Fellows Club, which name was decided on.

Each one present gave a short talk that did not only relate to the business of organizing, but held good fellow qualities which crept out during their talk and tended to help make the gathering a splendid success.

PHILADELPHIA'S WEEKLY BUDGET.

Stetzer Brothers, the new lessees at Point Breeze Park, intend erecting there a $10,000 moving picture house.

Ground was broken last week for a one story vaudeville and moving picture theatre, 78 by 184 feet, on Main, near Carson Street, Manayunk, for the Manayunk Realty Co. It will cost $75,000, and will have a seating capacity of 1,500. It is understood that on its completion it will be taken over by Marcus Loew.

Edward Hampton has taken title from the Amber Amusement Co. to the moving picture theatre at Frankford Avenue, Sergeant and Amber Streets, for a nominal consideration, subject to a $20,000 mortgage.

Benjamin Hass has purchased a plot 42 by 100 feet, at the Northeast corner of Germantown Avenue and Sharpnack Street, which he will improve by the erection of a moving picture house, with a seating capacity of 500.

The Bernstein-Kauffman Co. is having plans prepared for a moving picture house, 36 by 114 feet, at Nos. 765-767 N. Second Street. The seating capacity will be 500.

Pauline Bush made a mistake in her dress the other day and a scene had to be retaken. (Mem. They all do it now and again!) Allan Dwan, her director, was put out (Mem. They all are at times!), and when Isidore Bernstein, the general manager, happened along, Dwan called out to him: "Go and call her down—go on." The G. M. looked at Miss Bush a moment and then at Mr. Dwan. "I can't do it," he said, and walked away laughing.

Margarita Fischer has just had a birthday. What's that? We don't know and if we did we wouldn't say, anyhow she is a young actress and at the top of her profession. She received some beautiful presents, including several bouquets of flowers and a number of telegrams from her many Los Angeles friends. In the evening there was a family party, at which Kathie Fischer was very prominent.

S. S. Whitten has leased his picture show at Bedford City, Va., to Harrison, Tate & Miller, who re-open the house 25.

Jesse L. Lasky left for Los Angeles, Cal., 22, in the interests of his Feature Play Co.

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IN TWO REELS. RELEASED MARCH 9.

March 10—"SUPPRESSED NEWS."
A reporter stops "a run on the bank," loses his own roll and wins the girl.

March 11—"THE SPEEDWAY OF DESPAIR."
Embittered by false imprisonment, a convict gives up his desire for revenge.
On the same Reel with
"THE CATHEDRAL AND LEANING TOWER OF PISA."

March 12—"KID PINK AND THE MAHARAJAH."
A bragadoccio sheriff dreams that he is a hero—and then wakes up.

March 13—"ELIZABETH'S PRAYER."
A little girl's petition re-unites mother and father.

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RELEASES.

LICENSED FILMS.

Biograph.

Mch. 2.—"A Bunch of Flowers" (Dr.)
Mch. 5.—"Pa and Ma Elope" (Com.)
"Politics and Suffragettes" (Com.)
"Children of Destiny" (Dr.)

Kalem.

Mch. 2.—"The Chest of Fortune" (Dr. Parts 1 and 2).
Mch. 4.—"The Intrigue" (Dr. Parts 1 and 2).
Mch. 6.—"Hiram's Hotel" (Com.)
"Beauty, the Educated Horse" (Ed.)
Mch. 7.—"The Hopi Raiders" (Indian Dr.)
"Unveiling the Maine Monument" (Ed.)

Patheplay.

Mch. 2.—"Pathe's Weekly, No. 18, 1914" (News).
Mch. 3.—"The Second Generation" (Dr.)
Mch. 4.—"Hogan's Alley" (Com.)
Mch. 5.—"The Brother Counts" (Dr. Parts 1 and 2).
Mch. 7.—"On the Altar of Patriotism" (Dr. Parts 1 and 2).

Selig.

Mch. 2.—"The Tragedy of Ambition" (Dr. Parts 1 and 2).
Mch. 3.—"The Smuggler's Sister" (Dr.)
Mch. 4.—"The Countess and the Burglar" (Dr.)
Mch. 5.—"Little Lillian Turns the Tide" (Dr.)
Mch. 6.—"The Renegrade's Vengeance" (Dr.)

Vitagraph.

Mch. 2.—"Buffalo Jim" (Dr.)
Mch. 3.—"The Sacrifice of Kathleen" (Dr. Parts 1 and 2).
Mch. 4.—"A Pair of Frauds" (Com.)
Mch. 5.—"Silent Trails" (Western Fantasy).
"Scenes in Nordland" (Scenic).
Mch. 6.—"The Seeder's Revenge" (Com.)
Mch. 7.—"The Mischief Maker" (Dr. Parts 1 and 2).

Edison.

Mch. 2.—"Mr. Sniffkins' Widow" (Com.)
Mch. 3.—"With the Eyes of Love" (Dr.)
Mch. 4.—"An Absent Minded Mother" (Com.)
"A Four Footed Desperado" (Com.)
Mch. 6.—"Comedy and Tragedy" (Dr. Parts 1 and 2).
Mch. 7.—"When the Cartridges Failed" (Dr.)

Essanay.

Mch. 3.—"The Long Cold Night" (Dr.)
Mch. 4.—"Presto Willie, Magician" (Com.)
Mch. 5.—"The Conquest of Man" (Western Dr.)
Mch. 6.—"Chains of Bondage" (Dr. Parts 1 and 2).
Mch. 7.—"Sophie's Birthday Party" (Com.)

Lubin.

Mch. 3.—"The Best Man" (Com.)
Mch. 3.—"That Terrible Kid" (Com.)
Mch. 4.—"In the Gambler's Web" (Dr. Parts 1 and 2).
Mch. 5.—"His Wife" (Dr. Parts 1 and 2.)
Mch. 6.—"A Romance of the Northwest" (Dr.)
Mch. 7.—"When Dooley Passed Away" (Com.)

Cines.

(G. Kleine).

Mch. 3.—"The Diamond Maker" (Dr. Parts 1 and 2).

Melies.

Mch. 5.—"A Village Scandal" (Com.)
"Winky Willy and the Telephone Crime" (Com.)

Patheplay.

Mch. 5.—"Pathe's Weekly No. 10, 1914" (News).

UNIVERSAL FILMS.

Victor.

Mch. 2.—"The Man Between" (Dr. 2 reels).
Mch. 6.—"The Nemesis That Passed" (Dr.)

Imp.

Mch. 2.—"Testing Bill's Courage" (Com.)
Mch. 5.—"The Opal Ring" (Dr. 2 reels).

Powers.

Mch. 2.—"The Tale of a Dog" and "Trieste to Porto Rose, Austria" (Scenic).
Mch. 6.—"The Hand That Rules the World" (Dr.)

Gold Seal.

Mch. 3.—"By Radium's Rays."

Crystal.

Mch. 3.—"Some Pull" and "A Strange Bird" (Com.)
Mch. 8.—"Lizzie and the Iceman" (Com.)

Nestor.

Mch. 4.—"The Voice of the Viole" (Dr.)
Mch. 6.—"She Was Only a Working Girl" (Com. 2 reels).

Joker.

Mch. 4.—"Traffic in Soles" (Com.)

Eclair.

Mch. 4.—"The Diamond Master."
Mch. 8.—"Birds of Passage" and "Orchids."

Rex.

Mch. 5.—"The House Across the Street" (Dr.)
Mch. 8.—"A Modern Fairy Tale" (Dr.)

Frontier.

Mch. 5.—"Pretzel Captures the Smuggler" (Com.)
Mch. 7.—"The Mystery of Buffalo Gap" (Dr.)

101 Bison.

Mch. 7.—"The Yaqui's Revenge."

Universal.

Mch. 4.—"Universal Weekly."

Universal Ike.

Mch. 3.—"Universal Ike Gets a Goat" (Com.)

MUTUAL FILMS.

American.

Mch. 2.—"The Crucible" (Dr.)
Mch. 5.—"The Pursuer Pursued" (Dr.)
Mch. 7.—"A Child of the Desert" (Dr.)

Keystone.

Mch. 2.—"A Film Johnnie" (Com.)

Reliance.

Mch. 2.—"Our Mutual Girl, No. 7" (Serial).
Mch. 4.—"A Lesson in Bridge" (Dr.)
Mch. 7.—"When Fate Frowns" (Dr.)

Majestic.

Mch. 3.—"The Glory of Whitney Durbel" (Dr.)
Mch. 7.—"The Rector's Story" (Dr.)
Mch. 8.—"The Stronger Hand" (Dr.)

Thanhouser.

Mch. 3.—"The Desert Tribesman" (Dr. 2 reels).
Mch. 8.—"Guilty or Not Guilty" (Dr.)

Apollo.

Mch. 8.—"Rafferty Raffle" (Dr.)

Beauty.

Mch. 4.—"Italian Love" (Dr.)

Broncho.

Mch. 4.—"Mario" (Dr.)

Mutual.

Mch. 4.—"Mutual Weekly," No. 62 (News).

Domino.

Mch. 5.—"Wearing of the Green" (Dr. 2 reels).

Komic.

Mch. 5.—"The Imposter" (Com.)

Kay-Bee.

Mch. 6.—"The Path of Genius" (Dr. 2 reels).

Princess.

Mch. 6.—"Her Way" (Dr.)

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THIS COUPON will be numbered and attached to your contribution, and a certificate will be returned to you as an acknowledgment, and for future reference. The contribution should be signed plainly by the person or firm sending in same, and should be endorsed by the stage manager of the show or of the house where the act is being used. Further acknowledgment will be made by the names and numbers being published each week as received. Address your contributions to

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When you register a play or scenario that you intend to submit for reading to any producer, we will furnish a label to be attached to the original, showing that the same has been entered in THE CLIPPER Registry Bureau. Get the idea?

Two very prominent figures will be absent from the big Photoplayers' Ball at the Shrine Auditorium. Harry Pollard and beautiful Margarita Fischer, the "American Girl," will not be there, as they are detained at Santa Barbara, finishing a picture which was delayed by the uncertain weather. Their defection will be noticed and felt, for they are two of the most deservedly popular figures in filmdom, and were awarded a very prominent place in the grand march.

AT A charity concert held last week in Los Angeles two of the artists failed to show up, and the organizer of the affair made an appeal from the stage for volunteers. A strikingly handsome brunette walked quietly to the platform, spoke a few words to the accompanist, and sang to a hushed audience. She found it hard to get away after her first selection. The young lady was Edna Maison, who is the possessor of a rich voice, and who was once a member of an operatic company.

LOUISE GLAUM made a clever suggestion to Director Harry Edwards, and one which will be utilized in the "Universal Ike" pictures. At the start of each photoplay a book will appear, and as the leaves are turned over the faces of the principals will be shown. The sub-title or leaders throughout the plays will be in chapters to keep up the book idea. Miss Glaum is full of original ideas and humor.

ELSIE JANIS will sail for England, March 12, for a run at the Palace, London.

"DADDY LONG LEGS," by Jean Webster, was produced by Henry Miller at the Apollo, Atlantic City, Feb. 20, with Ruth Chatterton in the leading role.

ADOLPH ZUKOR will leave New York for San Francisco 28.

"WHAT WOULD YOU DO?" will open at the Hudson, New York, March 2.

THE SALLE VILLIERS, Paris, France, seating 500, has been secured by Philip Carr for his English Theatre, which opened Feb. 21, with "The Merchant of Venice."

MRS. CATHERINE DUDLEY, mother of Mrs. Leslie Carter, died at Dayton, O., Feb. 21. Mrs. Carter is spending the Winter in Europe.

MRS. ALICE MOREY, mother of Secretary Francis Morey, of the Vaudeville Comedy Club, died Feb. 20, at the home of Nelson Morey, another son, in New York. Funeral services were held 23.

NATE B. SPINGOLD is manager of the Anglo-American Film Co., who are producing their reels at the New York, New York, commencing Feb. 23.

"THE KING OF THE MOUNTAINS," by Franz Lehar and Victor Leon, is being rehearsed by Henry W. Savage, with Leila Hughes in the principal role.

CECIL LEAN has announced his marriage to Cleo Mayfield, Feb. 21.

KOLB AND DILL will open in "A Peck o' Pickles" at Indianapolis, with a run at the American, Chicago, to follow, opening March 8.

OLIVE WYNDHAM will open in "The Last Resort."

DANIEL FRAWLEY will produce "Auction Pinochle" at Los Angeles.

"THE LAND OF PROMISE" will open in London Feb. 26.

CARLOS SEBASTIAN was tendered a dinner at the Hotel Blackstone, Chicago, Feb. 21.

AT Wilmington, Del., several dances were ordered cut out of "Ma Cherie," at the Garrick.

ED. MCARDLE is now manager of Shea's new theatre in Toronto.

CABLE NEWS

From Our Own Correspondent, Henry George Hibbert.

LONDON, FEB. 23.

"THE LAND OF PROMISE," with Irene Vanbrugh as Nora March (Billie Burke's role) will be produced on Thursday night, Feb. 26, at the Duke of York's Theatre. Godfrey Tearle will play the role of Frank Taylor.

"HELEN WITH THE HIGH HAND," adapted from Arnold Bennett's novel, is a success, at the Vaudeville Theatre. Nancy Price and Norman McKinnell have the leading roles.

C. B. COCHRAN, who has made a fortune out of Hagenbeck's Circus and Wonderzoo, in London, has taken over the Ambassador's Theatre, and will produce one act plays after the model of the Grand Guinol, in Paris, and the Princess Theatre, in New York.

"THANK YOUR LADYSHIP," Marie Tempest's new vehicle, has proved unsatisfactory, and the comedienne will revive "The Marriage of Kitty."

THE American Baseball Team, numbering seventy, witness "Broadway Jones" at the Prince of Wales' Theatre, on invitation of Seymour Hicks, to-night.

DANCING MASTER divertisement scored success at the Empire with Phyllis Bedells replacing Genee, and an all British support.

PROVINCIAL policy have imposed time limit on vaudeville turns. It is ruinous to revues.

Levrau resigns from the joint management of Alhambra.

Coliseum pays twenty-five per cent.; Empire, twenty.

"Joy Ride Girl" was produced with fair success at the New Theatre.

◆

Wheeling, W. Va.—Court (Chas. A. Feinler, mgr.) "Mutt and Jeff in Panama" Feb. 23, 24, "The Blindness of Virtue" 27, 28.

ORPHEUM (J. Fenalmore Lee, mgr.)—Popular priced vaudeville, Harry Sterling, Nadel and Kane, Vilton and Marshall, La Van Trio, and Charles Mack and company 23-25.

VICTORIA (George Shafer, mgr.) — Popular priced vaudeville. "The Isle of Smiles," musical comedy and the Boris-Fridkins Troupe of Russian singers and dancers 23-25.

VIRGINIA and COLONIAL, moving pictures.

"JOHN, THE BARBER" was the victim of a diamond robbery Feb. 21. About $12,000 was taken from his apartment.

ADELE RITCHIE is replaced this week by Elizabeth Murray, at the Bushwick, Brooklyn.

JOSEPH SANTLEY will go into vaudeville, starting at the Palace, Chicago, in June.

MARIA LLOYD (Matilda Hurley) and Bernard Dillon were married Feb 21, at Portland, Ore.

"SHOULD A WOMAN TELL?" will be asked at Hammerstein's, March 10.

JOSEPH HART will produce "Silk Hat Harry."

HAZEL COX is now a member of the Passing Show Co.

WERBA & LUESCHER are suing for a part of Mizzi Hajos' salary, on a claim that the comic opera star had agreed to pay them $50 a week during the term of her engagement with "Sari."

MARY GIBBS SPOONER, who has been interested in the Actors Church Alliance for years, and who has been honored by many important offices of the organization, has been unanimously elected A. C. A. Censor of current plays by the Brooklyn Chapter A. C. A. Mrs. Spooner gave a little talk on plays at the tenth birthday anniversary of the Chapter, which was received with favor and applause. The monthly reports will be a special feature of the Chapter's future.

ED. WHITE writes: "My 'Dixieland' Co. colored show, is playing to big business playing one night stands through Jersey, Pennsylvania and Ohio. The show carries twenty-five people, also band and travels in their own car. Mr. White gives all the credit to the advance man, Wm. Gibney, for the success of this show."

JAMES P. LEE writes: "The James P. Lee's Musical Comedy Co. has made a big hit on the Inter-State and Butterfield time. This is our twentieth week, and we have sixteen more to play, and then we go into stock for the Summer. We are booked up until next September."

EDDIE CHILDS, formerly of the Columbia Folly Players, in Attleboro, Mass., will make his reappearance before Attleboro audiences at the Bates next week, in a musical sketch, "The Million Dollar Girl."

Clipper Post Office.

In order to avoid mistakes and to insure the prompt delivery of the letters advertised in this list, an envelope plainly addressed must be sent for each letter, and a written order for the letter, signed with the full name and address and the line of business followed by the sender, must also be enclosed.

Please mention the date (or number) of the CLIPPER in which the letters sent for were advertised.

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Arthur, Grace
Armstrong, Helen M.
Bernard, Babe
Bond, Bunnie
Black, Vera
Blair, Julia
Butler Margaret
Bulger, Nellie
Butler, May
Barker, Myrtle
Bertrand, Dorothy
Burnham, Eunice
Berlin, Hilda
Bridgewood, Charlotte
Brown, Miss C.
Calvert, Virginia
Clayton, Zella
Clark, Myrtle
Chandler, Nellie B.
Cushing, Margaret
Coleman, Florence
Clifton, Caroline
Cecil, Etta
Faunie Louise
Courtney, Helen
Cronin, Eva
Carlos, Kit P.
Clye, Ora
Collins, Mae
Davenport, Florence
DeVere, Agnes
DeVere, Vera, Stock Co.
Dougherty, Georgie Gray
Davis, Marie
Dovey, Alice
Davee, Frances
Donoghue, Mrs. J. W.
Delevant, Rose
DeForest, Corina
Emily, Edith Co.
Elliott, Jean
Fuller, Mary
Fields, Dolly
Florede, Nellie
Fitzgerald, Geraldine
Greene, Mary Lovey
Garder, Lida
Grosjean, Ella
Gray, Alma
Hampton Maxine
Hynes Beatrice
Harding, Ruby
Hall, Aleta
Howard, Anna May
Hamilton Madge
Isaacheen, Rosalie
Jack IreneGregg
Joscary Narcius
Kensell, Grace
Kramer, Ella
Kenyon, Lilly
Lee Sisters & Willie Mack
Leavitt, Bay
LeClair, Gertie
LaVere, Louise
Lawson, Ines
Lamere, Marie
May, Helen K.
Morrison, Edith
Melville, Jean
Mertyne, Lillian
Montrose, Clotilda
Mortland, Mrs. AudreyS
Mooney, Betsy
Morris, Elida
Morris, Anna
Pinking Florence
Prout, Eva
Phillips Helen W
Robeson, Erta
Rae, Ida Weston
Rosella, May
Rose, May
Russell, Mae
Rogers, Gladys
Roberts, Miss
Ryna, Millie
Raymond Evelyn
Sterling Lillian
Sherlie, Irene
Southard, Lea
Short, Frances
Starrett, Bonnie
Stanley, Gertrude
Sloane, Mabel
Sterling, Jessie B.
Thurston, Helen
Thompson, Amy
Trevor, Dolores
Thumb, Mrs. Gen. Tom
Travers, Belle
Tryon, Miss M. L.
Thompson, Eva
Ventello Madgie
Wiley, Edith
Wentworth, Mae
Walts Mrs. Jack
Williams Bessie
Worthington, Blanche
Williams, Joycey
Weston, Estelle
White, Rolla D.
Washburn, Mabelle
Weston Sisters

GENTLEMEN'S LIST.

Allen, C. C.
Adams & Schaefer
Alman, Dan
Alvin, Frank
Adonis, W. H.
Ashcroft Philip
Arlington, Wm.
Allen, Billy
Adams, Phil E.
Alvora, Mr.
Ardath, Fred
Blackford ChasT
Bucher, Burt
Barrett Edmund
Barrington, J. E.
Bennett, Leo
Bedell, Jas.
Blanchard C. M
Barkley, W. H.
Beeson & Harris
Barton, Joe
Bales, W. S.
Bailey, Geo.
Boothe Har. E.
Bernard, A.
Barrett, Jno.
Briggs, F. R.
Browning, Tod
Brown & Sheridn
Brant, Edwin
Bates, Clyde J.
Breckenridge C.
Brandon, W.
Bennett & Melville
Burke, Billy
Bostwick Ernest
Burnham H M
Brown, D. Stan
Boyer, Geo W.
Berlin, Ina.
Barry, Rich. T.
Ben Greet Players
Barrett, Joe
Benzie, Neil
Belford Geo. W.
Bodeaux, Ed.
Boyd, Austin
Barry Rich T.
Bragg, Chas. M.
Berry, Jno. W.
Bourez, Al
Barrett Edmund
Barry, Jack
Berry, Joe C.
Connor, Early O.
Cushman, Wm C
Crow, Henry
Clark, Harry
Calvin, Geo. A.
Cleve, E.
Clayton, R.
Crescent ComCo.
Crawford Ray D
Carey VaudShow
Calloway H. R.
Cooper, H. L.
Castle, H. B.
Clemons, L.
Corbin, Werner
Chase, Will
Chase, Hal C.
Crossman, Bert
Canfield, Kid
Carleton, Al.
Cook, Oscar
Coburn Players
Carr, Billy
Clayton, Frank
Colby, Char. Lee
Cramer, Richard
Calloway, Tom
Cornish, Wm. A.
Cunningham W.C.
Corey, E. D.
Cardon, Chas.
Calvin, Wallace
Conklin Chas J.
Cala, A. F.
DeMar, Paul
Daly, Chas.
Drinkwater Stores Co.
Donnelly, C. C.
Deming, Bob
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DeCourcey Edwn
Dial, Eugene
Dixon, Joe
Dick, Geo. L.
Daly, Joe
Dampier, Fred
Donazetta, Lew
Dell, Enid
Davis, Joe
Darrell, Edg L.
Darling, S. F.
Dirta, Edw.
Dalton, Palk.
Denver, Murray
Dawley Milt H.
Erwood, R. J.
Edwards Ryan & Tierney
Evans, Al. S.
Enoch Bros.
Emerson, Joe
Evans Ted
Evans, Al.
ElOnta
Egener, Fred
Elmer & Terry
Friendly, Dan
Ferguson, Jno.
Fitzgibbons Bert
Felton, K.
Fox, R. E.
Farnworth, Birline
Fales, Chas T.
Freshwater F.O.
Falter, Fred. W.
Fairbanks Jim
Foster & Payne
Falkner, F. W.
Glasgow, James
Gleason, Jno. V.
Gore, W. B.
Gargant R. & F.
Griffin, Edw.
Flint Douglas&Co
Gates & Gates
Grigg, Billy
Golden, M.
Grisley, Frank
Griffith, Jack
Green, L. L.
Grossman Al.
Graney, W. H.
Genter, Chester
Greenwood, Bar.
Green, Jno.
Gray, Robt.
Gaston, Don R.
Gilder, P. A.
Gilmore, Paul
Griffin, Jerry
Glasgow Jimmie
Gillis, Robt. J.
Hater, Jno. B.
Huntley, J. H.
Hartman & Wallace
Hanlen, Chas.
Hiltner, D. O.
Hunt's Show
Hoyte, Harry
Howard Bros.
Haley Dr. W. S
Harris & Meyer
Harris, W.
Harvey, Bert
Henry F. C.
H. & K. StockCo
Howard W. S
Harrington Bob
Henry & Decks
Howe Chas.
Howard, Geo. F.
Hollerstein Barton Co.
Haynes, B. B.
Howard, Coulter
Harris, Bob
Howetson Bryce
Hulling, Hay
Hendricks R. M.
Halsted, Willard
Haley, Thos.
Hall, Louis
Harte & Wynn
Hufile, Jno.
Harris, Bob
Inck, Burt
Jackson, G. C.
Johnson, Harvey
Jeavons, Thos. J
Jones, Wm. E
Jordan, Gus
Kelly, Thos. E
Kinnie Circus
Kennedy, S. A.
Kelly, Jewell
Klark-Urban Co.
Kuehle, Chas.
Knowles, R. G.
Knorr, R. O.
Kinsie Circus
Kuttner Solly
King Bros' Wild West
Lane, Leonard
Kimball, W M
Kolb, J. W.
Kennedy, Edgar
Kolo & Snow
King, Jack
Kaufman, I.
Kershaw, Chas.
Krestly, Marion
Lauben, C.
LaPier, H.
Latimore & Leigh Co
Lane, Terry
LaPearl, Roy
Lewis, A. S.
Lashley, Billy
Larzelere, Doug.
Lewis, Jos.
Lestor, Bert
Louis, R. J.
Loftus, Frank
LaPearl, Roy
Latimore, E.
Lewis, Sam
LaMont, F. Lou
Lewis, Jack
Lewis & Oliver
Leonard, J. B.
Loreaur, Robt.
Lorena, Jno.
Lewis, H. Ronld
Logrenia, Chas.
Leonard, Tony
Logrenia, Chas
Leland, Chas.
Lewis, J. C.
LaCortelli, Geo.
Lee, F. J.
Lafforge, Roy
Michael, Geo.
Moore, Jack
Miller, Edw.
Minco, Al.
Murphy, TheoJ.
Mills, Jos. B.
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McDorman, O.W
McNallys, The
Maddox, Dick
Mayo, Earl O.
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Mansfield, W. J
Marks, Abe&Co
Marks, W. B.
Murphy, Eug. J.
Michael, D. A.
Moore, Geo.
Minco, Steve
Mythe, Chas. P.
McClintock, Bill
Mosley H.W.C.
Marlyne, C. B.
Miller Henry
Mann, Mart E.
McIllanis JosK.
Myers, T Peggy
Marshall, Jack
Mercier, Louis
McCawley, H.
McCanon, I. H.
Mack, Tony
Morris, A. C.
Moore, Tom & S
Millard, Bob
Mace, Jas.
Mack, Jack
Morgan, J. Doug
Millard, Will
Miles, Pat & Co.
McLean, Jno. B.
Merlin, Jack
Mosely, W. M.
Nye, Thos. F.
Nugent, W. F.
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North Bros.
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Nelson, Walt
Norton & Bertrand
Oliver, Otis S.
O'Neil & Walmsley
O'Brien, Donelt & O'Brien
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Price, Jno. R.
Pitt, Geo. H.
Pisano, G.
Price, Harry M.
Pearce, J.
Proctor, Bert
Pollock, E. B.
Pinena, Henry
Pittman, Keith
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Reed, W. D.
Ragan, Great
Richmond, Vin.
Riley, J. B.
Robards, Jason
Russell Hst J.
Roy, Walt.
Ryan, Jas. F.
Rucker, R. J.
Rockway, Ralph
Russell, Edwin
Rollins, F. W.
Reif, Clayton & Reif
Rothsay, Lord
Roy, Walt.
Rodriquez, Max
Riordon, J. J.
Stanley, Edw. R
Stanton, L. A.
Shirley, Arthur
Stanton, David
Sheridan Howad
Sherman, Robt.
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Sears, W. O.
Simonds, Jack
Stevens, Bert
Simon, Philip
Sparks, Musical
Seibel Bros.
Sherman, Lowell
Stratton, Camp
Swain, W. A.
Sims, Geo.
Sumers, Lewis
Stanley, Arthur
Thompson Dana
Trevett Quartet
Twisto, Mr.
Tephon, Chief
Tritle, Dan
Templeton Roy
Terry, Herbert
Teller, Jack
Volshen, Chas.
Vass, Victor
VanDyke, H. W
Valle, F.
Va Dyke, A. O.
Vernon, B. B.
Wilson, T. W.
Wilcox, Dwight
Ward, Benj.
Winkler, Gus
Wilson, H. C.
Whitley, A. P.
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Wark, Thos
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Walck Ezra C.
Ward, Happy
Veina C.
Williams Jack
Weldon W. C.
Williams & Sterling
Williams, Dan
Whittaker, S. W
Webb, Walt.
Wittch, Jas.
Welch, Roy
Ward, Happy
Wuifield, S. A.
Wallace, Ben F.
Walker, Musical
Walsh, Jno.
White, Walt C.
Wallace, Al.
Zuledie, Fred

SEE NOTICE AT HEAD OF LIST.

EARLY HISTORY OF NEGRO MINSTRELSY.

BY COL. T. ALLSTON BROWN.

Sweatnam & Fraser's Minstrels
(Continued.)

Welch, Hughes and Cool White leased Prospect Hall, situated at the junction of Fulton and Flatbush Avenue, Brooklyn, which, after having fitted up opened it as a minstrel hall, Sept. 12, 1870. In the company were: Wm. Henry Rice, Billy Barry, John Harris, Harry Booker, H. Constantine, Fayette Welch, bones; Archy Hughes, tambo; Cool White, middle man; E. Markham, Geo. Brent, Jos. H. Cook, Henry Wilmot, J. W. McPhail, A. Hoffman, A. Solomons, W. Campman, J. H. Sadler, C. A. Smith and J. Bryer. On Sept. 26, Nelse Seymour opened, followed on Oct. 3, by Arlington. The party closed Jan 28, 1871, and went traveling. Reappeared in Brooklyn April 26, 1871. Closed June 15, and went on another tour. Cool White withdrew in July, and the company disbanded July 28, 1871.

Harry Macarthy's "Excelsiors."

Started from Indianapolis, Ind., Sept. 14, 1870, with Macarthy, Sam Gardner, C. Lindsey Davis, Ned Turner, J. Stout, Geo. A. Wilcox, Sullivan, Mackin, Harry Barry, John Burgess, Gus Gebert, John Boettger and Prof. Miller, in the party.

Johnny Allen opened at Mozart Hall, Cincinnati, O., Sept. 14, 1870, with a minstrel company consisting of: John Allen, Geo. Edwards, Andy Casinad, Morrissy Little, Fred Emerson, Harry Lane, P. O. Saxton and Frank Gerard.

Chase and Kanane organized a company in Chicago, Ill., and opened in Peoria, Ill., Oct. 21, 1870, under the management of Mike Kanane. Frank Potts, bones; Charley Gardner, Wm. Butler, O. H. Carter, J. N. Freeth, T. Le'Estrange, E. G. Kneeland, J. Withers, A. Kilest, F. G. Carter, Charles Koehler, Niles Merts, Fred Schoffer, and L. S. West were in the company.

Jackson & Hall's Minstrels

Were organized in Cincinnati, Ohio, made up from Billy Emerson's Minstrels, and consisted of: G. W. Jackson, R. M. Hall, Ned West, Fred Naylor, Geo. Rees (right name, Harcourt), Dolly Fogo, A. King, R. Willis, Sig. Salecdo, Sig. Filomeno, Johnny Booker, and Milt Barlow. They started in November, 1870, and existed only one week.

Campbell & Huntly's Minstrels

Started from New York, Nov. 11, 1870. Billy Huntley, banjoist, and a number of others were in the party.

Blaisdell Brothers & Courtright's Californian's

Was a party that traveled through the West and Southwest, commencing March 8, 1871, at Rock Island, Ill.

The "Bryants"

Was a band that traveled under the management of W. Harcourt Bryant, opening in Bridgeport, Conn., March 13, 1871, but owing to the very poor entertainment and the bad business they lasted only two days.

The Last Sensation Minstrels

Started March 29, 1871, opening in Sunbury, Pa. In the company were: N. B. Shimer, manager; Joe Moll, Wm. Updike, Chas. Goodyear, Matt McMillin, John Coleman, Joe Coleman, Ed. Rostetter, Chas. Whiting, John Goldin, John Hugh, Henry Roscoe, Geo. Thomas and F. B. West.

Hamlin Bros.' Minstrels

Organized in Cincinnati, O., and opened April 24, 1871, in Hamilton, O. Dion Swift was manager. In the party were: Geo. Hall, interlocutor; Chas. J. Wilson, bones; Chas. Benedict, tambo; Wm. Rivers, Val Rolewski, Jas. Leslie, E. Mackin, Frank Newhall, John Stout, Geo. Hall, Jas. McKisson, Lew West, Robt. McKisson, Bennie Kathaine, Geo. Simpson, Crummy Dean, Palmer Clark, Harry Sharp and Robert L. Gronior. They traveled by wagons. They disbanded in Fremont, O., June 30, 1871.

Hart, Ryman & Barney's Minstrels

Gave their first bow at the Globe Theatre, Broadway, above Fourth Street, New York, May 8, 1871, for one night, for the benefit of John Hart and Add Ryman. They started from New York for a travelling tour, opening in Bridgeport, Conn., June 5. John Hart, Add Ryman, Master Barany, Add Weaver, Sam Hickey, J. Jennings, James Taylor (the London comic singer), G. G. Hoyer, Henry Saynor, F. Garford and D. S. Vernon, comprised the company.

Add Ryman was once a practicing lawyer in Indiana. This was prior to 1850. Made his first appearance in minstrelsy in Cincinnati in 1850. As an interlocutor he was one of the best in the business. As a stump "speechist" he was also one of the best known to minstrelsy. His speeches contain amid all their broad fun and nonsense many gleams of fine, sarcastic humor, and his delivery was inimitable.

Kirwin & Rankin's Hibernian Minstrels

Opened in Lynn, Mass., Aug. 12, 1871, and made a tour of the Eastern country.

Unsworth's Minstrels,

Consisting of Eugene Unsworth, G. W. H. Griffin, Oscar Willis, W. P. Grier, J. Cook, D. S. Vernon, C. Nichols, Stiles and Phelps, opened in New York City Sept. 2, 1871.

Dave Wilson, with J. H. Carter, Harry Percy, C. R. Clinton, Joseph Rampone, G. W. Percival, H. W. Wallace and P. Urban, left New York on Sept. 30, 1871, for Peru. They made an extended tour and returned to New York March 1, 1872, when they disbanded.

Manning's Minstrels

Started from Cincinnati, Ohio, and gave their first show in Xenia, Ohio, Oct. 9, 1871. The company consisted of Billy Manning, Con T. Murphy, J. J. Kelly, W. B. Randolph, Fred B. Naylor, H. Schwicardt, Billy Rice, Pankhurst, Devore, and an orchestra. Kemble, Ben Cotton and Kent opened with them Dec. 1. The party closed in Chicago, Feb. 15, 1872, and went on a traveling tour. Tom Foley became partner with Manning & Hall in May, 1872. Con Murphy withdrew in June, and J. Rainer took his place. W. W. Newcomb opened in June. Manning severed his connection with the troupe July 6. The party was then re-organized, and called

Newcomb's Minstrels.

They opened in Louisville, Ky., July 15. E. M. Hall, Andy McKee, Stevie Rogers, Luke Schoolcraft, R. T. Tyrrell, Wm. Henry Rice, J. J. Kelly, Harry Percy and Gustave Bideaux were in the party. In August, Foley and Cusick (the silent partners) withdrew, and Newcomb became sole proprietor.

Stevie Rogers died in New York, March 3, 1876. He formed his partnership with James Andy McKee in 1871.

Robert Fraser's Minstrels

Started from Philadelphia, Pa., Nov. 6, 1871. John T. Kelly, Lew and Frank Collins, Harry Talbot, Frank Whittaker, Harry Norman, J. A. Basquin, Ernest Linden, H. Saynor and J. Mitchell comprised the party.

Collins, Holmes & Mortimer's Minstrels

Were organized by Add Collins in 1871, in Philadelphia, for a traveling tour. They returned to Philadelphia, a reorganization was made and the party was called

(To be continued.)

CHICAGO NEWS

ADVERTISEMENTS AND SUBSCRIPTIONS RECEIVED AT WESTERN BUREAU OF NEW YORK CLIPPER, WARREN A. PATRICK, WESTERN MANAGER, 505 ASHLAND BLOCK, RANDOLPH AND CLARK STREETS, CHICAGO.

CHICAGO, Monday, 23.

One of the busiest weeks of the theatrical season began Sunday, 22. Numerous changes were made.

Ethel Barrymore is to be seen at the Blackstone Theatre, beginning to-night, in "Tante."

At Powers' Theatre, beginning to-night, Mabel and Edith Taliaferro will be seen in Chicago for the first time as co-stars, appearing in "Young Wisdom."

Edith Wynne Matthison appeared at Joe Howard's Theatre, Sunday evening, 22, in "The Deadlock," which was recently produced in New York.

Joseph Weber and Lew Fields, for many years, and still, the most famous team of low comedians on the English stage, reunited Sunday evening, 22, at the Auditorium. The comedians have strong support. Nora Bayes presents an entirely new repertoire of melodic numbers. Then there is George Beban, the character comedian, and his own company; the jovial George W. Monroe, Dorothy Toye, Mantilla and Lloyd, Alexander and Scott, and the Three Ernests, not forgetting to mention a numerous and typically beautiful Weberfieldian chorus.

"The Passing Show of 1913," with the cast which appeared in the revue during its run at the New York Winter Garden, came to the Garrick Sunday night, 22, for a limited engagement. The principal players in the company of one hundred and twenty-five include: Conroy and Le Maire, Charles and Mollie King, Elizabeth Goodall, Whiting and Burt, De Haven and Nice, Laura Hamilton, Louise Bates, Ernest Hare and many others. There are eight big scenes in all, chief of which is the picture showing a reproduction of the Capitol steps at Washington.

Plays announced by the Irish Players at the Fine Arts Theatre for this week are as follows: "The King's Threshold," a poetic play in one act, by W. B. Yeats, and "Damer's Gold," a comedy in two acts, by Lady Gregory, Tuesday and Wednesday evenings and Thursday afternoon, 24, 25 and 26; "Kathleen Ni Houlihan," in two acts, by T. C. Murray, and "Duty," in one act, by Seumas O'Brien, Thursday, Friday and Saturday evenings and Saturday afternoon, 26, 27 and 28.

Primrose & Dockstader and their Twentieth Century Minstrels began a two weeks' engagement at the American Music Hall Sunday afternoon, 22. The leaders are famous, and they have with them the Six Brown Bros., Raymond Wylie, "Happy Jack" Lambert, the Four Meteors, and Foley and Murphy.

"Seven Keys to Baldpate" entered upon the second week of its engagement at George M. Cohan's Grand Opera House, Sunday evening, 22.

After an absence from the cast of "Sweethearts," Christie MacDonald has returned to the stage of the Illinois. It is expected that Miss MacDonald will sing all performances of "Sweethearts" during the remainder of the engagement, except those on Tuesday nights.

"The Speckled Band" entered into its fourth week at the Studebaker Theatre, Sunday night, 22.

"The Trail of the Lonesome Pine," with Charlotte Walker as June, started the second of its three weeks' engagement at the Olympic Theatre, Sunday night, 22.

The demand for the Misses Fuller's folk songs shows no signs of decreasing at the Little Theatre. The attraction will be continued.

"Help Wanted," Jack Lait's drama of to-day, is in its tenth week at the Cort.

At the Princess "The Lure" has settled down for a run.

High class motion pictures continue to be shown at the Ziegfeld picture playhouse.

"September Morn" is in its tenth week at the La Salle Opera House.

The month of March promises a continuation of activity in the theatres, with Donald Brian, Kolb and Dill, Robert Hilliard, Billie Burke, Marguerite Clark, Anna Pavlowa and E. H. Sothern among the visitors.

Sunday night, March 1, Donald Brian, aided by Percival Knight and Carroll McComas, will play "The Marriage Market" (Heimliche Liebe"), at the Illinois.

On Tuesday night, March 3, and Thursday night, March 5, the Irish Players will change their bills at the Fine Arts. Later changes will be made by them on March 10 and 12.

On Sunday, March 8, Kolb and Dill, with Maude Lillian Berri and Olga Steck, will play the Frank Stammers musical comedy, "A Peck o' Pickles" at the American Music Hall, and Robert Hilliard will bring "The Argyle Case" to the Olympic.

Josef Hofmann, the Russian piano virtuoso, will be heard for the third and last time this season Sunday afternoon, March 1, at the Studebaker.

Mischa Elman, the young Russian violinist, will play a return engagement Sunday afternoon, March 15, at the Studebaker, under the direction of F. Wight Neumann.

Mme. Ernestine Schumann-Heink will make her appearance in song recital at Orchestra Hall, Sunday afternoon, March 15.

The Kneisel Quartette will give their third and last concert at the Studebaker, Sunday afternoon, March 29. The assisting artist will be Rudolph Reuter, pianist, who will be heard in the Dvorak Quintette A Major.

The Apollo Musical Club of three hundred singers gives a single performance of Edward Elgar's new choral work, "The Music Makers," at Orchestra Hall, to-night, 23, of which the poem, an ode, is by Arthur O'Shaughnessy. The second part of the evening's program will be devoted to Dvorak's beautiful "Stabat Mater," which has not been sung in Chicago for twelve years.

WHEN IN CHICAGO
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On Sunday, March 15, Billie Burke will act at the Illinois in Somerset Maugham's "The Land of Promise."

On Monday, March 16, Marguerite Clark and Ernest Glendinning will play the Barker-Housman fantasy, "Prunella," at the Fine Arts.

On Sunday, March 22, Anna Pavlowa will begin a week's stay at the Auditorium.

On Monday, March, 30, E. H. Sothern will come to the Garrick to act for two weeks in "Hamlet," "If I Were King" and "Lord Dundreary."

On April 12 "The Wedding Night" ("Oh, I Say," re-named) will be sung at the Garrick.

Other plays in undated prospect are Gilber Murray's translation of Euripides' "The Trojan Women" and "The Medea," at the Little Theatre; "The Family Cupboard," at the Princess, and the Shakespearean plays in William Faversham's repertoire at the Auditorium.

Hugh O'Donnell, the travel lecturer, will be heard at Orchestra Hall on four consecutive Monday nights, beginning Monday night, March 2. In order, the subjects will be Panama, Egypt, Ireland, and in a lecture in triplicate, Damascus, Constantinople and Athens.

On Monday, 23, the Chicago Little Theatre company will give a special performance of Strindberg's "Creditors" for Dorothy Meadows' dramatic circle. Mr. Browne threatens the general public with a few special matinees of this same Strindberg play later in the season.

Mary Highsmith has resumed her concert work, which will in the future be limited to the larger cities, but a few engagements will be filled in Indiana towns after her appearance with the Indianapolis Orchestra in March.

Ethel Barrymore, Renee Kelly, Margaret Herts, Christie MacDonald, Mme. Hammer, A. Hylton Allen, Lyn Harding and the Irish Players were the guests of the Playgoers' Club at a tea in the Congress Hotel, Sunday afternoon, 22.

AMERICAN MUSIC HALL (Samuel P. Gerson, mgr.)—Beginning Sunday, 22, Primrose & Dockstader.

AUDITORIUM (B. Ulrich, mgr.)—Beginning Sunday, 22, Weber and Fields, for a two weeks' engagement.

BLACKSTONE (Harry J. Powers, mgr.)—Beginning Monday, 23, Ethel Barrymore, in "Tante."

CORT (U. J. Hermann, mgr.)—"Help Wanted."

GARRICK (John J. Garrity, mgr.)—Beginning Sunday, 22, "The Passing Show of 1913."

GEORGE M. COHAN'S GRAND OPERA HOUSE (Harry Ridings, mgr.)—"Seven Keys to Baldpate."

JOE HOWARD'S (F. O. Peers, mgr.)—Beginning Sunday, 22, Edith Wynne Matthison, in "The Deadlock."

ILLINOIS (W. J. Davis, mgr.)—Christie Macdonald, in "Sweethearts."

LA SALLE OPERA HOUSE (Harry Askin, mgr.)—"September Morn."

OLYMPIC (Geo. C. Warren, mgr.)—Charlotte Walker, in "The Trail of the Lonesome Pine."

POWERS' (Harry Powers, mgr.)—Beginning Monday, 23, Edith and Mabel Taliaferro, in "Young Wisdom," for a four weeks' engagement.

PRINCESS (Wm. Singer, mgr.)—"The Lure."

STUDEBAKER (Sam Lederer, mgr.)—Lyn Harding, in "The Speckled Band."

IMPERIAL (J. Pilgrim, mgr.)—"The Round-Up."

VICTORIA (H. C. Brolaski, mgr.)—"Bought and Paid For."

NATIONAL (J. P. Barrett, mgr.)—"Rebecca of Sunnybrook Farm."

COLUMBIA (E. H. Woods, mgr.)—Week 22, Rosey Posey Girls. March 1, Beauty Parade.

STAR AND GARTER (Dick Rider, mgr.)—Week 22, College Girls. March 1, Al. Reeves.

FOLLY (R. C. Schoenecker, mgr.)—Week 22, Dave Marion's Big Dreamland Co. March 1, Billy Watson.

HAYMARKET (J. P. Kirk, mgr.)—Week 22, Flirting Widows. March 1, The Girls from the Follies.

PALACE MUSIC HALL (Mort H. Singer, mgr.)—Week 23: Gertrude Hoffmann Revue, Joe Welch, "The Lawn Party," Hill and Whitaker, Austin Webb and company, Shriner and Richards, and the Two Alfreds.

MAJESTIC (Lyman B. Glover, mgr.)—Week of 23: Mlle. Dazie, Clark and Hamilton, Julius Tannen, Stelling and Revelle, Bronson and Baldwin, Henriette De Serris, Hayden, Burton and Hayden, and Holmes and Buchanan.

COLONIAL (George Harrison, mgr.)—Week of 23: Signor Rapoli, the Four Cook Sisters, Leroy Lasses White, Kumery, Boesch and Robinson, Delfino Troupe, Saona and company, Maddison and Nase, and the Mars Duo.

MCVICKER'S (J. G. Burch, mgr.)—Week of 23: Orrin Davenport and company, Alsace Loraine, James Brockman, the Nettie Carroll Troupe, Bella Belmont, the Five Old Veterans, the Essex Quartette, and Reiff, Clayton and Reiff.

GREAT NORTHERN HIPPODROME (F. C. Eberts, mgr.)—Week of 23: May Rose and Star Quartette, the Stickneys, Ireland and Catto, Campbell and Campbell, the Flying Kays, the Musical Shirley, Walsh and Bentley, and Levain and company.

CROWN (E. Ettelson, mgr.)—Week of 23: Axel Christensen, Margaret Brann and Sister, the Four Roeders, Bob Finlay and Girls, Emil Mayer and company, and Happy Sam Levin.

FINE ARTS (A. L. Perry, mgr.)—The Irish Players.

LITTLE THEATRE (Maurice Browne, director).—The Fuller Sisters, offering English, Scottish and Irish folk songs.

PAT CHAT.

VIC HUGO announces that the Le Roy-Talma and Boscow company, of eighteen people, sail early next month for Australia. The show is routed for a three years' tour of the world, under the personal direction of the Hugo Bros. Warner and White, well known dancers throughout the Middle West, are also members of the company.

RICHARD, THE GREAT, who is appearing on the Jones, Linick & Schaefer Circuit, is a "monk" of extraordinary ability, besides doing everything that has been done by other "monks" seen hereabouts. Richard, the Great is far superior, performing stunts that are remarkable. The monk is under the personal direction of Charles E. Hodkins.

DOROTHY ROGERS AND COMPANY just completed a tour of the Sullivan & Considine and Butterfield time, and states that she had a very pleasant engagement on both circuits.

LA FOLLETTE is here from Europe and opens shortly with a big magical display, which will serve to introduce a series of protean changes and impersonations of the world's famous magicians and a dozen startling illusions.

EVA TANGUAY was sick and had to lose several performances in Chicago last week.

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ST. CLOUD, Minn., saw its first tabloid last week. It was Boyle Woolfolk's "Bright Eyes." The tab made such a hit that the house manager is importuning Mr. Woolfolk for more of that sort.

GUS SUN has added four more weeks to the time of "The Dixie Daisies," a Woolfolk act. "Lovers and Lunatics" is on the Thielen time. "The Tenderfoot" opens on the Miller time March 1.

THE DUNEDIN TROUPE, who appeared at the Great Northern Hippodrome last week with great success, is an entirely new act. Miss Myrtle make extraordinary feats in riding a unicycle on a wire. The act is booked for a tour of Australia.

LA VANION AND MALCOLM are in Chicago buying new apparatus for their act. They were one of the acts who were unfortunate enough to lose their apparatus in the Pendagast Road Show fire last week, at Cartersville, Ill.

CARL ROBINI, who appeared at the Majestic Theatre, Feb. 2, opened for a tour of the Inter-State Circuit Feb. 9.

LITTLE LORD ROBERT, who has been working steady since Aug. 18, last, is booked until May 1. The Simons Agency handles the bookings.

EDWARD J. ADER, the Chicago theatrical lawyer, on behalf of the L. & M. Mfg. Co., instituted suit in the Municipal Court against Harry Askin for electrical work done on the La Salle Opera House.

JACK BLOCK, formerly connected with the Shapiro-Bernstein Chicago office, is now with Tell Taylor. He would like to have his friends call on him when in Chicago, as he has some of the best song hits ever published.

MATTHEWS AND AL. SHAYNE are very successful with their new act, "In Dreamland." They are now touring the Middle West.

IT IS rumored that Cooper and Ricardo and the Five Melody Maids and Man will produce a big act shortly.

J. C. NUGENT just finished a tour of the Orpheum and U. B. O. time, and is now touring the Association houses successfully. The Simon Agency are responsible for the bookings.

BLANCHE GORDON, who has just returned from a successful tour of the Pantages Circuit, will shortly do a double singing act around Chicago.

THE MANDEL FAMILY, whom the entire theatrical profession know, wishes to announce the opening of their new "Vienna Restaurant and Cafe," situated on the Southwest corner of Clark and Madison Streets. Second floor. The grand opening will be announced in this paper on or about March 10. Mr. Mandel is well known as always having a first class place, where professionals made their headquarters, and he stated that his new place will be far superior than the place he had on State Street for several years.

CHICAGO VAUDEVILLE.

THE Haymarket Theatre patrons appreciated the Monte Carlo Girls last week. Harry Welsh and Bill Reynolds are the comedians. Welsh does a sliding stunt, very much as Billy Watson used, but it gets him plenty of laughs. The scenes of both parts are laid in Paris, but there is comparatively little of the alleged comic dialect stuff pulled. The best feature of the show is the Monte Carlo Male Quartette. It is the only olio number and gets many encores. The girls for the most part are pretty and well costumed, and show evidences of careful training. The majority of the girls have good voices and to them are allotted the solo parts that usually would be sung by the soubrette.

MRS. HARRY ROSE, wife of the manager of Hill's Clothes Shop, has gone to Ohio to visit friends.

AL. WOHLMAN AND PHIL COHEN, representing the Maurice Abrahams Music Co., arrived in Chicago last week from the East. They will make their headquarters here for a few weeks, "boosting" the Abrahams catalogue.

CHARLES J. STINE, former comedian with the Essanay Film Co., has entered vaudeville under the direction of the Simon Agency.

JEAN BERZAC'S CIRCUS sailed for Australia last week. They have been routed for ten months on the Rickards' Circuit through the Simon agency.

LAVIGNE & LANGNER, who have been the proprietors of the Doutrick Theatrical Exchange since the death of Mr. Doutrick, wish to notify their friends and the theatrical profession in general that there has never been any trouble in their offices either with the license commissioners nor any one else. Any rumors that have been afloat in Chicago or any other city in regards to the above, and also that they are going to lose their license is not true. This statement was given to a CLIPPER representative last week by both Mr. Lavigne and Miss Langner. They also wish it known that they still continue to book the same houses that the agency has had for many years.

WALTER MEAKIN, now located in the Cox office, is representing the Progressive Amusement Association, of whom which several others are interested. Mr. Meakin is general manager.

HALTON POWELL's "Trouble Makers" starts a tour of the Association at Gary, Ind., commencing March 1. This company has twenty people, and it is claimed to be the biggest tabloid ever produced.

MRS. GLEN BURT, wife of Glen Burt, who represents the U. B. O. in Chicago, with Tink Humphreys, has been ill the past fortnight.

MRS. COUNSIL, the "monk," who has been playing the Glen Burt houses through the North, has secured a long route from the W. V. M. A.

"THE BELLES OF SAVILLE" has been doing very successfully up North on the U. B. O. time.

HALTON POWELL, the well known tabloid producer, left last week to witness the opening of his new production, "Night on Broadway," said to be the best ever produced. The tab. opened Feb. 22 at Hibbing, Minn. Mr. Powell has at present eight tabloids out on tour, also doing very nicely.

"PINAFORE KIDDIES," another Halton Powell tabloid, opens for the W. V. M. A. March 1, at Waukegon, Ill. This is the first attraction for the Schwartz house under the bookings of the Association.

"SEVEN KOMICAL KIDS," a new act being produced by Lew Cantor, the well known Chicago producer, will feature Frank Voss and Pauline Arthur, formerly of Arthur, Richards and Arthur. Others in the cast are; Francis Arthur, George Raymond and Joe Christopher, who will undertake the Italian character. Christopher was formerly of Ponte and Christopher. Mr. Cantor has not as yet stated when the act will have its initial opening.

THE DUNEDIN TROUPE appeared at the Great Northern Hippodrome last week, doing very successfully. A reception was given the troupe at every performance when they would exhibit their wonderful novelty of tight wire balancing.

CHICAGO HEIGHTS theatregoers are very strong for Richmond Kent, who is starring in "The Only Son." Last year Mr. Kent had a stock company in Chicago Heights seven months, and is very popular thereabouts. Recently, when he played that town with "The Only Son," hundreds of his friends and admirers presented him with a floral horseshoe, six feet in height, and containing 2,150 carnations and American Beauty roses.

"THE FIRST LAW OF NATURE," with Martha Russell in the star part, which is to open for J. C. Matthews on the Pantages time in Winnipeg, March 30, and which was seen in the Colonial Theatre here recently, is to be at the Star Theatre "the last half" of this week, and Frank Q. Doyle is trying to arrange other dates for her before the end of the month.

APRIL 6, "The Choo Choo Girls," featuring James Barrett, will appear for the first time at McVicker's Theatre. It is a miniature musical comedy, with pretty girls and special scenery. Lew Cantor is to be given credit for this "girl" act, as it has been claimed to be the best that has played around the Middle West.

RALPH E. CUMMINGS, the well known stock company leading man, better known on the Coast where he has played with the Morosco aggregations, than he is in this locality, has entered vaudeville, playing a sketch entitled "The Drummer and the Girl." He is ppearing at McVicker's Theatre this week.

ALEXANDER KAMINSKY, the celebrated Russian violinist, has forsaken Lyceum work and entered vaudeville. He appears at the Crown Theatre March 30.

JOHN G. BURCH, manager of McVicker's Theatre, is taking a well earned vacation in the East. He returns this Monday.

AL. GROSSMAN wishes to state that he has changed agents. Sidney Schallman no longer represents him, Mr. Grossman having secured Samuel Baerwitz. Schallman's name appeared in Mr. Crossman's advertisement in the Anniversary edition of THE NEW YORK CLIPPER on account of same being too late for cancellation.

LILLIAN MARR, who has appeared before the footlights for the past twenty years, and now retired, is making her home in Chicago, where she has a splendid residence. Miss Marr is a constant CLIPPER caller.

THE GEORGIALIS BROTHERS, who are now having a successful run on the Jones, Linick & Schaefer Circuit, will play for the Western Vaudeville Managers' Association later on.

ROBERT BAISTER AND COMPANY had their first Chicago showing this week, in "King of the Tropics." In the supporting company, Grace Ferrard, Gertrude Keith, and Cal P. Coast.

BEN WELCH opens for the Western Vaudeville Managers' Association May 11. He has been given a long route over this time through the Simons Agency.

CONLIN, STEELE AND CARR, who appeared at the Palace Music Hall last week, will tour the Association time.

CHUNG HWA FOUR open at Madison, Wis., this week, for a tour of the Association and Inter-State time.

CARL MCCULLOUGH opened at Cedar Rapids last week, for the W. V. M. A.

IMHOFF, CONN AND CORINNE have the largest route given to any act from the U. B. O. They received fifty-six weeks, booked by the Simon Agency.

THE Kaufman Troupe opened at the Great Northern Hippodrome this week.

LYNCH AND ZELLER, last week appearing at the Majestic Theatre, opened at St. Louis this week, booked by Johnny Simons.

"MARKED MONEY," by John J. O'Connor, the well known producer and writer, has been booked for a tour of the Association time. Sixteen weeks in all.

MACK AND ORTH and the Four Athletics opened at Madison, Wis., this week, for a tour of the Association time.

MATTHEWS AND ALSHAYNE, presenting "In Dreamland," opened at Cedar Rapids Jan. 19. They were booked for eight weeks over the Association time.

BOYLE WOOLFOLK left last Friday night for New York. He stopped off at Altoona, Pa., Saturday, and accompanied his tab "Seminary Girls" to Harrisburg, where that popular show opened Monday. The owner took special scenery along and is bolstering the tab in many ways. He has been notified that the U. B. O. has additional time for the tab. Mr. Woolfolk expects to be away from Chicago one week.

"A HOT OLD TIME," scheduled to open in Waukegan, Ill., last Thursday, had to postpone its opening until Sunday because chorus girls were not available.

THE LAWNSENS are booked for twenty-five weeks, opening June 1, at London, Eng. They were booked by Ernest Edelsten, the London agent, through Johnny Simons.

WILLIAMS AND WARNER open for the Association March 30, for ten weeks. They open at Lincoln, Neb.

SUCH IS LIFE IN CHICAGO.

BY GAD.

The last week in January was the banner seven days during the engagement of "September Morn." A trifle over twelve thousand was counted by the box office men. The offering looks to be good for another six or eight weeks, to capacity business.

Albert Pench, who recently had his *premiere* opening at the Ashland (Chi.), scored such an emphatic hit that he is now on the Inter-State Circuit, direction of Harry Spingold. The one secret of his success was the elimination of all objectionable features pertaining to the Hebrew race as heretofore portrayed by other Hebrew comedians. He could justly bill himself as the Hebrew Geo. M. Cohan and get away with it.

Louis Kelso, who has been with the "September Morn" attraction since its opening, has a striking novelty for vaudeville. It is a Harry Newton Concoction, and built to order for Mr. Kelso and Arline Boiling, his wife. They will produce the new vehicle as soon as Mr. Kelso's obligations with the La Salle production has expired.

You should see our own Roy Barton directing the orchestra with the Eva Tanguay Show. He's some director. Think he ain't?

◆

One would scarcely look for any brand of humor in the office of the State Board of Health, especially among the death certificates. But the following "causes" of death as supplied by doctors throughout the State, will hand you a laugh, even as they did the man who handed them to me:

Went to bed feeling well, but woke up dead.

Died suddenly at the age of 103. To this time he bid fair to reach a ripe old age.

Do not know cause of death, but patient fully recovered from last illness.

Deceased had never been fatally sick.

Died a mere child (an infant of one-half year).

Last illness caused by chronic rheumatism, but was cured before death.

Died suddenly; nothing serious.

While cranking his automobile, sustained what is technically known as a colles fracture of the right rib.

Pulmonary hemorrhage—sudden death (duration, four years).

Kick by horse shod on left kidney.

Chronic disease all over.

Deceased died from blood poisoning, caused by a broken ankle, which is remarkable, as the automobile struck him between the lamp and the radiator.

◆

Maude Lambert, radiantly beautiful and exquisitely gowned, was one of the delightful treats on the Palace bill week of 3. "On the Banks of Lovelight Bay" was repeatedly encored, and seemed to find the most favor with her audiences.

An error was made in this column last week, which we hasten to correct. We asserted that Harry Spingold was fined six bones in the speeders' court. All wrong. His description of the decrepit condition of his auto was so vivid that the judge changed the charge from speeding to obstructing the highway—and tacked on an extra ten bucks.

A copy of the first issue of *The Popular Music Magazine* reached me, through the courtesy of E. Bennett, president. It is a nifty little affair from cover to cover, and it should blossom into a decided factor in the popular music field.

A friend of mine sent his son to the butcher shop for some mutton tallow. The boy returned empty handed, whereupon the father demanded the reason why.

"Dad, that butcher says he never heard of Mutt and Tallow. All he's heard of is Mutt and Jeff."

Scientists claim that our coal supply will last only about 3,000,000 years. Our janitor must think the time is up. He hasn't used any coal this Winter.

Halton Powell, the Napoleon of tabloids, has contracted with Harry L. Newton for the delivery of five original tabloids by May 1. The new offerings will enlist the services of practically the same performers now appearing in Mr. Powell's tabloids, including: Hal Johnson, Jack Trainer, Earl Dewey and Mabel Rogers, Jack West, Frank Smith, and the other favorites. The May 1 delivery of manuscripts will serve to give the promoters ample time to thoroughly equip the new productions for presentation next season.

Probably the reason no sport writer has yet invented a nickname for the Chicago Federals is that C. Webb Murphy has called them everything there is.

They say it is a great deal harder to spend money with good judgment than it is to make it. We are willing to take half the burden on our young shoulders. We'll spend what the other fellow makes.

Walter Zimmerman denies the report that he has entered his car in the around the world flight next Summer. He has signed for another season with our own Grand Opera House Building.

Now that Omar K has been dramatised what's the matter with giving "The Face on the Bar Room Floor" a chance?

JOE HEPP says that if the women continue to wear less and less, his one ambition is to live a couple of years more.

MOST fellows who insist that the world owes them a living are inclined to insist on living high.

IT'S a little early for fish stories, but this will be good in another month or so. A fisherman friend of ours caught a fish one day (next June), and lost it. He told his wife that it weighed twenty-two pounds on the scales. She says, "Yes, dear, but how much on the level?"

A LOT of actors are wishing they'd start a Federal League in the theatrical profession. And just think, if he happened to be another Charlie Weegman, with a string of restaurants. Yum yum!

A LITTLE more war talk and parodies on same will be ripe, so get your rimes ready in case we have to spank Mexico. Mexico is a hard one to rime to, but that won't make any difference to the parody singers; they can make anything rime.

TIMES are so hard in Chi. right now that a person only has to stand in line a half hour to secure seats in any of the Loop show shops.

HARRY V. BLAUNDIN celebrated Valentine's Day Saturday last, with a birthday.

JOE HEPP, Chicago, Ill.—My Dear Hepp: Pardon liberty of note to you, we being strangers, but wish to say I am very much interested in your letters in THE NEW YORK CLIPPER. I have already said ditto to a former letter of yours in THE CLIPPER, and desire this time to say to you personally ditto again to your communication in the Sixty-first Anniversary Number, Feb. 14, 1914, of THE CLIPPER. Joe Hepp's Guide appeals to me as real good stuff. In fact, an essay of practical common sense. If all men could practice in reality your guide the world would be better for it. Now, just a line, for I presume you may be interested in the old timers, re, my picture in THE CLIPPER of Feb. 14. I gave the data to THE CLIPPER people, but by error it was omitted. Major Burk as he appeared in his lightning Zouave Drill at the Theatre Comique, May, 1868, Broadway, N. Y. The half tone in THE CLIPPER was taken from a photo taken in May, 1868. I trust that some time in the near future I may have the pleasure of meeting you; if so, I have no doubt but what we can talk a lot about show business in general. With best wishes, I am, yours truly, MAJOR BURK.

X. Y. Z. HENNESSEY, a veteran of many seasons, is in Chicago. Reported that he goes with the Rice Bros.' Shows.

WHEN GEORGE AIKENS was asked with whom he would be identified, he just smiled.

THE ONLY REAL 1914 HIT
THAT RAGTIME HARMONY STRAIN
BY HERBERT E. MOHR AND LEO BENNETT. FEATURED BY MORE BIG AND SMALL-TIME ACTS THAN ANY SONG ISSUED SINCE JAN. 1st. AN ABSOLUTELY NOVEL IDEA IN SYNCOPATED MELODY
CALL, MR. BENNETT ALWAYS ON THE JOB
THE CADILLAC MUSIC CO.
1416 BROADWAY NEW YORK.
WRITE FOR A COPY TODAY ORCHESTRATION

OBSERVATIONS BY JOE HEPP

Live Tent Show News. Circus, Carnival, Wild West Gossip and Comment. Pertinent Paragraphs by our Special Correspondent.

I am in receipt of a postal card from Gene Nadreau, the Yiddisha Cow Boy, with the Irwin Bros.' Cheyenne Days' Wild West Show, written in New Orleans. Gene is in vaudeville this Winter with the Wellington Trio. He has been reengaged by the Irwin Bros. for 1914

Eddie Martin, the mysterious one, has been keeping very quiet lately. Last Saturday afternoon, Feb. 7, I was standing in front of the North Western depot, wishing I were going to take the California Limited, when a streak of blue serge flew past me, which looked to me as though somebody was taking it on the lamb. Naturally I looked wise in a minute, as I thought possibly a jam touch might have come off, so I framed for the stall right quick, upon discovering that it was little Eddie hot-footing it for a rattler. Where does she live, Eddie?

A PLEA FOR A CIRCUS.

"My Dear Joe: I'm again taking the liberty of writing you, this time to ask if there is any way in which the Commercial Club (Board of Trade) of St. Johnsbury can operate, or co-operate, to secure a visit from one of the larger circuses the coming season.

"As you were formerly with the Main Show, you may possibly remember the town. It has a population of nine thousand, and is the natural trade and railway centre of a radius of thirty-five miles.

"In earlier years all the big shows made the town, but of late we've caught only the smaller ones.

"The last big one was the Forepaugh-Sells, in 1907.

"We have the finest stores in Northern New England, and the merchants appreciate the big crowds which the circus brings to town.

"The town license is not unreasonable (the Howe Show last Summer paid only $15).

"The rental of the fair ground (the largest lot), which the Main Show used to get for $50, has been placed as high as $100 or $200 for the big ones.

"This is, of course, exorbitant, but I believe, with the influence of the local Commercial Club, this might be reduced to a reasonable figure.

"I understand many of the smaller shows are routed for New England, but am sure the merchants and citizens would warmly welcome one of the big ones here, and it should get excellent business.

"Do you know if Ringling Bros., Barnum & Bailey, Hagenbeck-Wallace, Sells-Floto or 101 Ranch will be in this territory, and would you advise the Commercial Club to correspond with any of them?

"I am writing at the request of the secretary of the club, who is interested in the matter.

"I also want to thank you for the courtesy you have shown my previous letters, and to express my appreciation of the high tone and splendid ability shown in your most readable columns.

"Wishing you a happy season, I am, cordially yours, Frank O. French, St. Johnsbury, Vt."

We are in receipt of a letter from Tom Ryan, who writes from San Francisco that he has just returned from a tour of Southern California. Tom says he has been enjoying the sunshine of the Golden State all Winter, and is now ready to go out and get the bacon.

George Degnon left Chicago, Thursday, 19, for a short visit at his home in Newark, N. J.

From all accounts the Inter-State Exposition is a reality. Good for you, H. S. R., and best wishes from Joe Hepp.

Ralph Lane, who is spending the Winter at his home in Biddeford, Me., is expected in Chicago this week. Ralph will manage the pit show with the Gollmar Brothers' Circus.

Harry Curtis is in Peru.

Homer Jones, of the General Amusement Co., left Chicago for Leavenworth, Kan., Thursday, 19.

Oram and King, musical artists, will be with Tompkins' Wild West next season; the latter will manage the side show. They are out with their own show this Winter.

Vernon C. Seaver has sold the Alcazar Theatre to Harry Moir, of the Morrison Hotel, and has moved his office to the seventh floor of the Gibbons Bldg., Chicago.

Tom W. Allen was some busy boy at the Auditorium Hotel, Chicago, selling tickets for the Showmen's League of America ball, and he sold a lot of them, too.

SPECIAL WIRES TO THE NEW YORK CLIPPER.

JOE CONLEY IN LEAVENWORTH.

Joe Conley, according to advices received from Leavenworth, Kan., has joined the General Amusement Co. forces, arriving in the Kansas metropolis from San Francisco, and now has under his charge a force of men building Shoot the Chutes, etc. Conley enjoins a nation-wide reputation.

AL. RINGLING ILL.

A report which is being freely circulated along the Chicago Rialto that Al. Ringling, one of the Ringling Bros., is seriously ill at Sarasota, Fla., his Winter home, has occasioned considerable comment and widespread concern. The report of Mr. Ringling's illness has not been officially confirmed.

COL. D. H. HARRIS IN CHICAGO.

Colonel D. H. Harris, from Mendon, Mich., was a welcome caller at the Western Bureau of The New York Clipper Friday, 20. He had been in conference with the State fair representatives at the Auditorium Hotel, and was very much enthused over the outlook for the coming season. Under the Colonel's direction Madame Marantette's society horses will be featured at some of the big fairs and celebrations this coming season. Colonel Harris is of the manor born, and his exhibitions have become a standard feature in the real of out-of-door entertainment.

WORTHAM PROMISES SURPRISES.

Clarence A. Wortham, proprietor of the Wortham Shows, was a Clipper caller in Chicago last week, and made it known that it was his intention to spare no pains or expense in making ready his aggregation, which is to open the season in Danville, Ill., next April. Wortham is a live-wire, and armed with an ample bank account, he may be depended upon to make good his promises.

SHOWMEN'S LEAGUE BALL.

The Showmen's League of America will give its first annual benefit ball at the Hotel Sherman, in Chicago, Wednesday evening, March 4. It is anticipated that Colonel W. F. Cody (Buffalo Bill), the president of the League, will lead the grand march. John B. Warren, associate proprietor of the Hagenbeck-Wallace Shows and chairman of the general committee having the League ball in hand, reports a wonderful sale of tickets. Colonel Charles Andress announces that the sale of space in the official program has exceeded all expectations. Benson's Orchestra has been engaged to provide the music for the ball. The grand march will occur at 9.30 P. M. Harry L. Newton has arranged with the leading music publishers of America to provide entertainers. Ed. Marsh, manager of the Fair Department for the Western Vaudeville Managers' Association; E. F. Carruthers, president of the United Fairs Booking Association, and others, have arranged to provide talent for the cabaret portion of the entertainment. The proceeds of the ball are to be devoted towards the furnishing of permanent clubrooms and general headquarters for The Showmen's League of America, in Chicago.

STATE FAIR MANAGERS MEET IN CHICAGO.

Representatives of a number of State fairs met at the Auditorium Hotel, in Chicago, last week. The Iowa State Fair was represented by C. E. Cameron, president; A. R. Corey, secretary; R. C. Curtis and Jack Summers. Minnesota State Fair—John C. Simpson, secretary; A. C. Craig, Thos. Canfield and Robert Crickmore. South Dakota State Fair—C. N. McIlvaine, secretary; Wisconsin State Fair, J. McKenzie, secretary; Tom Saxe. Texas State Fair—William H. Stratton, secretary; George King. Tri-State Fair, Memphis, Tenn., Frank C. Fuller, secretary. Oklahoma State Fair, J. S. Mahan, secretary. Nebraska State Fair, W. R. Mellor, secretary. Inter-State Fair, St. Joseph, Mo., H. L. Cook, secretary. Indiana State Fair, Charles Downing, secretary; Charles Anthony, Oscar Hadley. Inter-State Live Stock Exposition, Sioux City, Ia., Joe Morton, secretary; Ak-Sar-Ben, Omaha, J. D. Weaver, manager.

The sessions held at the Auditorium were filled with interest. C. E. Cameron presided as chairman. Representing auto racers were: Alex Sloan and E. A. Morross; fireworks, Mr. Gordon, Charles Duffield, Gerge Martin and George O. ewtonN; bands, Thavia, Pat Conway, Natiello, Chicago Band. The F. M. Barnes Agency, Inc., contracted with the Iowa and Nebraska State Fairs for Pat Conway's Band, and with the Minnesota State Fair for A. Liberati's organization, and also contracted for free attractions for Oklahoma State Fair, Muskogee; Hutchinson, Kan.; Memphis, Tenn., and Ak-sar-ben, Omaha. The General Amusement Company, it is reported, secured contracts to provide amusements for the Indiana State Fair, Oklahoma State Fair, Milwaukee, Wis.; Lincoln, Neb.; Huron, S. D.; Hutchinson, Kan., and Muskogee, Okla. According to report the World at Home will furnish the attractions for the Iowa and Minnesota State Fairs. Walter F. Keefe, representing the Theatre Booking Corporation, and Edward Marsh, manager of the fair poration booked the Steeple Chase Races for the Iowa, Minnesota ad Wisconsin State fairs. E. F. Carruthers, for the United Fairs Booking Association, and Edward Marsh, manager of the Fair Department of the Western Vaudeville Managers' Association, placed a number of contracts for free attractions. The Iowa contingent left Chicago, Thursday night, 19, for Cleveland, O., to investigate padlock equipment for the Des Moines race track. Nat Reiss represented the Johnny J. Jones Shows at the Auditorium Hotel meeting. Harry Dore, with W. H. Rice looked after the Rice & Dore Shows. C. A. Wortham was here from Danville. Con T. Kennedy and Tom W. Allen represented the General Amusement Company. E. C. Talbot looked after the interests of "The World at Home." James Patterson represented the Great Patterson Shows, his general agent, Harry S. Noyes, being detained at Vancouver, B. C., as a result of an automobile accident which will keep him indoors for the next few days. C. A. Sherman, Thomas F. Hanks and Earl McCoy were active on the floor in disseminating information in favor of the National Show Print. Fred Barnes was a busy as a bee, ably assisted by Ben Rosenthal, Mike Barnes and others of his executive staff. Fred Clark, of the Riverside Show Print, was on the job throughout the three days' session. R. L. Lohmar, special agent for the General Amusement Co., was on hand.

The State Fair and Exposition Managers expressed the opinion that the year 1914 would be the most prosperous ever experienced by them, and those furnishing attractions for them.

ROB ROY IN CHICAGO.

Rob Roy, chairman of amusements for the Tennessee State Fair at Nashville, and manager of the fair at Alexandria, Tenn., was a welcome caller at the Western Bureau of The New York Clipper, in Chicago, Friday, 20, following a conference with E. F. Carruthers, of the United Fairs Booking Association. Mr. Roy sounded a note of optimism in dwelling upon the outlook for amusements in the South next Fall, and took occasion to compliment The New York Clipper upon the great strides it is making in the outdoor amusement field. As he said: "I have been reading The Clipper for many years, but it is really remarkable the way The Old Reliable is coming along in the estimation of tent show folks in general."

CON T. KENNEDY OPTIMISTIC.

Con T. Kennedy, general manager of the General Amusement Company, with Chicago offices at the Hotel La Salle, and home offices at Leavenworth, Kan., honored the Wetern Bureau of The New York Clipper with a call in Chicago, Thursday, 19. According to Manager Kennedy, the General Amusement Company intends to do big things. Enrolled under the General Amusement Company banner are the Con T. Kennedy Shows, S. W. Brundage Shows, Tom W. Allen Shows, and the B. R. Parker Shows.

Mr. Kennedy was enthusiastic over the wonderful progress which The New York Clipper is making in covering the outdoor amusement field, and while he plays no favorites, always fair and just, he made it apparent that he appreciated the efforts being put forth by The Old Reliable in exerting a spirit of co-operation which cannot fail to materially benefit all identified with the profession of entertainment.

Upon the eve of his departure for Leavenworth, Mr. Kennedy stated in no uncertain terms that it was his intention to make the Con T Kennedy Shows, which have long been recognized among the foremost of America's enterprises, even better than they have been before.

J. C. McCAFFERY IN CHICAGO.

J. C. McCaffery, who, for a number of years, has been identified with several of America's leading outdoor amusement attractions in an executive capacity, honored the Western Bureau of The New York Clipper, in Chicago, with a call, Saturday, 21, following the meeting of the State Fair Managers, at the Auditorium Hotel.

Manager McCaffery is to be with the Clarence A. Wortham Shows, and regarding them said: "I look for a big season with the 'Little Giant.' He has shown his spurs, and I am in a position to know that he intends to make a battle this year, and that he is assembling an organization of high calibre. It will be my pleasant duty to make all of the folks with the C. A. Wortham Shows during the season of 1914 as comfortable as possible, and, in my humble way, I will see to it that they are looked after in a proper manner."

LEW NICHOLS IN CHICAGO.

Lew Nichols, who for many years played an important part in the circus business as side show manager and promoter of special features, was a caller at the Western Bureau of The New York Clipper, in Chicago, Saturday, 21.

We have predicted that the genial Lew would return to the circus business, but from what he divulged during his call at The Clipper office, it is apparent that it would take a good deal of inducement to get him to forsake his interests at Minnehaha Springs, Eagle, Wis., and the Chicago commercial enterprises with which he is actively identified.

Lew says he is going to be at the Showmen's League ball to be held at the Sherman House, in Chicago, Wenesday evening, March 4, and is to bring his friend, W. H. Touhy, and other guests to participate in the gala event, which is attracting national attention, and bids fair to go down in history as a record breaker

GARY THEATRE SOLD.

Chicago, Ill., Feb. 23.—Carruthers, Smith & Colby have sold the lease of the Gary Theatre, at Gary, Ind., Frank Q. Doyle will continue to book the house. The size of the shows will be increased.

TOM W. ALLEN IN CHICAGO.

The General Amusement Company, according to Tom W Allen, is making great progress in the preparation of its four big attractions for the season of 1914. Reticent to a degree, his usual wont, Allen had little to say in a definite way during his call at the Western Bureau of The New York Clipper in Chicago, Saturday, 21, but it was apparent from the few remarks he made that it is the intention of the Big Four to do something in an extraordinary way in the building of equipment at the C. W. Parker factories in Leavenworth, Kan. Vice President Allen has had a good schooling in the carnival game. He has seen all the angles of it, back and front, and what he does not know about it is to be done in order to get money and give satisfaction with tented aggregations, is not worth while considering. The carnival situation in America promises unusually interesting developments, which will be materialized within the next ninety days, and the readers of The New York Clipper may confidently anticipate comprehensive and reliable information concerning them.

OGDEN HOUSE FOR S. & C.

Ogden, U., Feb. 23.—Sullivan & Considine have taken over the Orpheum Theatre, and will commence booking same immediately. The house was formerly booked by the Alex Pantages Circuit. It is said poor bookings brought on the change.

CHARLES W. NELSON RESIGNS.

Chicago, Ill., Feb. 23.—Charles W. Nelson has resigned from the local offices of Sullivan & Considine. He will open up for himself as a ten-percenter.

"MY CINDERELLA GIRL" TABLOID.

Chicago, Ill., Feb. 23.—Boyle Woolfolk has closed with the owners for "My Cinderella Girl," to put it into tabs next season. "My Cinderella Girl" was seen at the Whitney Opera House here two seasons ago.

BERLIN AND GOETZ HERE.

Chicago, Ill., Feb. 23.—Irving Berlin and Ray Goetz arrived in Chicago from the East the early part of this week. They came for the opening of the Weber-Fields Show at the Auditorium.

JONES AND LINICK EAST.

Chicago, Ill., Feb. 23. — Aaron Jones and Adolph Linick, heads of the Jones, Linick & Schaefer Agency, are at present in the East. They left Chicago last week as the guests of Marcus Loew, who was in Chicago handling the affairs of "The Pleasure Seekers." The show closed here last week after a successful run at the Garrick Theatre.

WEBER & FIELDS' ADVANCE SALE.

Chicago, Ill., Feb. 23.—Weber & Fields, who opened last week at the Auditorium Theatre, claim to have the largest advance sale of tickets on record. Ending last Friday night, Feb. 20, the sale had reached $5,872. It is predicted that they will do capacity business during their engagement here.

WILSON AVENUE TO W. V. M. A.

Chicago, Ill., Feb. 23.—The Wilson Avenue, now being booked by the Jones, Linick & Schaefer Agency, switches its bookings to the Association April 1. The W. V. M. A. is placing a few acts in at present through Bert Cortelyou, who will handle the bookings for that house when taken over. The first two acts placed were Carl McCullough and Child's Hawaiians. Mich. Licalzi, owner of the Wilson Theatre, has opened an office in the Marquette Building, where he will give his personal attention to acts that will play his house.

MARSH, ASSOCIATION REPRESENTATIVE.

Chicago, Ill., Feb. 23.—Charles Marsh has been appointed general traveling representative for the fair department of the Western Vaudeville Managers' Association. Charles is a brother of Edward Marsh, the manager of the fair department of the W. V. M. A. They were both formerly connected with the Theatre Booking Corporation.

FOX AND DOLLY SPLIT.

Chicago, Ill., Feb. 23.—Harry Fox and Yansci Dolly, who headlined the Majestic Theatre here last week, stated that they would retire from vaudeville in three weeks. They close their tour at the Palace Theatre, New York, and will then rehearse for the musical comedies they will be featured with. Mr. Fox goes with Cohan & Harris' "City Life," which opens at the George M. Cohan Theatre, New York, in May, and Miss Dolly goes with one of the Shuberts' new productions.

CHRISTIE MACDONALD RETURNS.

Chicago, Ill., Feb. 23.—Christie Macdonald, who has the part of the Soprano Princess, in "Sweethearts," now having a successful run at the Illinois Theatre, resumed her part last week. Miss Macdonald has been kept out of the cast by illness. Nella McCoy had been her understudy.

MARRIAGE ANNULLED.

Chicago, Ill., Feb. 23.—Lew Brice, formerly of Brice and Gonne, who eloped with Tillie Zick last week, at San Antonio, Tex., arrived in Chicago on his way East. Mr. Brice stated that his marriage has been annulled by Mrs. T. King, at Houston, Tex. Mrs. King is Miss Zick's guardian. Mr. Brice also stated that he and Miss Zick will be married over again on July 27 next, at that time Miss Zick will be of age.

NEW "SEPTEMBER MORN" FOR R. & C.

Chicago, Ill., Feb. 23.—Rowland & Clifford have announced that they will equip a second company of "September Morn" on tour. This decision was reached after the firm had gone to the trouble of cancelling all the dates held for the musical comedy on tour, following the arrangement whereby its limited engagement in the La Salle Opera House was renewed for an "indefinite" period.

HYMAN-MANN SUIT WITHDRAWN.

The marital troubles of Mr. and Mrs. Hyman, of the Orpheum Players, in Reading, Pa., which culminated in a suit by Mrs. Hyman against Virginia Mann, formerly leading woman at the Orpheum, for $10,000 damages for alleged alienation of her husband's affections, were ended at noon, Feb. 20.

Mrs. Hyman withdrew the suit, paid the costs, and signed a retraction of the charges, also made a statement vindicating all concerned.

The Hymans entered into an agreement whereby the husband made a cash settlement on his wife, and they agreed to separate. Mrs. Hyman left for her home in Cincinnati, O., where she intends starting immediate divorce proceedings. Mr. Hyman has resigned as a member of the Orpheum Players.

◆

SELLS AND BUYS A THEATRE.

I Fluegelman, manager of the De Kalb Theatre (combination house), Brooklyn has sold his McKinley Square Theatre, in the Bronx. The new owners took possession on Sunday (Feb. 22), and the policy will be straight pictures.

Mr. Fluegelmann, on Sunday, took over the Lafayette Theatre, on Lenox Avenue, in Harlem, which has always been liberally patronized by colored people, and a generous portion of "whites." He will devote it to vaudeville, booking white and colored performers. He will book his own shows.

◆

NO LIQUOR TO BE SOLD.

After March 1 no liquor will be sold on the trains of the New York, New Haven and Hartford Railroad.

◆

MADE ASSISTANT MANAGER.

Louis N. Wood has been made assistant manager of the Forty-fourth Street Theatre and the Folies Marigny.

STOCK NEWS

STOCK COMPANY IN WOONSOCKET.

After several years without, Woonsocket, R. I., again has a stock company, known as the Edward Lynch Stock Company, appearing at the Park Theatre, opening their engagement Feb. 11, in "Alias Jimmie Valentine," to good business, despite poor weather conditions.

The company's offerings will include: "The White Sister," "The Man From Home," "The Girl in the Taxi" "Get-Rich-Quick Wallingford" and other successes Mr. Lynch appears in the leading roles and is supported by the following players: Doris Wooldridge, Florence Lesler, Grace Belle Dale, Iva Eddy Helen Chester, David Baker, Arthur Riche, Morton L Stevens, J J. McCoy, David Chase, Howard Benton and Frank Dixon. John Bruno and Arthur Holden are the scenic artists, and Mr. O'Connor, personal representative.

VIRGINIA MANN SUED.

Virginia Mann, former leading woman of the Orpheum Players, in Reading, Pa., is charged with having alienated a husband's affections.

Mrs. Robert Hyman, who is known on the stage as Mary Balsar, through Lee Friday, entered suit against Miss Mann, in Reading, last week, for the recovery of $10,000 damages.

Public sentiment is in favor of Miss Mann, and it was assured that the suit will be withdrawn by Mrs. Hyman, with a statement vindicating Miss Mann.

BROOKLYN STOCK.

The attraction this week is "East Lynne," at the Greenpoint, with Alfred Swenson, Nora Sheehy, Charles Wilson, Francis Joyner, Frances Williams, Bessie Warren and Pearl Grey in the cast.

At the Gotham, Jas. Kyrle MacCurdy and his company, including Jack Rollins, Morrey Drake, Arthur Black, Brian Darley, Frank De Camp and James Morey, are producing "What Happened to Mary."

"The Last Trail" is the offering at the Crescent, with all the favorites suitably cast.

A NEW STOCK HOUSE.

Harry Davis and John P. Harris have planned to house their excellent Pittsburgh Stock Company in a new theatre, to be erected on Oliver Avenue, Pittsburgh, opposite the Nixon, by Sept. 1. Two Theatres will be in the building, the lower one for the Harry Davis Stock, and the Roof Garden Theatre for other purposes. Both will have a combined seating capacity of five thousand.

DIRECTOR THUMAN'S VIEW.

Manager J. Herman Thuman, who brought the Orpheum Players' season to an early end at Cincinnati's hilltop theatre, believes that the motion picture reproductions of successes like "The Lion and the Mouse," "The Third Degree" and others before they are available for stock has sounded the doom of stock companies.

"He Fell in Love With His Wife" seems to be one of the stock hits of the season. It was used most successfully week ending Feb. 21, by the Academy Players, at the Academy of Music, Halifax, N. S., under the management of Sidney Toler.

"The Little Minister," J. M. Barrie's play of beauty and simplicity, was the attraction at the Denham Theatre, Denver, Col., week ending Feb. 21. This week they are using "The County Chairman."

"The Brute" is the attraction at the Prospect, New York, week ending Feb. 28. A heavy advance sale is reported.

"The Ghost Breaker" is being use by the Malley & Dennison stock company at the Savoy, Fall River, Mass., week ending Feb. 28.

"The Man From Mexico" will be used at the Greenpoint Theatre, Brooklyn, N. Y., week ending March 7, under the management of Al. Trahern.

"The Rosary" was most successfully used week ending Feb. 21, at the Westchester Theatre, Mt. Vernon, N. Y. For this week they are giving "The Lottery Man."

"Raffles" was the attraction at the Passaic, N. J., Theatre, with Howard Chase, in the title role.

"David Harum" is being used at the Horne Stock Co., at the Music Hall, Akron, O., week ending Feb. 28.

"Hawthorne of the U. S. A." did a big week's business at Hathaway's, New Bedford, Mass., week ending Feb. 21, under the management of Lester Lonergan. This week they are playing "The Barrier."

"Mary Jane's Pa" was most successfully used week ending Feb. 21, by the Poli Players, at the Poli Theatre, Washington, D. C., under the management of James Thatcher.

"The Ghost Breaker" was used at the Washington Theatre, Detroit, Mich., week ending Feb. 21. Capacity was the rule at every performance.

"The Ghost Breaker" will shortly be produced at the following places: Grand Opera House, Brooklyn; Jefferson, Portland, Me.; Keith's, Providence, R. I.; Academy of Music, Halifax N. S.; Poli's, Washington, D. C.; Auditorium, Baltimore; Baker, Portland, Ore.; Colonial, Lawrence, and the Empress, Vancouver, B. C. "The Ghost Breaker" has just been released for stock.

"When Knighthood Was in Flower" was played by the Billy Long Players at the Orpheum Theatre, Nashville, Tenn., week ending Feb. 21, under the management of Jake Wells.

"The Royal Mounted" did a big week's business at the Alcazar, San Francisco, Cal., week ending Feb. 21.

"Two Little Vagrants" is being revived week ending Feb. 28, at the Empire, Providence, R I., under the management of Spitz & Nathanson.

"Dorothy Vernon of Haddon Hall" was most successfully used at the Bijou, Richmond, Va., week ending Feb. 21, by the Grayce Scott Players.

"Forty-five Minutes from Broadway," with Norman Hackett as Kid Burns, is the attraction at the Lyric, Atlanta, Ga., week ending Feb. 28. This company has just finished a very successful week with "Our New Minister."

"Brewster's Millions" was used at the Auditorium, Baltimore, Md., week ending Feb. 28.

"Madame Sherry" is underlined for early production at the National, Boston, Mass., where the Morton Opera Co. are having a most successful season.

"The Ninety and Nine" was the attraction at the Metropolitan Theatre, Cleveland, O., week ending Feb. 21, under the management of Vaughan Glaser.

"A Fool There Was" is the attraction at the Seattle (Wash.) Theatre, week ending Feb. 28. The house is under the management of George Hood.

"The Spendthrift" was most successfully used week ending Feb. 21, at the Lyceum, New Britain, Conn., under the management of W. W. Blair. "The Fortune Hunter" is this week's attraction.

"The Thief" scored heavily week ending Feb. 21, at the Baker Theatre, Portland, Ore. Raymond Wall played the lead, supported by a most excellent company. The stage is under the direction of James A. Bliss.

"The Great Divide" was offered by the Evanston Stock Co., at the Evanston (Ill.) Theatre, week ending Feb. 21. The play did a big week's business.

"Raffles" was used by the Mabel Brownell & Clifford Stork Stock Co. week ending Feb. 21, under the management of M. S. Schlesinger.

"The Conspiracy" has just been released for stock.

"A Texas Steer" is being used at the Shubert, Minneapolis, Minn., week ending Feb. 28, with Tim Murphy playing the lead. Florence Roberts has just finished a very successful engagement with this company.

"Raffles" was the offering at the Grand Theatre, Sacramento, Cal., week ending Feb. 21, by the Ed. Redmond Stock Co. Paul Havey and Beth Taylor played the leads. "Niobe" will close the stock season at this house, and the company will open at the Diepenbrock Theatre, in the same city, March 2.

Some of the latest releases for stock are as follows: "The Cost of Living," "One Woman's Life," "The Ghost Breaker," "The Remittance Man," "The Man Higher Up," "He Fell in Love With His Wife," "The Younger Generation."

(Continued on page 24.)

OUT OF TOWN NEWS

Buffalo, N. Y.—Star (Dr. P. C. Cornell, mgr.) "Trail of the Lonesome Pine" Feb. 23-25, Ziegfeld Follies 26-28. Donald Brian March 5-7.

Teck (Messrs. Shubert, mgrs.)—"The Whip" 23-28, "Prunella" March 2-7. "Joan of Arc" is the current film.

Majestic (J. Laughlin, mgr.)—"The Warning" week of 23. "Where the Trail Divides" week of 2.

Elmwood Music Hall.—Minneapolis Orchestra and Teresa Carreno 24.

Shea's (M. Shea, mgr.)—Bill for week of 23: Kelly and Harrison, Two Jonleys, Wallace Galvin, Valeska Suratt, in "Black Crepe and Diamonds;" Charley Grapewin, Anna Chance and company, in "The Awakening of Mr. Pipp;" Daniels and Conrad, Belle Oura, Kramer and Morton, and Kleine pictures, with "Between Savage and Tiger."

Frontier (Charles Bowe, mgr.)—Specials for week of 23: "Making a Living," "The Faith of Her Father," "The House of Fear" and five other reels.

Gayety (J. M. Ward, mgr.)—Watson Sisters week of 23. Girls from Happyland follow.

Garden (W. F. Graham, mgr.)—For week of 23: Zallah and Queens of the Cabaret. Jack Reid and Progressive Girls week of 2.

Strand (Mark & Brock, mgrs.)—Photo-drama, "The Lion and the Mouse."

Lyric (H. M. Marcus, mgr.)—For week of 23: Alice Hanson and company, in "The Laugh Girl;" Dora Cooper and company, in "The Confession;" Ward, Bell and Ward, Zelaya.

Keith's.—Pictorial drama, "Her Guilty Secret," is current.

Central Park Theatre.—The main reel is "Antony and Cleopatra."

Troy, N. Y.—Proctor's (Dan Corr, mgr.) bill for Feb. 23-25: Itto and Norman, Ben Bernard, Watson, Hutchins and Edwards, Wander and Stone, and Cornelia, Sherman and Lewis. For 26-28: El Rey Sisters, Stevo Jennings, Bruce Edwards and company, Colton and Miles, and Modena Four.

Rand's (N. C. Mirick, mgr.) — The Lytell-Vaughan Stock Co. present "The Girl in the Taxi" week of 23.

Proctor's Lyceum, Novelty, Keith's, Trojan, Majestic and Empire, photoplays only.

Geneva, N. Y.—Smith (B. B. Guialadt, mgr.) Arthur Chatterton Stock Co. Feb. 23-28, "Little Women" March 2, "The Trail of the Lonesome Pine" 11, Chicago Stock Co. 16-21, Alice Lloyd 24.

Temple (Frank C. Pierce, mgr.)—Pictures and vaudeville to good business.

Motion World (Chas. E. Cook, mgr.)—Pictures, matinee and evening, to satisfactory houses.

Glens Falls, N. Y.—Park Theatre (Maucert & Bird, mgrs.) Week of Feb. 23: Paul Le Van and Kelly, Moore and Burns, Chester, W. H. Van Dorn and company, Jack and Mabel Price and Ren Edwards.

World in Motion and Bijou give motion pictures.

Cohoes, N. Y.—Proctor's (W. W. Hatch, mgr.) feature photoplays.

Bright Spot, Majestic and Empire, photoplays only.

Scranton, Pa.—Lyceum (E. J. Lynch, mgr.) entire week of Feb. 23, the Morton Opera Co., in "Forty-five Minutes from Broadway." "Girls Will Be Girls" last week had good houses.

Poli (John H. Docking, mgr.)—Bill week of 23: "Ideal," the perfect woman; Loraine and Dudley, Burley and Burley, John and Mae Burke, Leona Stevens, Vandinoff and Louie, "The House that Jack Built." Business continues A1.

Majestic (Frank W. Weed, mgr.)—Week of 23, "One Day." "Happy Hooligan" Co. last week, had good business.

Academy (A. F. Winstrom, mgr.)—Week of 23, six new photoplays, subjects changed daily, and special features.

Bijou Dreams, Manhattan, Wonders, Hippodroma, Victoria, Wonderland and Orpheum.—Pictures only.

Clarksdale, Miss.—New Clarksdale Theatre (Crawley Bros., mgrs.) "The Leopard's Spots" showed to good business Feb. 17. "Hans Hanson" 19. "Peg o' My Heart" March 6.

Cacum's (Signor Cacum, mgr.)—Licensed motion pictures and vaudeville. "The Adventures of Kathlyn No. 8" and "Thor, Lord of the Jungles," feature films, showed to capacity 19. Henry E. Dixey, in "Chelsea 7750," Feb. 26, and "Battle of Shiloh" March 5.

Portsmouth, O.—Grand (Fred. N. Tynes, mgr.) Feb. 23, 24, local lodge of Elks' Home Talent Minstrels. Keith vaudeville 26-28.

Sun (Fitzhugh Lee, mgr.)—Week of 23, De Noyer & Daniels' "In Wrong" musical comedy.

Lyric, Columbia, Exhibit, Brady, Temple, Arcanum.—Moving pictures, to good business.

Sandusky, O.—Star, Theatorium, Gem, Royal, pictures.

Sandusky Theatre (V. O. Woodward, mgr.) —Howe's pictures Feb. 25, Al. G. Field's Minstrels March 2, vaudeville 5.

Charlotte, N. C.—Academy of Music (John L. Crovo, mgr.)—"Chocolate Soldier" played here Feb. 20.

Piedmont (Ed. G. Gidley, mgr.)—Keith vaudeville and pictures.

Edisonia, Amuse-U, Ottoway, Princess and Theato.—Pictures only.

Selma, Ala. — Academy of Music (Robt. Wilby, mgr.) "Within the Law" drew a full house Feb. 13. George Evans' "Honey Boy" Minstrels 20, "Everywoman" 27.

Richmond, Ky.—Grand (W. P. Baxter, mgr.) vaudeville and motion pictures. Vogel's Minstrels Feb. 24.

Alhambra (S. H. Sparks, res. mgr.)—Motion pictures only.

"MADAME POM POM."

Isidore Witmark conducted the orchestra for the new production put on by the Rockaway Club, at Far Rockaway, L. I., Feb. 21, under the stage direction of James W. Castle, with the following cast: Birdie Strongmind, Marion Strouse; Tessie Linquist, Mabel Weiler; Clarice Nebs, Blanche Hochstadter; Flora Marbury, Lucille Baron; Felix, Edwin A. Weiller; Nicholas Trevan, Louis H. Strouse; Porter, Maurice Klein; Hezekiah Birmington, Nat Arnowold; Hans Blucher, Teddy Yankauer; Porter, George Hirschhorn; Mantrauz, Harriet P. Yankauer; Mme. Pom Pom, May A. Felner; Elise, Blanche Hirschhorn; Prince Harned of Albanaca, Harry Rascovar; Musty, Hugo S. Barron. "The Weary Souls"—Caroline Salomon, Elsa Loucheim, Anna Zalkin, Blanche Hirschhorn. College boys—Harold Haber, Irving Hochstader, George Hirschhorn, Jerome S. Loucheim, Harry Zalkin, Arthur Behal.

OUT OF TOWN NEWS

WASHINGTON.

The ground-hog certainly got in his work, for Washington has been in the arms of a good blizzard and business suffered in consequence.

BELASCO (L. Stoddard Taylor, mgr.)—Margaret Anglin and her excellent company gave a fine performance of "As You Like It," "Twelfth Night" and "The Taming of the Shrew" week of Feb. 16. "Fanny's First Play" week of 23. "Bunty Pulls the Strings" next. "Mexico," presented by Shubert and Brady, Sunday, Feb. 22, at 3 and 8.30 P. M. Explanation by Count De Rena.

COLUMBIA (Fred G. Berger, mgr.)—"The Crinoline Girl," the newest play of Julian Eltinge, turned out to be one of much enjoyment. It is full of pepper from the start and was fully appreciated. Mrs. Fiske, in "Mrs. Bumpstead-Leigh," week of 23. James K. Hackett, in "The Grain of Dust," next. "Antony and Cleopatra," George Kleine's latest feature film, opened a Sunday night series 22.

NATIONAL (Wm. H. Rapley, mgr.)—"Oh! Oh! Delphine," with a competent company, was well received week of 16. "Daddy Long-Legs," with Ruth Chatterton, under the management of Henry Miller, will have its *premiere* performances this week. David Warfield, in "The Auctioneer," next. Elmendorf Thursday afternoon. "Southern India" Sunday, March 1. Film presentation of Mary Pickford, in "The Good Little Devil."

POLI'S (James Thatcher, mgr.)—The Popular Players scored a big hit in "Mary Jane's Pa," week of 16. Richard Buhler must be given credit for his work as Hiram Perkins. It was one of the best things he has done. Frank Shannon, Dudley Hawley and Stanley James were all good. Frances Neilson was excellent as Portia Perkins. Louise Kent and Gertrude Bondhill were capital, and the newcomer, little Mary Eaton, as Mary Jane, simply won the hearts of the audiences. "The Governor's Boss," by James T. Barcus, will receive its first presentation on any stage this week, 23. "When Knighthood Was in Flower" next.

AMERICAN (L. G. Grossman, mgr.)—The old Lyceum renamed and completely redecorated, opened its doors Monday, 16, under the direction of the Orpheum Amusement Co., and with an excellent program, drew a capacity house. If the high standard program is continued the house should be a success. Bill week of 23: Three Pals and the Girl, Howard and Dennett, El Cleve, Joe La Fleur and Chiquita, Sensational Young, and new pictures. Sunday concerts will be given. House staff: Cecil Sherman, treasurer; Lewis Saul, main door; J. M. Cuthbert, orchestra director. The decorations were all done under the supervision of William Bowman, who has made a very handsome little house of it.

CASINO (A. Julian Brylawski, mgr.)—Bill week of 23: Aleitheia, Ruth Francis and Thos. J. Keogh, Evans and Evans, Karmen and Allison, Morgan Bros., and new pictures. Sunday concerts do well.

COSMOS (A. Julian Brylawski, mgr.) — Bill week of 23: Evers, Wisdom and company, Five Violin Beauties, Joe Lanigan, the Broadway Four, Rogers and Dorman, Bounding Johnson, and new pictures. Sunday concerts, with music by "That Orchestra," do capacity.

GAYETY (George Peck, mgr.)—Beauty, Youth and Folly, with Bluch Cooper, week of 16. Trocaderos week of 23. Robie's Beauty Show next. Sunday concerts are popular.

KEITH'S (Roland T. Robbins, mgr.)—Bill week of 23: Mercedes and Mlle. Stantone, Pat Rooney and Marion Bent, Belle Blanche, Sam Mann and his Merry Players, Charles Prelle's Miniature Circus, Fred Richards, William Friend and Amy Lesser, Paul Gordan and Americo, and Pathe weekly review, and pipe organ recitals. Sunday concerts do capacity.

NOTES.

THE staff of Keith's, Manager Robbins, Bob Long, Press Agent Osgood and the boys in the box office, well deserve their popularity. Every one of them is a "Johnny on the spot."

WHILE covering Poli's one must not forget the polite and popular treasurer, Steve Cooter, who is always ready to do you a favor.

ONE of the most surprising things Manager Berger found in his mail was a letter from Henry Mortimer, once leading man of the popular Columbia Players, making an application for the position of leading man for the coming season.

MANAGER JAMES THATCHER has certainly displayed good taste in the new decorations of the lobby of Poli's, and the panels of the Popular Players are works of art and new to Washington.

THE moving picture houses are all doing a good steady business.

REPORTS coming from Winnipeg say that former leading man A. H. Van Buren is now closing a successful season there. Whether he is due or bound for Washington is a question.

GERTRUDE HOFFMANN is due at Keith's in the very near future.

If such a thing should happen, and Henry Mortimer should be leading man of the Columbia Players, would it be out of place to suggest a leading lady that would make a hit, and that is Dorothy Donnelly. With such a combination the Columbia patrons would have a rare treat.

THERE has never been a more popular member of the Columbia Players than that charming little actress, Violet Heming, and no one would be more warmly received if she came back. She played only one season, but in that one season made many friends.

"WHEN KNIGHTHOOD WAS IN FLOWER" is given by the Poli Players. Julia Marlowe's version will be used.

Portland, Me.—Jefferson (Julius Cahn, mgr.) Wm. A. Brady's presentation of "Little Women" drew heavily Feb. 23-25. Marie Pavey, of the company, was cordially greeted by many friends. The Jefferson Stock Co. presents "The Easiest Way" 26-28, and will be seen in "Stop Thief" March 2-7. Satin souvenir photos of members of the company are presented to lady patrons, those of Joseph Lawrence being given this week. Belle D'Arcy has returned from a three weeks' vacation to resume her accustomed place as a favorite member. Robert Conness and Justina Wayne, leads, stand high in esteem of the patrons. Stock productions continue, giving way occasionally to a number of the leading road attractions, which have early bookings.

KEITH'S (I. M. Mosher, mgr.)—Vaudeville and motion pictures. Bill 23-27: Mr. and Mrs. Frederick Voelker and company, the Three Leightons, Theisen's dogs, Olympic Trio, Barto and Clark, Grant and Delmar, and Mr. and Mrs. Vernon Castle in motion pictures. For matinee and night, 28, the United Commercial Travelers (local) present their fourth annual minstrel show, at this house. A big local event of mirth and melody.

NEW PORTLAND (M. C. Blumenberg, mgr.)—Vaudeville and motion pictures. Bill week of 23: Valdo and company, the Davis Sisters, Nelson and Milledge, O'Brien and Brooks, Fred Bates, Watson and Ryan, and motion pictures.

GREELY'S (James W. Greely, mgr.)—Vaudeville and motion pictures. Bill week of 23: La Dure and company, Honey Johnson, King and the De Haven Sisters, Elliott and Elliott, Emerson and Adams, Lewis and Young, and pictures.

CASCO (J. W. Greely, mgr.)—Motion pictures 23-28 include: "The Price of Sacrilege," "Woman's Burden" and "The Fatal Card," with an announcement of an early presentation of "Absinthe." The Bay State Ladies' Orchestra continue.

BIG NICKEL (Wm. E. Reeves, mgr.)—Motion picture features week of 23 include: "The Pride of Jennico," "The Reform Candidate," "Out of the Darkness," "A Working Girl's Romance," and the Mutual Weekly. "Our Mutual Girl" is running weekly at this house.

EMPIRE (D. D. Leader, mgr.)—Motion pictures. The headline feature week of 23 is "Wrecked in Mid-Air," followed by "The Hearts of Women," "Doc Yak," and "The Return of Jack Bellew."

PAVILION (Barron & O'Brien, mgrs.)—The Arlington Orchestra, with old song numbers, dancing and special entertaining features, draw excellent patronage.

NEW CITY HALL.—The Boston Opera Co., which was booked to appear at a previous date, canceled on account of the big storm then raging, and appears here 26, with the same brilliant array of artists as then announced, including: Mme. Marguerite Gallagher Boas. "The Meistersingers," composed of Harvard, Weber and Schubert, male quartettes of Boston, appear March 4.

Baltimore, Md.—Ford's (Chas. E. Ford, mgr.) Forbes-Robertson Feb. 23-28. "Nearly Married" next.

ACADEMY (Tunis Dean, mgr.)—Julian Eltinge 23-28, Ziegfeld's "Follies" next.

AUDITORIUM.—Poli Players present "Paid in Full" 23-28. "The Traveling Salesman" next.

COLONIAL (F. H. Lawrence, mgr.)—"Happy Hooligan" 23-28. "One Day" next.

HOLLIDAY STREET (Wm. Rife, mgr.) — "St. Elmo" 23-28. "Sherlock Holmes" next.

GAYETY (Wm. Ballauf, mgr.)—Robie's Beauty Show 23-28. Gay New Yorkers next.

MARYLAND (Fred Shanberger, mgr.)—Bill 23-28: Ray Cox, Bowman Bros., Minnie Dupree and company, Flying Martins, Apdale's Circus, Hyams and McIntyre, Hal and Francis, and Three Bohemians.

VICTORIA (C. E. Lewis, mgr.)—Bill 23-28: Joe Herbert, Fred Norton, Graham, Moffat Players, Rae and Rae, Jack McPherson, "Thirteen Girls in Blue," Doyle and White.

NEW (George Schneider, mgr.)—Bill 23-28: Irene West, Ned Norton, Wallace Mackay, Lydia and Clara Knott, and Carlisle and Voy.

Shreveport, La.—Grand (Ehrlich Bros. & Coleman, mgrs.) "Everywoman" Feb. 25. The Louis Dean Players are enjoying good business in permanent stock, with Louis Dean and Lenore Phelps playing the leads.

MAJESTIC (Ehrlich Bros. & Coleman, mgrs.)—Bill week of 15 included: Lottie De Long and Brothers, Ward and Ratcliff, Wolf and Barrow, Gale and Bosely, Challis and Challis, and Zalda Le Clear. Business good.

SAENGER (E. V. Richards Jr., mgr.)—Association and Famous Players productions, to good business.

QUEEN (E. V. Richards Jr., mgr.)—Association and independent pictures, to good business. The Merchants' Matinees are becoming popular.

PALACE (E. V. Richards Jr., mgr.)—Association and independent pictures, to good business.

REX (J. M. Dell, mgr.)—Pictures.

MUSEE (Mrs. C. L. Montville, mgr.)—Pictures.

DREAMLAND (D. L. Cornelius, mgr.)—Feature pictures.

HIPPODROME (D. L. Cornelius, mgr.)—Mutual program, to good business.

NOTES.—The Mutual Amusement Company has been organized, and will erect a vaudeville and picture house on Texas Street, of this city. The company is composed of some prominent citizens, and the plans are to be released at an early date. ......The Country Store is still a prominent feature at the Majestic weekly......Howard T. Dimick, well known in the profession as a theatrical correspondent and writer, has been in the city a couple of weeks with friends. He departs for El Paso shortly.

Kansas City, Mo.—Shubert (Earl Steward, mgr.) "Ben-Hur" did immense business week of Feb. 16. "Bought and Paid For" 23-28. Montgomery and Stone and Elsie Janis, in "The Lady of the Slipper," March 2-5, and Mme. Nazimova, in "Bella Donna," 6-8.

GRAND (A. Judah, mgr.)—"The Common Law" had a good week ending 21. "Officer 666" 23-28. "The Newlyweds" next.

ORPHEUM (Martin Lehman, mgr.)—Bill 23-28: Granville, Pierpont and company, in "The System;" John F. Conroy, Nonette, Kennedy and Rooney, Lewis and McCarty, Three Dolce Sisters, and Reeves Sisters.

AUDITORIUM (Meta Miller, mgr.)—The stock company give "Romeo and Juliet" 23-28. "Merely Mary Ann" next.

EMPRESS (Dan McCoy, mgr.)—Bill 23-28: "A Night in a Police Station," Prince Floro, Wilson and Rich, Mary Dorr, Arthur Geary, and "Scrooge."

HIPPODROME (F. J. Talbot, mgr.)—Bill 23-28: Will H. Fox, Laverne, Barber and company, Marshall and Thomas, Ross and Farrell, and Remano and Carmi.

GAYETY (Burt McPhail, mgr.)—Roseland Girls 23-28. Follies of the Day next.

WILLIS WOOD (Roy Crawford, mgr.)—Broadway Belles 23-28. High Life Girls next.

CONVENTION HALL (Louis Shouse, mgr.)—"The Garden of Allah" week of 23.

Louisville, Ky.—Macauley's (John T. Macauley, mgr.) Julia Sanderson, in "The Sunshine Girl," pleased big houses Feb. 16-18, and Montgomery-Stone and Elsie Janis, in "The Lady of the Slipper," played to biggest business this house ever had. George Arliss, in "Disraeli," week of 23. "The Bird of Paradise" next week.

SHUBERT'S MASONIC (J. Love, mgr.)—Paderewski recital 23.

GAYETY (C. T. Taylor, mgr.)—"Oscar and Adolph" played to good houses week of 15. "The Divorce Question" week of 23. "Mutt and Jeff in Panama" next.

WALNUT (Nelson Van H. Gurnee, mgr.)—Bill week of 22: Eva Fay, Hope Vernon, Charlie Hasty, Hess Bros., and Whitney's Operatic Dolls.

BUCKINGHAM (Horace McCrocklin, mgr.)—The Beauty Parade played to capacity week of 15. Dave Marion's Big Show 22-28.

NATIONAL (Lee Goldberg, mgr.)—Bill week of 22: "Tango Mania," Dunnman Troupe, Bimm, Bomm, B-r-r-r Trio, Norine Coffey, Zeno and Mandel, and J. E. Crapo and company.

KEITH'S (J. L. Weed, mgr.)—Bill week of 22: Robert L. Dailey and company, Maria Lo's Posing act, Prince Lai Mon Kim, Merrill and Otto, Dupree and Dupree, Sherman, Van and Hyman, Moore and Young, and Kitaro Four.

NOVELTY (S. Lerenson, mgr.)—"The Price of Sacrilege" is the feature film week of 22.

ORPHEUM (A. Kenny, mgr.)—"Fantomas" features week of 22.

MAJESTIC (L. Dittmar, mgr.)—"The Perfect Truth" features week of 22.

HIPPODROME, OLYMPIC, CRYSTAL, COLUMBIA, CASINO, BAXTER, IDEAL, NORMAN, BROADWAY, PARKLANE and CLIFTON, motion pictures only.

Reading, Pa.—Academy of Music (Phil Levy, mgr.) "Inside of the White Slave Traffic," moving pictures, week of Feb. 23.

ORPHEUM (J. W. Rusk, mgr.)—The Orpheum Players present "In the Bishop's Carriage" week of 23. This play serves to introduce Beatrice Bentley, the new ingenue. Miss Sidney Shields made a big impression last week, in "Classmates."

GRAND (F. L. Callahan, mgr.)—The Galsmith Stock Co. are seen in "The Man from Mexico," week of 23, with Alfred Gross and Leigh Halleck in the leads. Photo souvenirs of Mr. Gross were distributed 24.

HIPPODROME (C. G. Keeney, mgr.)—This house did turnaway business last week, with Virginia Mann, the popular young actress, as headliner. For her farewell she is presenting "An All Night Session," entire week of 23. Others 23-25: Harold Yates, Revolving Collins, Gordon and Kinley, and Hirkman Bros. and company. For 26-28: Charters-Holliday and company is featured next to Virginia Mann on the bill. Von Tilzer's "Honey Girls" March 2, and Bart McHugh will return here soon, with the "Song Writers' Revue."

Bay City, Mich.—Washington (R. H. Behne, mgr.) "Bought and Paid For" Feb. 28.

BIJOU (G. A. Beatty, mgr.)—For 22-25, the musical tabloid, "Fanny Moon." For 26-28: Lucille Mulhall, Little Lord Roberts, Clara Williams and company, Fields and Brown, Carita Day, and the Bijouscope.

GROTTO.—Vaudeville and photoplays.

WENONAH, STAR, TEMPLE and CROWN, moving pictures only.

Grand Rapids, Mich.—Powers (Harry G. Sommers & Co., mgrs.) "Romance" Feb. 24, 25; "Stop Thief" 27, 28, and "Joseph and His Brethren" week of March 9.

MAJESTIC (Orin Stair, mgr.)—"The Darktown Follies" week of Feb. 15, played to crowded houses. Thurston week of 22, "Little Lost Sister" week of March 1, and "The Common Law" week of March 8.

COLUMBIA.—Bill week of 23: Lee Barth, Burns and Kissen, Josephine Dunfee, Marie and Billy Hart, Three Merkel Sisters, Ower and Ower, and Albert Perry and company.

Battle Creek, Mich.—Post (E. R. Smith, mgr.) "Baby Mine" Feb. 22, the Iden Payne Players 26, "The Winning of Barbara Worth" 27, "The Little Lost Sister" 28-March 1.

BIJOU (Harry Lorch, mgr.)—Bill 22-25: Chet Wilson, Lelia Selbini, Melnotte Twins and company, Ed. V. Esmond and company, Wm. Cahill. For 26-28: "The Only Son," tabloid.

Ann Arbor, Mich.—Whitney (Arthur Lane, mgr.) "Howe's Travel Festival" Feb. 24, "Bought and Paid For" 26, "Quo Vadis?" 27, 28.

HILL AUDITORIUM.—Jan Paderewski March 2.

MAJESTIC (Arthur Lane, mgr.)—Vaudeville and motion pictures.

ORPHEUM, TEMPLE, COLUMBIA and BIJOU, motion pictures only.

Albany, N. Y.—Harmanus Bleecker Hall (Edward M. Hart, mgr.) Gaby Deslys concluded a successful engagement here Feb. 21, crowding the house at every performance. "At Bay" 23, "What Would You Do?" 25, Margaret Anglin, in "The Taming of the Shrew," 26. Ann Swinburne, in "The Madcap Duchess," 27, 28.

EMPIRE (Jas. H. Rhodes, mgr.)—Burlesque attractions here are drawing filled houses. Rose Sydell's London Belles 23-25, American Beauties 26-28.

PROCTOR'S GRAND (Oscar Perrin, mgr.)—Continuous vaudeville and moving pictures.

PROCTOR'S (Jos. P. Coyne, mgr.)—Moving pictures and vaudeville.

PROCTOR'S COLONIAL (Oliver Stacy, mgr.)—Feature photoplays, to big business.

MAJESTIC (Emil Deiches, mgr.) — Vaudeville and moving pictures.

CLINTON SQUARE, STAR, BROADWAY, PALACE, WHITE WAY and ORPHEUM, moving pictures, only.

Elmira, N. Y.—Lyceum (Lee Norton, mgr.) the Dorner Players presented "Seven Days" 16-21, to capacity business, except 20, when Neil O'Brien's Minstrels were cordially received. The Dorner Players, in "The Rosary," 23-28. Mrs. Fiske March 5.

MAJESTIC (M. D. Gibson, mgr.)—Bill week of Feb. 23: Seven Bracks, William Lytell and company, Ward and Lucille, Golden and Clark, and the Debars.

MOZART (G. H. Van Demark, mgr.)—For week of 23: Wm. Weston and company, Hoey and Mozarl, Gordon and Gordon, Petrie and Budd, John Zimmer, Mott and Maxfield, and Oxford Comedy Four.

Ithaca, N. Y.—Star, Bill Feb. 23-25: Livingston and Fields, Fern-Bigelow Trio, and photoplays. For 26-28: Marron, Heins an Le Mar, the Seven Bracks, and photoplays.

Ottawa, Can.—Russell (P. Gorman, mgr.) Laurence Irving and his company of all English players presented "The Typhoon," "The Importance of Being Earnest" and "The Unwritten Law." Mr. Irving and his company were under the direction of the British Canadian Theatre Organization Society, which has many prominent Ottawa citizens on its membership list. "Fine Feathers," with an all-star cast, closed the week with two performances, Feb. 20, 21.

DOMINION (J. F. Clancy, mgr.)—Madam Besson, a dramatic actress of ability, and Great Howard were headliners here week of 16.

FAMILY (Ken E. Finlay, mgr.)—"The Adventures of Kathlyn" are being run here the first two days of each week.

FRANCAIS and ST. GEORGE'S, motion pictures.

Hamilton, Can.—Grand (A. R. Loudon, mgr.) Nat Goodwin Feb. 23, "Peg o' My Heart" 24, 25, "In Old Dublin" 27, 28, Laurence Irving, in "Typhoon" and "The Unwritten Law," March 2-4.

TEMPLE (J. G. Appleton, mgr.)—Bill for week of 23: Chris Richards, Kathryn Purnell Players, Jungman Family, Seymour's Happy Family, Ryan and Lee, Harry De Coe, Dave Wellington, and Helen and Justin.

LYRIC (H. Morgan, mgr.)—Pictures and vaudeville.

GRIFFIN'S (J. Malone, mgr.)—Vaudeville and pictures.

Hartford, Conn.—Parsons' (H. C. Parsons, mgr.) Margaret Anglin Feb. 23, Julia Dean 24, 25, "At Bay" 26, Annie Russell 27, 28, Gilbert and Sullivan Festival Co., featuring De Wolf Hopper, March 2-4.

POLI'S (W. D. Ascough, mgr.)—Bill week of 23: Lasky's "Red Heads," Maud De Lora, Webb and Burns, Dorothy De Shelle and company, Gerard and West, Walter Van Brunt, and Mijares.

HARTFORD (Fred. P. Dean, mgr.)—Bill 23-25: Gentle Carlisle and company, Wm. McKay company, Garcinetti Bros., Jim Reynolds, and Visocchi Bros. For 26-28: Lunette Sisters, El Barto, Sekoff and Gordon, Pierre Pottier and company, and Baby Ann.

PRINCESS, CROWN, STAR, EMPIRE and HAPPY HOUR.—Pictures only.

New Haven, Conn.—Hyperion (E. C. Eldridge, mgr.) "What Would You Do?" Feb. 23, Boston Grand Opera Co. 24, "The Madcap Duchess" 26, "At Bay" 27, 28, "Her Own Money" March 4, 5.

POLI'S (Oliver C. Edwards, mgr.)—Bill week of 23: "A Telephone Tangle," Metropolitan Minstrels, Belle Baker, Howard's Animals, Lightner and Jordan, Thos. Jackson and company, Alexander Kids, and Harry Ellis.

Richmond, Va.—Academy (L. Wise, mgr.) "The Blindness of Virtue" Feb. 23, 24; "The Red Widow" 25, "Bought and Paid For" 28.

BIJOU (Harry McNiven, mgr.)—For week of 23, the Grayce Scott Stock Co., in "The Little Minister."

KEITH'S.—Bill week of 23: Hart's "The Green Beetle," Hoey and Lee, Herron and Gaylord, Charles R. Sweet, Lew and Mollie Hunting, the Four Bards, Alexander Bros., and pictures.

COLONIAL.—Bill week of 23: Foy and Clark, Kathryn Jamison Trio, Claude Ranf, Le Roy and Howard, and the Wonder Kettle.

REGENT, VICTOR, REX, SUPERBA, ALBION and LITTLE, pictures only.

Lynchburg, Va.—Academy of Music (Jake Wells, mgr.) the Elks gave a big charity minstrels Feb. 19, 20. George Camper deserves special mention for his singing.

TRENTON (J. B. Trent, mgr.)—Bill for week of 16 included: Rogers and Dorman, Raphael and Ganiano, Nichols and the Croix Sisters, the Frescotts, Claude Ranf, Van and Pierce, Evans and Vidocq, Davis and Mathews, and motion pictures.

GAYETY, MAJESTIC and BELVEDERE, motion pictures.

Akron, O.—Colonial (Wm. T. Grover, mgr.) bill for week of Feb. 23 includes: Wm. H. St. James, Joe Morris and Vic Allen, Roxie La Rocca, Margo's Manikins, Frank Hunter and Flora Davenport, Ten Hassan Ben Ali Arabs.

GRAND (O. L. Elsler, mgr.)—Neil O'Brien and his Minstrels 23, 24, "The Little Lost Sister" 27, 28, "Oscar and Adolph" March 2-4.

MUSIC HALL (O. L. Elsler, mgr.)—Horne's Stock Co. presents "David Harum" for week of 23.

NATIONAL, PASTIME, BANK, PLAZA, WALDORF, DREAMLAND, EMPRESS, ALHAMBRA and WINTER, motion pictures only.

Columbus, O.—Hartman (R. F. Boda, mgr.) the German Theatre Co., in "Die Belagerung Von Kolberg," Feb. 23. John Drew, in "The Tyranny of Tears," and "The Will," 25, 26.

SOUTHERN (J. F. Luft, mgr.)—Al. Jolson, in "The Honeymoon Express," 25, 26.

LYCEUM (Harry Brown, mgr.)—For week of 23, "The Dingbats."

KEITH'S (W. W. Prosser, mgr.)—Bill week of 23: Jefferson & Bender, Ismed, Avn Comedy Four, Kirk and Fogarty, Baskoff and Girlie, and pictures.

Hot Springs, Ark.—Auditorium. "Within the Law" Feb. 24, "Peg o' My Heart" March 12.

PRINCESS (Doc Owens, mgr.)—Bill 23-25: Williams, Thompson and Copeland, Cycling Brunettes, Will H. Fox, Gordon and Posey, and Stewart and Mercer. For 26-28: The Cromwells, the Wellington Trio, Lewis De Long and company, Roy C. Bryant and Nila Mack, the Woodalls, and Princessrope pictures.

NEW CENTRAL, ROYAL, LYCEUM and LYRIC, moving pictures. All doing good business.

NOTE.—The local Lodge of Elks will give their annual minstrel show March 3, under the management of the Joe Bren Producing Co., assisted by a large chorus, composed of young society ladies of this city.

Fall River, Mass.—Savoy (J. Fred Miller mgr.) the Malley-Denison Stock Co. presents "The Ghost Breaker" week of Feb. 22.

BIJOU (Chas. E. Cook, mgr.)—The Bayliss-Hicks Stock Co. present "The Forbidden Marriage" week of 22.

ACADEMY (L. M. Boas, mgr.)—Bill 22-24: Ad. Hoyt's Minstrels, Marie Le Van, Koster, and Al. Ripan and Winston.

PREMIER (Chas. L. Benson, mgr.)—Bill 22-24: Harry Rouclere and company, Emerson and Adams, Marion Cornell, and Tyler and Crolius.

PALACE, LYRIC, STAR, GLOBE, SCENIC and Nickelodeon, motion pictures only.

Omaha, Neb.—Brandeis' (C. J. Sutphen, mgr.) "The Common Law" Feb. 23-25. "Ben-Hur" March 2-4, Montgomery and Stone, in "The Lady of the Slipper," 6, 7.

ORPHEUM (Wm. P. Byrne, mgr.)—Bill for week of 22: Rosbonars, Theodore Roberts, Six Musical Cuttys, Stuart Barnes, Kennedy and Rooney, Wright and Dietrich, Mario and Duffy, motion pictures.

GAYETY (E. R. Johnson, mgr.)—Week of 22, the Golden Crook.

EMPRESS (Frank Harris, mgr.) — Vaudeville and moving pictures.

Chattanooga, Tenn.—Bijou (Chas. Olfunt, mgr.) "A Modern Eve" Feb. 23, "Little Lost Sister" 24, 25, "The Spendthrift" 26.

LYRIC.—This house has closed. Miss Neville worked hard to make a success of it. She intends putting in a first class stock company.

MAJESTIC (W. B. Russell, mgr.)—This house is doing a large business with tabloid musical comedy.

EMPRESS.—This house is re-opening with burlesque.

THEATO, COLONIAL, ALHAMBRA, CRESCENT, BONITA, PICTO, CRYSTAL and ROYAL all report good business in motion pictures.

Davenport, Ia.—Burtis Opera House (Chas. T. Kindt, mgr.) Harmonie Chorus Feb. 24. Girls of Joyland 25, Eva Tanguay company 26, William Hodge, in "The Road to Happiness," 28. Grand Opera Company of Canada is booked for one week's engagement.

AMERICAN (A. A. Frudenfeld, mgr.)—"The Girl and the Tenderfoot" was the attraction 19-21.

COLUMBIA (J. Harry Blanchard, mgr.)—Vaudeville, two shows daily, three on Saturdays and Sundays.

Pensacola, Fla.—Pensacola (Sidney P. Levy, mgr.) Feb. 18, "Howdy You Do?" by local talent, played to standing room only, and pronounced best amateur performance ever seen here. "The Spendthrift" 23, 24; Henrietta Crosman 28.

EMPRESS (J. A. Jones, mgr.) — The Parisian Beauties, good business all week, ending 21.

McAlester, Okla.—Busby (A. Bert Estes, mgr.) "The Doodle Bug," by local talent, Feb. 23, 24; Mme Nazimova March 2.

YALE-MAJESTIC (D. A. MacDonald, mgr.)—Vaudeville and pictures, to fine business.

STAR, FORUM and LIBERTY.—Pictures only.

Temple, Tex.—Temple (W. F. Lucas, mgr.) "Lazy Bill" appeared at this theatre Feb. 18, to good business. "The Little Millionaire" March 8, "Believe Me" 10, "The Virginian" 14.

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SPARKS' SHOW NOTES AND PERSONALS.

BY FLETCHER SMITH.

The first real Winter weather visited Salisbury this week, and the ground was covered with snow for three days, making it necessary to suspend operations on the cars. Three new cages and a new pole wagon came in the first day, just in the nick of time, and kept the painters busy. The show is now ready for the road and will be a surprise to everyone this season. The train has just been sent to the Spencer shops of the Southern Railroad, and has the O. K. of the master mechanic now. Manager Charles Sparks has completed all arrangements for the season and has his people all signed, and in consequence is taking life easy for a time, but as he is known and knows everybody in this vicinity he has little time to himself. His favorite pastime is pool, and he holds the championship of the Elks' Club.

Uncle Al. Anderson, who, for years was with the show, and who a season ago retired to put out a five-in-one show, had a good season at the fairs last Fall, and has been putting in the Winter at his home in Jamestown, N. Y. He has not signed up for this season and will probably again put out his own show, unless he takes the advertising banners with his old friend J. Augustus.

Capt. Wesley and his trained seals are meeting with success in New York vaudeville, and the captain will play around the big town until the opening of the Downie Show.

Mabel Cohen has joined hands with a lady partner, and the team is known as the Lunette Sisters. Their iron-jaw act went over big at the Winter Garden, in New York, last week. They will be back under the white tops this season.

Gus Berry, for years *chef* with the Wheeler Show, is at present located in Winchester, N. H., and he and Jim Shipman find time these Winter evenings to talk over old times. Some years ago Gus was *chef* with the Prescott Show, up in Maine, and was in at the finish of that aggregation, including the wild ride home to Rockland from Bangor in the band wagon. Gus then put in a season with the Sparks' Show, and then drifted over to the Wheeler outfit, where he was a fixture for years. Gus has not signed up for next season, and rather thinks his trouping days are over.

Speaking of the old troupers living at Fulton, N. Y., an old-timer who is remembered by the old guard, is Jake Wright, one of the best clowns that ever donned the white. He was a partner for years of Dan Rice, and in his time was famous the country over. He owns a fine farm a little distance from town.

Ed. Hirner, for the past two years chef with the Sparks Show, is putting in the Winter at Montgomery, Ala., and will be back in quarters early in April. He will have as assistant Charlie Lee, and the bunch know now what to expect.

A kangaroo and a shipment of monkeys arrived at the quarters a few days ago, and Trainer Fritz Brunner is tickled to death over his new concert feature. The kangaroo is some boxer and keeps Fritz busy.

J. C. Tracey is the new contracting agent of the Sparks Show, succeeding C. F. Heaton.

Doc Grant and Harry Meeks have been signed to do their clown stunts on the track and during the performance, including their funny specialty, the Quaker and the Maid.

The Tompkins Wild West this season will go out greatly enlarged and improved. Al. F. Wheeler is getting together a swell outfit. They will have a new number two band wagon and a new tableau. All of the old stock has been sold and replaced with new horses. Col. Adam Gillispee will now feel quite at home with his partner, George Bass, in the new band wagon, and "The Shade of the Old Apple Tree" will sound much sweeter.

Albert E. Green, who took the advertising banners with the Sparks Show after the departure of Lord George Sanger, and made good, this season becomes a full fledged solicitor and will have full swing, with five bulls and two camels to plaster daily. He expects to be in Salisbury early in April.

Guy Cohen is back to his first love and will be with the show this season. He is one of the best trap drummers in the business, and has been working until recently in Birmingham, Ala. He is at present renewing acquaintances here in Salisbury.

It is announced that Jim Shipman and Jack Lynn have joined hands, and will put out a wagon "Tom" show this season, opening at Winchester, N. H. They are to have sixteen head of stock, two autos and about forty people. Here will be a great chance for the old bunch to get together again under the Shipman banner, and with Frank Stowell ahead the venture ought to be a howling success. No one has a better reputation in the East than Shipman, and he is known in every crossroad in the New England States.

Charles Prescott, one of the early showmen to take a wagon circus into Aroostook County, Me., and who was only a little behind Scribner & Smith and Walter Main up there, is at present living in Rockland, and thinks seriously of putting out a two-car railroad show.

His first venture did not pan out well owing to poor management, and the fearful weather the next season forced him to close his show after only a brief existence. He had a fine performance the first season, and Prof. Bristol and his horses were the big features. Punch Irving had the side show, and other performers were Ed. Brown and Master Walter, Vic Mazello and brother, Dud Lovering, afterward a phonograph star, and others. Of this old bunch Eddie Lebarr is in Canada running a picture house; Ed. Brown is prospering with his overland show, and during the Winter is also in the picture business at Gouldsboro, Me.; Vic Mazello is located at Providence, R. I., and Punch Irving is spending the Winter at his home in Haverhill, Mass. He has had the side show with the E. G. Smith Shows for the past two seasons, and is on easy street. Punch was at one time the big noise with the Walter Main Show, and is one of the oldest active side show managers now in the business.

John Zedna, who had the side show with the Tompkins Wild West last season, with his wife is putting in the Winter at Costigan, Me. He tells some big stories of shooting deer and moose in his back yard and of the depth of the snow up there.

Jimmie Muldoon, known to every circus agent who drops into Eastport, Me., is making money this Winter running a picture house, and it has been a big success. He still owns the billposting plant and is looking forward to a rushing season when the men ahead commence to drop around that section.

Ed. Wrenn, for several seasons on the Sparks Show advance car, and one of the swiftest bill stickers in the business, is in Augusta, Ga., this Winter, managing the stage of the Grand Opera House.

George Evans and his Honey Boys have come and gone, and the bunch has nothing to look forward to now but the opening. There was a general exodus townward the morning he arrived, but owing to the rain there was no parade. He played to a packed house at night, and during the afternoon nearly all of the company took a run out to the quarters and looked the outfit over. Manager Sparks and the "Honey Boy" hobnobbed together all day and swapped experiences.

Young and Marsh and the Great Reynard are making a hit in vaudeville this Winter. The former were in Boston last week and are headed South.

Levi A. Dyer, for several seasons chef with the Sparks Show, and last season head cook in the privilege car, is at present serving up three squares a day at the Winter quarters of the Downie Show, and will be with that show this season.

Van C. Diver will be the contracting press agent ahead of the Sparks' Show this season, and the writer will look after the newspaper boys back with the show. More attention than usual will be paid to the press this season. Mr. Diver is a young man and a hustler.

Jimmie Greer, clown contortionist and all 'round cut-up, late with the Jones and other shows, and at one time a bright light in "Uncle om," is at present painting up the Gillispee Show, at Columbia S. C. Dave is going to have a brand new outfit this season, and has secured an elephant, camel and other animals from William P. Hall.

Pete Ulman, who used to have the privileges with the Shipman Show, and who was with the Sentelle Show last season, is spending the Winter in Syracuse, N. Y., and making good money on Saturdays on the market.

The Crandalls, Red and Sadie, riders, late of the Sparks & Howe's London Shows, are making a hit at the Corn Carnival down in Texas. Vaudeville is keeping them busy this Winter, and they

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have not made up their minds yet to forsake it for the white tops.

Anderson "Red" Wion, side show superintendent, is getting impatient for the opening, and writes from his home in Switser, Ind., that he has begun to count the days. Slim Kellar, superintendent of privileges, has had the time of his life the past Winter in Chicago, and is now resting at his home in Michigan City, Ind. He right bower, John Poe, who handles the novelties, is in and out of Salisbury, stopping for the most of the time in Greensboro.

Arrangements have been made with the Southern Railroad and the local street car company, to build a new spur track at the quarters, so that all the cars can be placed inside the grounds. The work is to be equally divided between the two companies. Should the show remain in Salisbury another Winter a spacious car barn will be erected. Already offers from the business men's associations of Wilmington and Charlotte, N. C., have been received relative to providing quarters for the show.

The first carnival to come up in this section will hit Spencer early in April, with High Point, Danville and Lynchburg to follow. Barkoot's agents have already been here and gone. Ed. Brown will not open his overland show this season, but avoids a lot of bad weather by so doing.

TOMPKINS NOTES.

Chas. H. Tompkins, manager of Tompkins' Real Wild West, combined with Cooper & Whitby's European Circus, has instructed the manufacturing of his new tents to ship at once, for who can tell, there might be another flood like last Spring. The entire outfit of canvas will be new and waterproofed. The pony act is improving each day. This will be the only wagon show carrying an elephant. He is gentle, and should be a drawing card in towns away from the R. R. Mr. Tompkins leaves for the West a new bunch of bucking and outlaw horses Saturday, Feb. 21. Geo. M. Forepaugh, the general agent, will be in charge of the Winter quarters until Mr. Tompkins returns. On the trip Mr. Tompkins will visit friends at Cincinnati, Chicago and St. Louis.

LEOPARD ATTACKS TRAINER.

Turning on "the hand that fed him" and his eyes shining like balls of fire, "Dave," the five-year old leopard in the R. G. Barnes' Circus, at the Country Club, in Portland, Ore., broke out of his cage Feb. 9, and leaped upon Gus Werner, an attendant, and probably would have tore him fatally but for Louis Roth, Frank Warner and Charles Cooke, who rushed to the rescue.

Before the brute could be quelled by Roth, superintendent of the wild animal department, its sharp fangs ripped a wound five or six inches long on Werner's arm, and inflicted other minor injuries. Dr. Thomas Kirby was summoned and attended the injured man. The attack was not the first that "Dave" has made on his trainer, but fortunately none of his victims have received mortal wounds.

"Dave" has proved to be one of the main attractions to those visiting the Winter quarters of the Barnes' Circus. Usually the animal appears docile enough, and no one can account for his sudden outburst of anger.

CIRCUS MAN WINS CASE.

Thomas Groghan, an employee of the Barnum & Bailey Show, won a judgment on Saturday, Feb. 21, in the courts of Omaha, Neb., against the Rock Island Railroad. The judgment is for $15,000, and is on account of injuries received when the show was in a wreck near Omaha last Summer. Other B. & B. employees who were injured in the wreck will bring suit against the railroad.

The railroad company made the defense that it had a contract with the circus people by which the latter were to assume all damages in case of wrecks. The court instructed the jury that if the railroad was negligent in the cause of the wreck judgment against it should be returned.

WM. H. AND ISABELLA DELLY were called to Kansas City, Kan., owing to the serious illness of Mrs. Delly's father, who died Feb. 4 of Bright's disease. The body was shipped to Leavenworth, Kan., where the funeral was held Feb. 8, under the auspices of the Brotherhood of Locomotive Engineers, and Odd Fellows. Mr. and Mrs. Delly will remain at 910 No. Seventh Street, Kansas City, Kan., until the opening of the circus season.

FRED L. GAY, the clown, is with J. H. Eschman Circus, now touring Florida.

THE village of Pimonium, Md., on the Northern Central Railroad, and a short distance from Baltimore, is the scene now of much activity, as it is the Winter quarters of La Pena Big Three Ring Animal Circus, which is making big preparations to go out on tour. It will be a fifteen-car show, and a comprehensive route will be booked starting April 15. Bert Rutherford, the general agent, is already on the ground whipping things into shape. Last week a car-load of iron-gray circus horses were received from Lancaster, Mo. The horses are a prime lot, and will fit in fine with the new equipment that is being provided for the coming season.

OY COMPTON, formerly chief cowboy Buffalo Bill Wild West, opened on the Pantages time Feb. 15, in a Western act, called "Oy Compton's Texas Round-Up." He is assisted by Jimmie Martin, Carlos Miles, Tex Heins, Lillian Compton, Dick Bass, A. E. McCormick, champion bucking horse rider of the M. S., Sam Garrett, trick and fancy roper, and Prairie Rose, champion lady bucking horse rider.

HARRY BAYFIELD will again be with Sells-Floto-Buffalo Bill Show, as a producing clown.

WM. H. DELLY will manage Gollmar Bros.' Advance Car, No. 1, season 1914, making his eleventh season in the same capacity with the above shows. Owing to the death of Mrs. Delly's father, Wm. H. will be at 910 North Seventh Street, Kansas City, Kan., until the circus season opens.

A. O. ORCUTT, steward of John H. Sparks' Worlds' Famous Show, has been re-engaged for the coming season. This makes his fourth year in charge of the cook house. He is passing his spare time at Mt. Vernon, N. Y.

SIE HASSAN BEN ALI SAILS.

Sie Hassan Ben Ali, Oriental contractor for the New York Hippodrome and a number of other institutions, sailed on the *Kronprinzessin Cecilie* at midnight, Feb. 20, for Paris, to negotiate the sale of valuable oil and mineral lands in Morocco. A French syndicate cabled an offer of 5,000,000 francs for his rights. Hence Sie Hassan Ben Ali's departure.

Back of this circumstance is an unusual financial romance.

Eight years ago when the now prosperous contractor was engaged in tumbling on the Hippodrome stage, he made a return visit to Morocco, and while there bought a big tract of land for speculative purposes. The price was small, and for all these years the land has remained in idleness, all but forgotten. Recently German and Belgian prospectors discovered mercury in the hills and French prospectors located oil in the valleys. Efforts followed thick and fast to "jump" Ben Ali's land. His resistance led to protracted litigation at the Hague, which resulted in a complete victory for Ben Ali.

After his ownership had been established beyond cavil the Parisian syndicate made an offer of over a million dollars to the former tumbler for his rights.

During the years that have elapsed since Ben Ali bought the land in Morocco he has prospered in many directions as a showman. He owns a considerable estate in Coney Island, and manages Oriental acts in both Europe and this country.

NEXT WEEK'S BILLS.

U. B. O. TIME.

March 2-7.

BALTIMORE—MARYLAND: Ed. Vinton & Buster—Weise Troupe—Big City Four—Owen McGiveney—Fisher & Green—Van & Pierce—Howard & McCane—Clara Morton.

BIRMINGHAM, ALA.—LYRIC: Silver & Mack—Ed. Morton—Jack Gardner—Byal & Early—Dinehart & Heritage—Lucy Daly & Co.—Will & Kemp.

BIRMINGHAM, ALA.—ORPHEUM: The Grazers—Ben Beyer & Bro.

BOSTON—KEITH'S: De Vine & Williams—Mrs. Gene Hughes & Co.—Three Renards—Raymond & Bain—Lightner & Jordan—"A Night in an English Music Hall."

BROOKLYN, N. Y.—BUSHWICK: "Telephone Tangle"—Chief Caupolican—Sallie Fisher—Four Kasaracs—Ed. Wynn & Co.—"Clownland"—Bert Errol—Montague's Birds—Van & Schenck.

BROOKLYN, N. Y.—ORPHEUM: Keno & Green Icelandic Troupe—Marshall P. Wilder—Walter Van Brunt—Flanagan & Edwards—Cabaret Trio—Belle Blanche—Jordan Trio.

BUFFALO—SHEA'S: Avon Comedy Four—Mlle. Martha & Co.—Three Types—Wm. Weston & Co.—Heath & Millership—Winona Winter—Roxy La Rocca.

CHARLESTON, W. VA.—March 5-7: Armstrong & Clark—McCormick & Wallace—Maxwell & Holden.

CINCINNATI—KEITH'S: Clark & Verdi—Herbert & Goldsmith—Arthur Sullivan & Co.—"Beauty Is Only Skin Deep"—Stan Stanley Trio—The Katinos—Moore & Young—Sam & Kitty Morton—Bankoff & Girlie.

CLEVELAND—KEITH'S HIPP.: Rigoletti Bros.—Gertrude Hoffman—Jos. Jefferson & Co.—Robt. E. Keane—Melville & Higgins—Dainty English Trio.

COLUMBUS, O.—KEITH'S: Watson & Santos—Trans-Atlantic Trio—Arthur Deagon.

ERIE, PA.—COLONIAL: Martin & Fabrini—Edwin George—Ed. Hayes & Co.—The Rosatres—Hubert Dyer & Co.

GRAND RAPIDS, MICH.—COLUMBIA: Lawton—Dupree & Dupree—Fred V. Bowers & Co.—Helene & Justin—Hayden, Burton & Hayden.

HAMILTON, CAN.—TEMPLE: Williams & Wolfus—Australian Boy Scouts—Sutton, McIntyre & Sutton—Kathryn Purnell & Co.

HARRISBURGH, PA.—ORPHEUM: Apdale's Circus—Imhof, Conn & Coreene—Kenney, Nobody & Platt—Leona Stephens—Claudius & Scarlet—"Colonial Days."

HARTFORD, CONN.—POLI'S: Howard's Ponies—Bison City Four—"Girl from Milwaukee"—"Temptation"—"The Porch Party"—Alf. Holt—Billy & Edith Adams—Willard & Bond.

INDIANAPOLIS—KEITH'S: Jack Wilson & Co.—Robt. L. Dailey & Co.—Mae West—Hanlon & Clifton—Prince Lai Mon Kim—John Geiger—O. H. O'Donnell & Co.

JACKSONVILLE, FLA.—ORPHEUM: Capitol City Four—Rae Eleanor Ball—Buckley's Animals—Donovan & Arnold.

KNOXVILLE, TENN.—BIJOU: "Act Beautiful"—Four Entertainers—Brice & Gonne—Blanche Walsh & Co.

LOUISVILLE—KEITH'S: Rube Dickinson—Bissett & Scott—Bursley Troupe—Three Ellisons—Harry Tighe & Co.—Barry & Woolford.

MONTREAL, CAN.—ORPHEUM: "Motoring"—Tuscano Bros.—McKay & Ardine—Three Arthurs—Freeman & Dunham—Kirksmith Sisters—Morris Cronin & Co.

NEWARK, N. J.—PROCTOR'S: Chas. & Fannie Van—McConnell & Simpson—Eugene Troupe—Mattie Choate & Co.—Meredith Sisters—Ward & Curran.

NEW HAVEN, CONN.—POLI'S: Fatima—Du For Trio—Henry Lewis—Mason & Murray—Consul & Betty.

N. Y. CITY—ALHAMBRA: Harry De Coe—Anna Held—Friend & Lesser.

N. Y. CITY—BRONX: Louise Agnese & Co.—Ishikawa Japs—Aileen Stanley—Virginia Harned & Co.—Hyams & McIntyre.

N. Y. CITY—COLONIAL: Orford's Elephants—Hoey & Lee—Fannie Brice—Ball & West—Robbie Gordone—Bradna & Derrick—Connolly & Wenrich.

N. Y. CITY—FIFTH AVENUE: Violinsky—Bert Wheeler & Co.—Joe Cook—Rose Marguerite—Cross & Josephine—Juggling De Lisle—Louis Mann & Co.

N. Y. CITY—VICTORIA: Harvey De Vora Trio—Canfield & Ashley—Burley & Burley—Harry Ellis—Lewis Shank—A. & G. Terry—Fannie Brice—The Sylphides—Volant—Nine White Hussars—Mons. Agoust & Simone De Beryl—Chester & Kingston.

NORFOLK, VA.—COLONIAL: Empire Comedy Four—Alexander Bros.—Chas. Sweet—Sansone & Delilah—"The Green Beetle."

OTTAWA, CAN.—DOMINION: Chris Richards—Ryan & Lee—Great Leon—Seymour's Happy Family—Inez.

PHILADELPHIA—KEITH'S: Mercedes—Doris Wilson Trio—Merrill & Otto—Vandinoff & Louie—Hussey & Lee—Belle Baker—Wheeler & Wilson—Claude Gillingwater & Co.—Bird Millman Trio.

PITTSBURGH.—G. O. H.: Valeska Suratt & Co.—Kramer & Morton—Two Jonleys—Daniels & Conrad—Chas. Grapewin & Co.—Wallace Galvin.

PROVIDENCE—KEITH'S: Minnie Allen—"Woman Proposes"—Schooler & Dickinson—Lockett & Waldron—Andrew Kelly—Hunting & Francis—Tom Kyle & Co.—Burns & Fulton.

RICHMOND, VA.—LYRIC: Mme. Tina—Cantwell & Walker—John & Winnie Hennings—Bud Fisher—Laddie Cliff.

SAVANNAH, GA.—2-4: McCormick & Wallace—Armstrong & Clark—Maxwell Holden.

SCRANTON, PA.—POLI'S: Liane Carrera & Co.—Gordon & Rica—Kelly & Lafferty—Dorothy De Schelle & Co.

SPRINGFIELD, MASS.—POLI'S: "Red Heads"—Libonati—La Vier—Beaumont & Arnold—Great Howard.

SYRACUSE, N. Y.—GRAND: Will Rogers—Yankee & Dixie—Van Bros.—Wm. Oakland & Co.—Fredrika Slemons & Co.—Thomas & Hall—Four Harveys—Cecelia Wright.

TOLEDO, O.—KEITH'S: Marie Lo's Posing Act—Digby Bell—Raymond & Caverly—Creasy & Dayne—Old Soldier Fiddlers.

UTICA, N. Y.—SHUBERT: John & Mae Burke—Hugh Lloyd—Binns & Bert—"Cheyenne Days."

WASHINGTON—KEITH'S: Two Tom Boys—Minnie Dupree & Co.—Hal & Francis—Nick's Skating Girls—Adele Ritchie.

SULLIVAN & CONSIDINE CIRCUIT.

March 2-7.

BUTTE, MONT.—EMPRESS: Canfield & Carlton—Imperial Pekinese Troupe—Eddie Marshall—Maye & Addis—Frank Mullane.

CINCINNATI—EMPRESS: Brown, Emmett & Chase—The Georges—Tom Nawn & Co.—Neff & Starr—Onaip.

CHICAGO—EMPRESS: Paul Azard Troupe—Green, McHenry & Deane—"Honor Among Thieves"—Julian Rose—The Skatells.

DENVER—EMPRESS: Diving Nymphs—Herman & Shirley—James McDonald—Orville Reeder—Whyte, Pelzer & Whyte—Three Yoscarys.

FT. WAYNE, IND.—EMPRESS: Three Brownies—Hallen & Fuller, Dick Lynch—Moscrop Sisters—"More Sinned Against Than Usual."

INDIANAPOLIS—LYRIC: Clem Bevine & Co.—Coakley, McBride & Milo—Kammerer & Howland—Three Newmans—Robinson's Elephants.

KANSAS CITY, MO—EMPRESS: Aldro & Mitchell—Bernard & Lloyd—"Canoe Girls"—Ernest Dupille—Meriam's Dogs—Phasma.

LOS ANGELES, CAL.—EMPRESS: Barton & Lovera—"A Day at the Circus"—Katherine Klare—Richard Milloy & Co.—Sylvester—Joe Whitehead.

MILWAUKEE—EMPRESS: Berry and Berry—Morrissey & Hackett—Picchiani Troupe—"Salvation Sue"—Whittier's "Barefoot Boy."

MINNEAPOLIS—UNIQUE: Al. Herman—"Mein Liebschen"—Morrell's Harmony Girls—Ryan Bros.—Williams & Segal.

OGDEN, U.—EMPRESS: For 5-7: Six Banjophiends—Borke & Harrison—Luigi Del'Oro—Leonard & Louie—Walsh, Lynch & Co.

PORTLAND, ORE.—EMPRESS: Bounding Gordons—Maxwell's Dancing Girls—Spissell Bros. & Mack—Warren & Blanchard—Gladys Wilbur.

ST. LOUIS—PRINCESS: "Circus Days"—Demarest & Doll—Great Johnstone—Bijou Russell—Porter White & Co.

ST PAUL—EMPRESS: Louis Granet—Bob Hall—"The Mermaid and the Man"—"The Punch"—The Zeraldas.

SPOKANE, WASH.—EMPRESS: Hong Fong—Moffat, Clare Trio—Olivetti Troubadours—James F. Sullivan & Co.—Top o' the World Dancers.

SEATTLE, WASH.—EMPRESS: Bessie Browning—Gwynn & Gossett—"I've Got It"—Ed. & Jack Smith—Fred St. Onge Troupe.

SACRAMENTO—EMPRESS: Adas Family—American Comedy Four—John R. Gordon & Co.—Four Ladella Comiques—Nester & Delberg.

SAN FRANCISCO—EMPRESS: Burke & McDonald—Earl Girdeller & Dogs—Chas. B. Lawlor & Daughters—Bert Leslie & Co.—Rich & Lenore.

SALT LAKE CITY, U.—EMPRESS: "Big Jim"—Chas. C. Drew & Co.—Maurice Freeman & Co.—Frostick, Hume & Thomas—Williams & Warner.

TACOMA, WASH.—EMPRESS: Berke & Korae—Kiernan, Walters & Kiernan—Patrick, Francisco & Warren—Rossow Midgets.

VICTORIA, CAN.—EMPRESS: Dennis Bros.—Murray Bennett—"The Stick-Up Man."

VANCOUVER, CAN.—IMPERIAL: Edith Clifford—"Everybody's Doing It"—Kara—Mack & Atkinson—Stains' Circus.

WINNIPEG, CAN.—EMPRESS: Cecil, Eldrid & Carr—Dorsch & Russell—"In Old New York"—Harry Rose—Usher Trio.

JONES, LINICK & SCHAEFER CIRCUIT.

March 2-7.

CHICAGO—McVICKERS': Pauline—"Hunting Morn"—"A Day in the Alps"—Arco Bros.—Dawson, Lanigan & Covert—Aerial Carpenters—Clemenso Bros.—The Marshes.

CHICAGO—COLONIAL: For 2-4: Five Pirocoffis—Six Weber Family—Richard, the Great—La Vine and Jaffey—Great Sa-Herss—Bob Finlay & Girls—Frans Meisel. For 5-7: Bimm, Bomm, Br-r-r Trio—Eva Westcott & Co.—Don Carney—Griffith & Excess.

CHICAGO—WILSON AVENUE. For 2-4: The Tangophiends—Skipper, Kennedy & Reeves—Don Carney—Eva Westcott & Co.—Young Hackenschmidt & Co. For 5-7: Richard, the Great—Dollie's Dolls—Palaquita & Brother—Reiff, Clayton & Reiff.

CHICAGO—SHINDLER'S. For 2-4: Ural & Dogs—Charles & Carter. For 5-7: Coin's Dogs—Billy Don Austin.

CHICAGO—CROWN. For 2-4: Choo Choo Girls—Griffith & Excess—The Vivians—The Aldeans. For 5-7: Six Weber Family—Le Roy (Laeses) White—La Vigne & Jaffay.

CHICAGO—OAK PARK. For 2-4: Bimm, Bomm, B-r-r-r Trio—Lillien Murika. For 5-7: Five Old Veterans—Ural and Dog.

CHICAGO—STAR HIPPODROME: For 2-4: Five Old Veterans—Reiff, Clayton & Reiff—Wagner & Diggs—Williams & Gilbert. For 5-7: Kumry, Boesch & Robinson—Clayton & Earle.

INTERSTATE CIRCUIT.

March 2-7.

DALLAS, TEX.—MAJESTIC: Les Yosts—The Greys—Three Collegians—Frank Hale & Signe Patterson—Jack Kennedy & Co.—Josie Heather—Adelyne Lowe & Co.

FORT WORTH, TEX.—MAJESTIC: Rosa & Tinsman—Knowles & White—Ed. Blondell & Co.—Nan Halperin—Valerie Bergere & Co.—Chung Hwa Four—Leitzel & Jeanette.

HOUSTON, TEX.—MAJESTIC: Lohse & Sterling—Leona Guerney—Felix & Barr Girls—Kajiyama—The Dancing Mars—Mullen & Coogan—Trevett's Dogs.

HOT SPRINGS, ARK.—PRINCESS: For 2-4: Standard Brothers—Van & Carrie Avery—De Leon & Davies—Flanagan & Edwards—Don Fulano. For 5-7: McIlyar and Hamilton—Miller, Packer & Seize—Teed & Lazelle—Santucci—Del Adelphia.

LITTLE ROCK, ARK.—MAJESTIC: For 2-4: "The Cow and the Moon." For 5-7: Standard Brothers—Van and Carrie Avery—"The Girl Aboard"—De Leon & Davies—Don Fulano.

SAN ANTONIO, TEX.—MAJESTIC: Meyako Sisters—Vincent & Raymond—Paul Kleist & Co.—Baron Lichter—Milton Pollock & Co.—Primrose Four—Bedford & Winchester.

PANTAGES' CIRCUIT.

March 2-7.

CALGARY, CAN.—EMPIRE: Harry Bulger—Terry Troupe—Tom & Stacie Moore—Vera Berliner—Bettina Bruce & Co.—Juggling Wagners.

EDMONTON, CAN.—PANTAGES': Alisky's Hawaiians—Oreo—Comer & Sloane—Danny Simmons—Togan & Geneva—De Alberts.

LOS ANGELES, CAL.—PANTAGES': Little Hip & Napoleon—Leroy & Lytton—Rice & Franklyn—The Sylphones—Three Jahns.

OAKLAND, CAL.—PANTAGES': "A Night in Chinatown"—Uyeno Japs—Lillian Watson—Dreyer & Dreyer—Monahan—Millard, Kennedy & Christie.

PORTLAND, ORE.—PANTAGES': "In Laughland"—Elliott & Mullen—Lora & Co.—Leon Rogee—Frank Smith.

SAN FRANCISCO—PANTAGES': Rhoda Royal Horses—Hal Davis & Co.—Brighton Quartette—Murray K. Hill—Melnotte, Lanole Troupe.

SEATTLE, WASH.—PANTAGES': Gunboat Smith—Walker's Happy Girls—Granville & Mack—Clinton & Rogers—Magnani Family.

SPOKANE, WASH.—PANTAGES': Capt. Jack's Bears—Davett & Duvall—Bernard, Finnerty & Mitchell—Lawrence Johnston—Morrette Sisters—Gregoire & Elmina.

SAN DIEGO, CAL.—SAVOY: "Golden Dream"—Julia Redmond & Co.—Bob Albright—Dunbar & Turner—Reed's Bull Dogs.

TACOMA, WASH.—PANTAGES': Priestess of Kama—E. Keough & Co.—Weston & Leon—E. J. Moore & Co.—Spanish Goldinos.

VANCOUVER, CAN.—PANTAGES': Riding Duttons—Rhoda & Crampton—Patsy Doyle—Duncan & Holt—Clare Stevens & Co.

WINNIPEG, CAN.—PANTAGES': Barnold's Dog & Monkey Actors—Barrows-Lancaster Co.—Tom Kelly—Wood & Lawson—Jerome & Carson.

SUPPLEMENTAL VAUDEVILLE ROUTE LIST.

(See pages 10 and 11.)

Feb. 28-28.

Aletheia, Cosmos, Washington.

Ana, Baby, Hartford, Hartford, Conn., 26-28.

Barriers, The, Brant, Brantford, Can., 26-28.

Bellerini, Clara, Orpheum, Peoria, Ill., 26-28.

Barnes & Barron, Orpheum, Peoria, Ill., 26-28.

Bonomor Arabs (7), Orpheum, Peoria, Ill., 26-28.

Brighton Quartette, Pantages, San Fran., Cal., March 2-7.

Broadway Four, Cosmos, Washington.

Cooper, Dora, & Co, Lyric, Buffalo.

De Long, Maidie, Crystal, Milwaukee; Miles, Minneapolis, March 2-7.

De Varo & Zemater, Majestic, Paterson, N. J., 26-28.

Deaves, Harry, & Co., Gaiety, Kankakee, Ill., 26-28.

Donovan & Arnold, Bijou, Savannah, Ga.

Drew, Lowell & Esther, Wm. Penn, Phila.

Debara, The, Majestic, Elmira, N. Y.

Edwards' "School Boys and Girls," Colonial, Lancaster, Pa.; Harris, Pittsburgh, March 2-7.

Frelyn, Ivy, & Co., Brant, Brantford, Can., 26-28.

El Clere, American, Washington.

Frans & Brann, Casino, Washington.

Evers, Wisdom, & Co., Cosmos, Washington.

El Barto, Hartford, Hartford, Conn., 26-28.

Frances & Keogh, Casino, Washington.

Gruet & Gruet, Grand, St. Louis; Kedzie, Chicago, March 2-7.

Corsana, Bobby, Majestic, Pueblo, Col., March 2-7.

Goldie & Clark, Majestic, Elmira, N. Y.

Howard & Dennett, American, Washington.

Hanson, Alice, & Co., Lyric, Buffalo.

Hughes Musical Trio, Pantages', San Fran., Cal., March 2-14.

Haggarty & Le Clair, Grand O. H., West Chester, Pa.; Broadway, Camden, N. J., March 2-7.

Johnson, Bounding, Cosmos, Washington.

Karmen & Allison, Casino, Washington.

La Rae & Richmond, Grand, Olean, N. Y.; Lyre, Jamestown, N. Y., March 2-7.

Lannigan, Joe, Cosmos, Washington.

Lohse & Sterling, Majestic, Dallas, Tex.

La Tosca, Phil., Empire, Calgary, Can.; Lyric, North Yakima, Wash., March 2-7.

McMillian, Lydia, & Co., Orpheum, Peoria, Ill., 26-28.

Morgan Bros., Casino Washington.

Mott & Maxfield, Mozart, Elmira, N. Y.

Nick's Skating Girls, Orpheum, Harrisburg, Pa.; Keith's, Washington, March 2-7.

Oxford Comedy Four Mozart, Elmira, N. Y.

Panther, O. H., Sayre, Pa., 26-28

"Pals & the Gal," American, Washington.

Pelletier, Pierre, & Co., Hartford, Hartford, Conn., 26-28.

Randall, Geo., & Co., New Academy, Buffalo.

Reiff Bros. & Morray, Orpheum, Peoria, Ill., 26-28.

Rogers & Dorman, Cosmos, Washington.

Remington, Joseph, & Co., Family, Moline, Ill., 26-28; Gaiety, Kankakee, Ill., March 2-4.

Shawa, Aerial, Bijou, Bangor, Me.

Society Dancers (8), Majestic, Dubuque, Ia., March 2-4.

Schoff & Gordon, Hartford, Hertford, Conn., 26-28.

Tanean & Cleaton, Colonial, Chicago; Kankakee, Ill., March 2-7.

Valian, Ver, & Co., Brant, Brantford, Can., 26-28.

"Violin Beauties" (5), Cosmos, Washington.

Wright, Cecilia, Shea's, Toronto, Can.; Grand, Syracuse, N. Y., March 2-7.

Whitney's Operatic Dolls, Walnut Street, Louisville.

Ward, Bell & Ward, Lyric, Buffalo.

Ward & Lucille, Majestic, Elmira, N. Y.

Weston, Wm., & Co., Mozart, Elmira, N. Y.

Young, Sensational, American, Washington.

Zelaya, Lyric, Buffalo.

Zimmer, John, Mozart, Elmira, N. Y.

ROUTE LIST.

Supplemental List—Received Too Late for Classification.

(See page 22.)

Arliss, Geo.—Indianapolis March 2-7.

"Blindness of Virtue, The"—West End, New York, March 2-7.

"Bought and Paid For"—Victoria, Chicago, 23-28.

"Ben-Hur"—St. Joseph, Mo., 23-25.

Brown & Roberts Show—Pine Apple, Ala., 25, Wallace 26, Evergreen 27, Georgiana 28.

"Bunty Pulls the Strings"—Washington March 2-7.

Crane, Wm.—G. O. H., New York, March 2-7.

Colonial Maids—(Tabloid)—Elgin, Ill., 26-28.

Crescent Stock—Charleston, S. C., 23-28.

Deslys, Gaby—Lyric, Phila., 23-28.

D'Esta-Rhoads Unique Novelties—Abbeville, S. C., 23-25, Whitmire 26-28, Laurens March 2-4, Union 5-7.

"Damaged Goods"—Clinton, Ia., 28, Logansport, Ind., March 2.

"Everywoman"—Albany, Ga., March 2, Columbus 3, Macon 4, 5, Atlanta 6, Chattanooga, Tenn., 7.

Earle Stock (L. A Earle, mgr.)—Bucyrus, O., March 2-7.

Fowler, May Belle, Co.—Standard, Ia., 23-26.

"Fool There Was, A"—Walnut, Phila., March 2-7.

"Funny Moon" Co.—Jas. P. Lee—(Tabloid)—Jackson, Mich., March 2-4, Ann Arbor 5-7.

Field's Minstrels—Sandusky, O., March 2.

Girard Stock—Phila., indefinite.

Guy Bros' Minstrels—Chambersburg, Pa., 29.

"Girl of My Dreams"—Evansville, Ind., March 1.

Gorman's Comedians—(Correction)—Morgantown, W. Va., March 2-4, Fairmont 5-7.

Howe's Travel Pictures—Clinton, Ia., 27.

Howe's Travel Pictures—Springfield, Mass., 26-28.

Hackett, Jas. K.—Washington March 2-7.

"Her Own Money"—Providence, R. I., 26-28.

Irving Place Theatre Co.—De Kalb, Bkln., March 2-7.

Klark, Gladys, Co.—Greenfield, Mass., 23-28.

"King of the Mountains, The"—Apollo, Atlantic City, March 6, 7.

Kolb and Dill—Indianapolis 26-28.

"Lovers and Lunatics"—(Tabloid)—Iowa City, Ia., 26-March 1, Rock Island, Ill., 2-4, Keokuk, Ia., 5-8.

Lauder, Harry—Los Angeles, Cal., 23-28.

"Little Lost Sister" (Chas. Leo Kins, mgr.)—Boston March 2-7.

"Lure, The"—Manhattan O. H., New York, March 2-7.

Morgan, J. Doug., Co.—Webster City, Ia., 23-28, Humboldt March 1-7.

"Madcap Duchess, The"—Broadway, Bkln., March 2-7.

"Master Mind, The"—Willis Granger—Logansport, Ind., March 7.

"Nearly Married"—Garrick, Phila., 23-28.

"One Day"—Scranton, Pa., 23-28.

Russell, Annie—Providence, R. I., 23-28.

"Trail of the Lonesome Pine"—Isabelle Lowe—Buffalo, N. Y., 23-25.

"Traffic, The"—Indianapolis March 2-7.

"Uncle Tom's Cabin," Stetson's (Leon Washburn, mgr.)—Ft. Wayne, Ind., 25, 26, Urbana, O., 27, Springfield 28, Middletown March 2, Hamilton 3, Richmond, Ind., 4, Connersville 5, Franklin 6.

Vinton, Myrtle, Co. (H. P. Bulmer, mgr.)—Verndale, Minn., 25, Staples 26, Aitkin 27, Cloquet 28, Carlton March 2, Two Harbors 3, Biwabik 4, Hibbing 5, Tower 6, Ely 7.

Vogel's Minstrels—Evansville, Ind., March 7.

Weber & Fields' Vaudeville Show—Auditorium, Chicago, 22-March 7.

"Within the Law," Helen Ware—Adelphi, Phila., 23-28.

"White Slave, The"—Walnut, Phila., 23-28.

"When Dreams Come True"—(Corrected)—Majestic, Bkln., March 2-7.

Warfield, David—Washington March 2-7.

Wolford Stock Co. (E. L. Paul, mgr.)—Hartford, Ark., 23-28, Greenwood March 2-7.

"Winning of Barbara Worth, The"—Battle Creek, Mich., 27, Kalamazoo 28.

Oliver Players—Rockford, Ill., indefinite.

Oh! Oh! Delphine"—Forrest, Phila., 23-28.

O'Brien's Minstrels (O. F. Hodge, mgr.)—Lima, O., 25, Dayton 26, Columbus 27, 28, Middletown March 1, Frankfort, Ky., 2, Bowling Green 3, Nashville, Tenn., 4, Memphis 5, Jackson, Miss., 6, Vicksburg 7.

Pavlowa—Memphis, Tenn., March 4.

"Price She Paid, The"—Dubinsky Bros., Eastern—Liberty, Ind., 26, Winchester March 2, Mattoon, Ill., 4.

"Price She Paid"—Northern—New Hampton, Mo., 26, Elmo March 2, Pacific Junction, Ia., 4, Sioux City 8.

"Price She Paid"—Southern—Drakesboro, Ky., March 2, Memphis, Tenn., 9.

"Price She Paid"—Central—Las Vegas, N. Mex., March 2, Trinidad, Col., 4, Pueblo 9.

"Round-Up, The"—Imperial, Chicago, 23-28.

"Rebecca of Sunnybrook Farm"—National, Chicago, 23-28.

"Romance"—West End, New York, 23-28, Adelphi, Phila., March 2-7.

Tropical Amuse. Co.—(Carnival)—Clinton, S. C., 23-28, Union March 2-7.

"What Would You Do!"—Hudson, New York, March 2, indefinite.

"Where the Trail Divides"—Buffalo March 2-7.

STAGE STUDENTS MAKE DEBUT.

The students of the American Academy of Dramatic Arts and Empire Theatre Dramatic School gave their fourth public performance of the present season, at the Empire Theatre, on Thursday afternoon, Feb. 19, and despite the fact that the weather was very disagreeable, a large audience was present.

The program consisted of two plays—"The Magnate and the Hardware," in one act, by W. F. Downing. It tells the story of the Duke of Inshallon, who finds on his estate a London "tough" his girl and another women. They have come to rob the nobleman. After the duke gets the best of the burglar in a hand-to-hand conflict he invites them all to dinner. They are interrupted by the arrival of a Scotland Yard man, who tells the duke that his guests are thieves. The duke laughs and invites the detective to join the dinner party, and the certain falls.

The play is not very interesting, but it is well acted. Everett Hove was excellent as the duke; Harvey Nichols gave a very good account of himself as the tough, and the women parts were neatly played by Lelice Sencion and Genevieve Robinson, respectively. The small role of the detective was well acted by Wade Boteler.

The principal play was "The Waters of Bitterness," which was in three acts, with the authorship credited to S. M. Fox. The play was given on this occasion its first performance in America. It proved to be a morbid affair. It told of an unloved old maid who confesses her love for a man, and then believing that she had humiliated herself, commits suicide by shooting. The man, a consumptive, also wanted to kill himself, but the old maid had dissuaded him from his purpose.

Virginia Cordelle, as the old maid, gave the role the sympathetic treatment that it demanded, and scored a decided success. Frank Morgan, as the consumptive, gave a splendid performance. The other roles were excellently played. Indeed all the students in the cast proved that they made no mistake in adopting the stage as their life's work.

SOLLY BROWN AND GERTRUDE TAYLOR.

Solly Brown and Gertrude Taylor have formed a partnership, and will break in a new act, called "Grand Opera Gone Wrong," at Proctor's Theatre, at Rochester, N. Y., with the United time to follow.

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ROUTE LIST

DRAMATIC & MUSICAL

Routes Intended for This Column Must Reach This Office Not Later Than Saturday Before Day of Publication to Insure Insertion.

Adams, Maude—Empire, New York, indefinite.
Arliss, Geo.—Louisville 23-28.
"Adele"—Newark, Newark, 23-28.
"Adele"—B Co.—Pasadena, Cal., 25, Pomona 26, Redlands 27, San Bernardino 28, El Paso, Tex., March 2, 3, San Antonio 5-7.
"At Bay"—Springfield, Mass., 25, Jersey City, N. J., March 2-7.
"Along Came Ruth"—Gaiety, New York, indefinite.
Burke, Billie—Lyceum, New York, 23-28, Hollis Street, Boston, March 2-14.
Brian, Donald—Apollo, Atlantic City, N. J., 23-25, Wilkes-Barre, Pa., 26, Syracuse, N. Y., 27, 28, Ithaca March 2, Rochester 3, 4, Buffalo 5-7.
Barrymore, Ethel — Blackstone, Chicago, 23-March 21.
"Broadway Jones"—Oswego, N. Y., 25, Niagara Falls 27, London, Ont, Can., 28.
"Bird of Paradise"—Morosco's—Grand Rapids, Mich., 22-25, Toledo, O., 26-28, Louisville, Ky., March 2-7.
"Bought and Paid For" (Chas. D. Wilson, mgr.)—Kansas City, Mo., 22-28.
"Bought and Paid For"—Keokuk, Ia., March 4.
"Bunty Pulls the Strings" (Wm. Cranston, mgr.)—Iowa Falls, Ia., 25, Perry 26, Marshalltown 27, Cedar Rapids 28, Clinton March 2, West Liberty 3, Iowa City 4, Davenport 5.
Century Grand Opera (Milton & Sargent Aborn, mgrs.)—Century Opera House, New York, indefinite.
Crane, Wm.—Hollis, Boston, 23-28.
Carle-Williams—Colonial, Boston, Mass., 23-28, New Bedford March 2, Springfield 3, Worcester 4, Hartford, Conn., 5, New Haven 6, 7.
Collier, Wm.—Hudson, New York, 23-28.
Chatterton, Ruth—Washington 23-28.
"Cowboy Girl, The" (Geo. O. Teed, mgr.)—Earlington, Ky., 25, Henderson 26, Owensboro 28, West Baden, Ind., March 1, Evansville 2-4, Shelburn 6, Jasonville 7.
"Conspiracy, The"—Jersey City, N. J., 23-28.
"Candy Shop, The" (Anderson Gaiety Co., mgrs.)—Oakland, Cal., 22-28.
Drew, John—Columbus, O., 25, 26, Dayton 27, Lexington, Ky., 28, Knoxville, Tenn., March 2, Atlanta, Ga., 3, 4, Chattanooga, Tenn., 5, Nashville 6, 7.
Dodge, Sanford — Thief River Falls, Minn., 25, Baudette 27, Red Lake Falls 28.
Dunbar, Frankie (H. N. Manley, mgr.)—Hudson, Mass., 25, Exeter, N. H., 26, Haverhill, Mass., 27, Lawrence 28.
"Deep Purple, The"—Quincy, Ill., 23-25.
"Damaged Goods"—Garrick, Phila., indefinite.
"Deadlock, The"—Howard's, Chicago, indefinite.
"Divorce Question, The" (Fred Douglas, mgr.)—Louisville 23-28, New Orleans March 1-7.
"Damaged Goods"—Rockford, Ill., 26.
Eltinge, Julian—Baltimore 23-28, Phila. March 2-14.
"Everywoman"—Savage's—Shreveport, La., 25, Meridian, Miss., 26, Selma, Ala., 27, Montgomery 28.
"East Lynne" (H. N. Manley, mgr.)—Hudson, Mass., 25, Exeter, N. H., 26, Haverhill, Mass., 27, Lawrence 28, No. Attleboro March 2, Wakefield, R. I., 3, Westerly 4, Danielsonville, Conn., 5, Bristol 6, Milford 7.
Ferguson, Elsie—Montauk, Bkln., 23-28, Newark, Newark, N. J., March 2-7.
Forbes-Robertson—Ford's, Baltimore, 23-28, Lyric, Phila., March 2-14.
Fiske, Mrs.—Washington 23-28.
"Follies of 1913"—Ziegfeld's—O. H., Rochester, N. Y., 23-25, Star, Buffalo, 26-28, Baltimore March 2-7.
"Firefly, The" (Geo A. Edes, mgr.)—Lexington, Ky., 25, Paris 26, Charleston, W. Va., 27, 28, Huntington March 2, Marietta, O., 3, Clarksburg, W. Va., 4, Fairmont 5, Morgantown 6, Wheeling 7.
"Fine Feathers"—All Star Co.—Frazee's—Montreal, Can., 24-28, Boston, March 2-14.
"Family Cupboard, The"—Royal, New York, 23-28.
"Fanny's First Play"—Washington 23-28, Park, Boston, March 2-7.
"Fight, The"—Newark, N. J., 23-28, G. O. H., New York, March 2-7.
George, Grace—Shubert, Boston, 23-28.
Gilbert & Sullivan Opera Co., De Wolf Hopper—Majestic, Bkln., 23-28.
"Girl from Mumm's, The"—Paris, Ill., 25, Robinson 26, Bloomington, Ind., 27, Linton March 2, Terre Haute 3, Frankfort 4, Tipton 5, Elwood 6, Muncie 7.
"Graustark"—United Play Co.'s—Revelstoke, B. C., 25, Ashcroft 26, Kamloops 27, Kelowna 28.
"Girl and the Tramp, The" (Fred Byers, mgr.)—Stephenville, Tex., 25, Dublin 26, Brady 27, Brownwood 28, Coleman March 2, Ballinger 3, San Angelo 4, Colorado 5, Big Springs 6, Midland 7.
"Girl and the Stampede, The"—Merle H. Norton's—Blytheville, Ark., 28, Caruthersville, Mo., March 2, Cape Girardeau 7.
Harvey, Martin (F. B. O'Neill, mgr).—Toronto, Can., 23-28.
Hitchcock, Raymond—Tremont, Boston, indefinite.
Hilliard, Robt.—Park, Boston, 23-28.
"Help Wanted"—Cort, Chicago, indefinite.
"High Jinks"—Casino, New York, indefinite.
"Help Wanted"—Maxine Elliott, New York, indefinite.
"Happy Hooligan," Gus Hill's—Baltimore, Md., 23-28, Newark, N. J., March 2-7.
"Higher Law, The" (Oscar Graham, mgr.)—Mingus, Tex., 25, Strawn 26, Cisco 27, Walnut Springs 28, Macon, Miss., 28, Amory March 2, Aberdeen 3, Tupelo 5, Covington 9.
Irish Players, The—Chicago 23, indefinite.
"In Old Kentucky" (Dan Considine, mgr.)—Germantown, Phila., 23-28, Providence, R. I., March 2-7.
"In Arizona"—Cairns Bros.—Kirksville, Mo., 25, Novinger 26, Unionville 27, Browning 28.
"Kitty MacKay"—Comedy, N. Y. C., indefinite.
"Kidnapped for a Million" (E. H. Perry, mgr.)—Lucas, Ia., 25, Stockport 26, Hillsboro 27, Batavia 28, Milton March 3, New Lisbon 5, Rosehill 6, Sigourney 7.
London Criterion Co.—North Bay, Ont., Can., 25, Orrillia 26, Peterboro 27, Kingston 28, Ottawa March 2, 3, Brockville 4, Trenton 5, Belleville 6, Kingston 7.
Lewis, Dave—La Salle, Chicago, indefinite.
Lawson, May, Mus. Com. Co.—Durham, N. C., 23-28.
"Laughing Husband, The"—Knickerbocker, New York, indefinite.
"Little Cafe, The"—New Amsterdam, New York, indefinite.
"Last Resort, The"—Shubert, Newark, 23-28, Longacre, New York, March 2, indefinite.
"Little Women"—Calgary, Alb., Can., 23-25, Edmonton 26-28, Saskatoon, Sask., March 2-4, Regina 5-7.
"Little Lost Sister" (John Bernero, mgr.)—Youngstown, O., 25, 26, Akron 27-28, Chicago March 1-7.
"Little Miss Brown"—De Kalb, Bkln., 23-28.
"Lure, The"—Princess, Chicago, indefinite.
"Leopard's Spots, The" (Thos Dixon, mgr.)—Donaldsonville, La., 25, Plaquemine 26, Opelousas 27, Lafayette 28, Crowley March 2, Lake Charles 3, Pt. Arthur, Tex., 4, Beaumont 5, Galveston 6, Houston 7, 8.
"Little Women"—Geneva, N. Y., March 2.
"Lion and the Mouse, The" (Geo. H. Bubb, mgr.)—Flandreau, So. Dak., 25, Madison 26, Howard 27, Artesian 28.
"Little Millionaire, The" (Howard Leigh, mgr.)—Brownwood, Tex., 25, Coleman 26, San Angelo 27, Abilene 28, Sweetwater March 2, Colorado 3, Big Springs 4, Midland 5, Pecos 6, Carlsbad, N. Mex., 7.
"Little Lost Sister" (Chas. Leekins, mgr.)—Barre, Vt., 25, Randolph 26, Woodstock 27, White River Junction 28.
"Little Lost Sister"—Denver, Col., 22-28.
Maude, Cyril—Walack's, New York, indefinite.
Metropolitan Grand Opera—Metropolitan O. H., New York, indefinite.
Macdonald, Christie—Illinois, Chicago, indefinite.
Martin, Lou, Co.—Keosauqua, Ia., 23-28, Mt. Pleasant March 2-7.
McIntyre & Heath—Portland, Ore., 22-25, Aberdeen, Wash., 26, Tacoma 27, Everett 28, Seattle March 2-4, Yakima 5, Walla Walla 6, Lewiston, Ida., 7.
McGinley, Bob & Eva—Hatton, No. Dak., 27, 28, Northwood March 2, 3, Portland 4, 5.
Morton Opera—Boston, indefinite.
Morton Opera—Scranton, Pa., indefinite.
Mantell, Robt.—St. Paul, Minn., 23-28.
"McFadden's Flats" (Jack Gilnes, mgr.)—St. Thomas, Can., 25, London 26, 27, Brantford 28, Stratford March 2, Owen Sound 3, Berlin 4, Galt 5, Oshawa 6, Peterboro 7.
"Maria Rosa"—Longacre, New York, 23-28.
"Misleading Lady, The"—Fulton, New York, indefinite.
"Midnight Girl, The"—Forty-fourth Street, New York, indefinite.
"Merry Gambol"—Gaiety, San Fran., Cal., indefinite.
"Man From Home"—St. John, N. B., 23-28.
"Mrs. Wiggs of the Cabbage Patch"—Mt. Carmel, Pa., 25, Danville 26, Bloomsburg 27, Wilkes-Barre 28.
"Modern Eve, A"—New Decatur, Ala., 25, Columbia, Tenn., 26, Nashville 27, 28.
"Mutt and Jeff in Panama," A Co.—Vancouver, Wash., 25, Portland, Ore., 26-28, Astoria March 1, So. Bend 2, Centralia 3, Aberdeen 4, Tacoma 5, Seattle 6-8.
"Mutt and Jeff in Panama," B Co.—Bkln. 23-28, Phila. March 2-7.
"Mutt and Jeff in Panama," C Co.—Waitsburg, Wash., 25, Pomeroy 26, Lewiston 27, Colfax 28, Spokane March 1, Wallace 2, Missoula, Mon., 3, Hamilton 4, Helena 5, Grant Falls 6, Anaconda 7.
"Mutt and Jeff in Panama," D Co.—Frankfort, Ind., 25, Hartford City 26, Richmond 27, Columbus 28, Louisville, Ky., March 1-7.
"Mutt and Jeff in Panama"—E. Liverpool, O., 25, Rochester, Pa., 26, Beaver Falls 27, New Castle 28, Kittaning March 2, Tarentum 3, Washington 4, Waynesburg 5, Monongahela 6, Greensburg 7.
"Madame X"—Walnut Street, Cincinnati, 23-28.
"Missouri Girl," Eastern—Merle H. Norton's—Blackfoot, Ida., 25, Idaho Falls March 5.
"Missouri Girl," Western—Norton & Rith's—Albany, Ore., March 2, Eugene 3, Marshfield 7.
Nazimova, Mme.—Dallas, Tex., 25, 26, Okla. City, Okla., 27, 28, McAlester March 2, Muskogee 3, Tulsa 4, Kansas City, Mo., 5-7.
"Nobody's Daughter"—Montreal, Can., 23-28.
Olcott, Chauncey—G. O. H., New York, 23-28.
O'Hara, Fiske—London, Can., 26.
"Officer 666" (Frank Holland, mgr.)—Indianapolis 23-28, Louisville March 1-7.
Paton, W. B. (Frank B. Smith, mgr.)—Colorado, Tex., 25, Midland 26, Big Springs 27, Sweetwater 28.
Post, Guy Bates—Booth, N. Y. C., indefinite.
Padden, Sarah, Co.—Amarillo, N. Mex., 25.
Philadelphia-Chicago Grand Opera—Phila., indefinite.
"Potash & Perlmutter"—Cohan's, New York, indefinite.
"Philanderer, The"—Little, New York, indefinite.
"Pleasure Seekers, The" (Fields & Lowe, mgrs.)—Alvin, Pittsburgh, 23-28, Cincinnati March 1-7.
"Poor Little Rich Girl"—Broad, Phila., 23-28.
"Peg o' My Heart," Morosco's, A Co.—Milwaukee 23-28, Detroit March 2-7.
"Peg o' My Heart," B Co.—New Orleans 22-28, Natchez, Miss., March 2, Jackson 3, Yazoo City 4, Greenwood 5, Clarksdale 6, Helena, Ark., 7.
"Passing Show of 1913"—Garrick, Chicago, indefinite.
"Peg o' My Heart," C Co.—Minneapolis, Minn., 22-28, Winnipeg, Man., March 2-7.
"Peg o' My Heart," D Co.—Milwaukee, Wis., 22-28, Joliet, Ill., March 1, Belvidere 2, Urbana 3, Bloomington 4, 5, Springfield 6-8.
"Peg o' My Heart," E Co.—Hamilton, Ont., Can., 25, Woodstock 26, Stratford 27, Berlin 28, Peterboro March 2, Belleville 3, Kingston 4, Ottawa 5-7.
"Printer of Udell's, That" (Gaskell & MacVitty, Inc., mgrs.)—Ortonville, Minn., 25, Montevideo 26, Milbank 27, Aberdeen 28.
"Pain of Sin, The" (H. N. Manley, mgr.)—Ft. Plain, N. Y., 25, Cortland 26, Oneonta 27, Catskill 28, Pt. Jervis March 2, Carbondale, Pa., 3, Mahanoy City 4, Shenandoah 5, Binghamton, N. Y., 6, Norwich 7.
"Queen of the Movies" (T. J. Ryley, mgr.)—Globe, New York, indefinite.
Ring, Blanche—Lyric, New York, indefinite.
Robson, May—Wilmington, Del., 25, Newark, N. J., March 2-7.
"Rose Maid, The" (Frank O. Payne, mgr.)—Columbus, Miss., 25, Tuscaloosa, Ala., 26, Montgomery 27, Selma 28.
"Red Widow, The" (P. H. Niven, mgr.)—Richmond, Va., 25, Charlottesville 26, Staunton 27, Hagerstown, Md., 28, Martinsburg, W. Va., March 2, Frederick, Md., 3, Hanover, Pa., 4, York 5, Pottsville 6, Easton 7.
"Red Rose, The" (W. J. Dertlick, mgr.)—Brainerd, Minn., 25, Hibbing 26, Duluth 27, Marquette 28, Escanaba March 1, Sault Ste. Marie, Can., 2, Sudbury 3, North Bay 4, Orillia 5, Barrie 6, Brantford 7.
"Rule of Three"—Harris, New York, indefinite.
Starr, Frances—Belasco, New York, indefinite.
Sunderson, Julia—Cincinnati, O., 23-28, Dayton March 2, Columbus 3, 4, Springfield 5, Lima 6, Toledo 7.
Sothern, E. H. (Claxton Wilstach, mgr.)—Salt Lake City, U., 27, 28, Denver, Col., March 2-7.
Shea, Thos. E.—Indianapolis March 2-7.
Skinner, Otis—Denver, Col., 23-28.
San Carlos Grand Opera—Memphis, Tenn., 23-26.
Sidney, Geo.—Newark, N. J., 23-28.
Stahl, Rose—Bay City, Mich., 25, Grand Rapids 26, Kalamazoo 27, Lansing 28, Jackson March 2, So. Bend, Ind., 3, Joliet, Ill., 4, Aurora 5, Rockford 6, Racine, Wis., 7.
St. Louis German Theatre Co.—Quincy, Ill., 25.
"Speckled Band, The"—Studebaker, Chicago, indefinite.
"Sari"—Savage's—Liberty, New York, indefinite.
"Seven Keys to Baldpate"—Astor, New York, indefinite.
"Stop Thief," Eastern—Syracuse, N. Y., 23-25, Rochester 26-28, Cleveland, O., March 2-7.
"Seven Keys to Baldpate," No. 2 Co.—G. O. H., Chicago, indefinite.
"Stop Thief," Western Co.—Macon, Ga., 26, St. Augustine, Fla., 27, 28.
"Stop Thief," Central Co.—Kalamazoo, Mich., 25, Lansing 26, Grand Rapids 27, 28.
"Stop Thief," Southern Co.—Green Bay, Mich., 26, Menominee 27, Escanaba 28.
"Sunny South" (J. C. Rockwell, mgr.)—Shreve, O., 25, Wooster 26, Millersburg 27, Wadsworth 28, Kent March 2, Greenville, Pa., 3, Randolph, N. Y., 4, Cuba 5, Friendship 6, Owego 7.
"Shepherd of the Hills, The" Gaskill & MacVitty, Inc., mgrs.)—Toronto, Can., 23-28.
"Shepherd of the Hills, The"—Schuyler, Nrb., 25, Kearney 26, Grand Island 27, Aurora 28.
"Shepherd of the Hills, The"—Princeton, Ky., 25, Paducah 26, Madisonville 27, Evansville, Ind., 28.
"Shepherd of the Hills, The"—Beeville, Tex., 25, Floresville 26, Seguin 27, Lockhart 28.
"Spendthrift, The"—Wee & Lambert's—Stroudsburg, Pa., 25, Pittston, Pa., 26, Herkimer 27, Kingston 28.
"Sunbonnet Sue" (Ray Bankson, mgr.)—Chetopah, Kan., 25, Weir 26, Columbus 27, Scammon 28.
"Sis Perkins," Western (Tom Roe, mgr.)—Marion, So. Dak., 25, Bridgewater 26, Emery 27, Alexandria 28.
"Seven Hours in New York"—Brunswick, Ga., 25, Waycross 26, Fitzgerald 27, Cordele 28.
Talliafero, Mabel and Edith—Chicago 23-March 21.
Taylor, Laurette—Cort, N. Y. C., indefinite.
Turner, Clara (W. F. Barry, mgr.)—Yonkers, N. Y., indefinite.
Thurston, Howard (Jack Jones, mgr.)—Grand Rapids, Mich., 22-28, Detroit March 2-7.
Trentini, Emma—Cort, San Fran., Cal., indefinite.
"Too Many Cooks"—Thirty-ninth Street, New York, 24, indefinite.
"Things That Count, The"—Playhouse, New York, indefinite.
"To-Day"—Manuscript Prod. Co.—Forty-eighth Street, New York, indefinite.
"Thousand Years Ago, A"—Shubert, New York, indefinite.
"Traffic, The" (W. S. Duggan, act. mgr.)—Monmouth, Ill., 26, Ft. Madison, Ia., 27, Davenport 28, Springfield March 1, Canton, Ill., 3, Streator 4, Ottawa 5, La Salle 6, Kewanee 7.
"Thelma" (Henry W. Link, mgr.)—Tecumseh, Nrb., 25, Auburn 26, Nebraska City March 2, 3, Corning, Ia., 5, Oakland 7, Walnut 9.
"Town Fool, The" (Harry Green, mgr.)—Lorimor, Ia., 25, Greenfield 26, Fontanelle 27, Massena 28, Lewis March 2, Shenandoah 3, Clearfield 6, Elliston 7.
"Texas Ranger, The"—Altoona, Pa., 28.
"Uncle Tom's Cabin" (Wm. Kibble, mgr.)—Baltimore, Md., 23-28, Providence, R. I., March 2-7.
"Uncle Tom's Cabin," Terry's (E. C. Jones, mgr.)—Geddes, So. Dak., 25, Platte 26, Springfield 27, Vermillion 28, Jefferson March 1, Gayville 2, Menno 3, Delmot 4, Armour 5, Stickney 6, Corsica 7.
"Under Cover"—Plymouth, Boston, indefinite.
Welsh Players—Altoona, Pa., 25.
Walker, Charlotte—Olympic, Chicago, 23-March 7.
Warfield, David—Nixon, Pittsburgh, 23-28.
Ward, Fannie—G. O. H., Cincinnati, March 2-7.
"When Dreams Come True"—Cort, Boston, indefinite.
"Whirl of the World"—Winter Garden, New York, indefinite.
"'Way Down East"—Boston, Boston, indefinite.
"Within the Law"—Haymarket, London, Eng., indefinite.
"Within the Law"—Jane Cowl—Majestic, Boston, indefinite.
"Whip, The"—Manhattan O. H., New York, 23-28.
"Within the Law"—Margaret Illington—San Diego, Cal., 23-25, Phoenix, Ariz., March 2, Tucson 3, El Paso, Tex., 4, 5, Albuquerque, N. Mex., 6, Santa Fe 7.
"Within the Law"—Helen Ware—Pittsburgh March 2-14.
"Within the Law"—Special—Atlantic City, N. J., 26-28, Wilmington, Del., March 2-7.
"Within the Law," Eastern—Des Moines, Ia., 23-25, Ft. Dodge 26, Sioux City March 2-4, Ft. Dodge 5, Marshalltown 6, Waterloo 7.
"Within the Law," Western—Daytona, Fla., March 2, Orlando 3, Bartow 4, Arcadia 5, Lakeland 6, St. Petersburg 7.
"Within the Law," Southern—Little Rock, Ark., 25, Ft. Smith 26, Fayetteville 27, Muskogee, Okla., 28, Tulsa March 1, Bartlesville 2, Oklahoma City 3-5, Ft. Worth, Tex., 6, 7.
"Within the Law," Central—Fulton, Mo., 25, Louisiana 26, Macon March 2, Kirksville 3, Trenton 4, Maryville 5, Creston, Ia., 6, Atlantic 7.
"Within the Law," Northern—Peru, Ill., March 1, Sterling 2, Canton 4, Macomb 6, Galesburg 7.
"Where the Trail Divides" (Primrose & McGillan's—Flint, Mich., March 1.
"What Happened to Mary"—Lyceum, Pittsburgh, 23-28.
"Yellow Ticket, The"—Eltinge, New York, indefinite.
"Warning, The"—(Will Kilroy, mgr.)—Buffalo 23-28, Cleveland March 2-7.
"Zabern"—Fifty-seventh Street, New York, indefinite.

STOCK AND MUSICAL COMEDIES.

Permanent and Traveling.

Alcazar Stock—San Fran., Cal., indefinite.
Auditorium Stock—Lynn, Mass., indefinite.
Angell Stock (Joe Angell, mgr.)—Lancaster, O., indefinite.
Academy of Music Stock—Wm. Fox's—Academy, New York, indefinite.
American Stock—Phila. indefinite.
Auditorium Stock—Kansas City, Mo., indefinite.
Angell's Comedians (D. H. Haderman, mgr.)—Weatherford, Tex., 23-28.
Bryan, Blanche, & Associate Players (M. B. Streeler, mgr.)—Indianapolis indefinite.
Brown, Kirk, Stock (J. T. Macauley, mgr.)—Olean, N. Y., 23-28.
Bailey & Mitchell Stock—Seattle, Wash., indefinite.
Bishop Players (H. W. Bishop, mgr.)—Oakland, Cal., indefinite.
Bryant, Billy, Stock (Sam Bryant, mgr.)—Morganfield, Ky., 23-28.
Bessey, Jack, Co.—Mason City, Ia., 23-May 2.
Baldwin-Melville Stock—Buffalo indefinite.
Bayliss-Hicks Stock—Fall River, Mass., indefinite.
Broadway Stock—Bayonne, N. J., indefinite.
Brownell-Stork Stock—Newark, N. J., indefinite.
Baker Stock—Portland, Ore., indefinite.
Blondin Stock—Tempe, Tex., indefinite.
Broadway Stock—Springfield, Mass., indefinite.
Bunting, Emma, Co.—Memphis, Tenn., indefinite.
Barrett Players—Paducah, Ky., indefinite.
Bisbee Players—Jamestown, N. J., indefinite.
Calsmith Stock—Reading, Pa., indefinite.
Crescent Players—B. F. Keith's—Brooklyn, N. Y., indefinite.
Chatterton, Arthur, Stock—Geneva, N. Y., 23-28.
Colonial Stock—Reading, Pa., indefinite.
Craig Stock—Boston, indefinite.
Conness Players—Wilmington, Del., indefinite.
Dorner Players—Elmira, N. Y., indefinite.
Davis Stock (Harry Davis, mgr.)—Pittsburgh, Pa., indefinite.
De Gafferelly, Marie, Stock—Starke, Fla., indefinite.
Dowell Stock—San Diego, Cal., indefinite.
Drama Players (Edward Keane, mgr.)—Westbrook, Me., indefinite.
Duquesne Stock—Pittsburgh, Pa., indefinite.
Denham Stock—Denver, Col., indefinite.
Empire Stock—Providence, R. I., indefinite.
Franklyn Pierson Comedy—Edmunds, No. Dak., 23-28.
Glaser, Vaughan, Stock—Cleveland, indefinite.
Greenpoint Players—B. F. Keith's—Brooklyn, N. Y., indefinite.
Gayety Stock—Hoboken, N. J., indefinite.
Grand Opera House Stock—Brooklyn, indefinite.
German Stock—Milwaukee, indefinite.
German Stock—Cincinnati, indefinite.
Gordinier Bros.' Stock—Kellerton, Ia., 22-25, Blythedale 26-28.
Grahame Stock—Jersey City, N. J., 23-March 7.
Gibney, Sarah, Stock (Walter Wilson, mgr.)—Chatham, Ont., Can., indefinite.
Henderson Stock—Ottumwa, Ia., 23-28.
Harrison Theatre Co.—Tyler, Tex., indefinite.
Huntington, Wright, Stock—St. Paul, Minn., indefinite.
Horne Stock—Akron, O., indefinite.
Haswell, Percy, Stock—Cleveland indefinite.
Harrington, Beatrice, Stock—Denison, Tex., indefinite.
Holden & Edwards' Colonial Stock—Indianapolis, Ind., indefinite.
Hawk, Earl, Stock—Biloxi, Miss., indefinite.
Helden Players—Cleveland indefinite.
Jefferson Theatre Stock (Julius Cahn, mgr.)—Portland, Me., indefinite.
Keystone Dramatic (T. H. Williams, mgr.)—Warren, Ark., 23-28.
Keyes Sisters' Stock (Chester Keyes, mgr.)—Wichita, Kan., indefinite.
Klimt & Gazzolo Stock — Baltimore, Md., indefinite.
Kinsey Kemedy Ko. (Frank Miller, mgr.)—Port Huron, Mich., indefinite.
Keenan Stock—Escanaba, Mich., indefinite.
Long, Frank E., Stock—Grand Rapids, Wis., 23-28, Merrill, March 2-7.
Little Theatre Stock—Phila. indefinite.
Lyceum Stock (Jack Simmons, mgr.)—Bellwood, Neb., 23-28, Wymore March 2-7.
Luttringer Stock (Al. Luttringer, mgr.)—Augusta, Me., indefinite.
Leonard Players—Tingley, Ia., 23-25, Gravity 26-28, Promise City March 2-4, Derby 5-7.
Lynn, Jack, Stock (Jack Lynn, mgr.)—So. Manchester, Conn., 23-28, Rockville March 2-7.
La Roy Stock (Harry La Roy, mgr.)—Caldwell, O., 23-25.
Lytell-Vaughan Stock—Troy, N. Y., indefinite.
Marks, May Bell—London, Ont., Can., 23-28.
Maher, Phil., Co.—Lykens, Pa., 23-28.
MacCurdy Players—Gotham, Bkln., indefinite.
Murat Stock—Indianapolis indefinite.
Morosco Stock (Oliver Morosco, mgr.)—Los Angeles, Cal., indefinite.
Merrimack Square Players—Lowell, Mass., indefinite.
Mayer Stock—Haverhill, Mass., indefinite.
Malley & Denison Stock—Fall River, Mass., indefinite.
Murphy-Yoder Co.—Berlin, Ont., Can., indefinite.
Majestic Stock (Fred K. Lanham, mgr.)—Erie, Pa., indefinite.
Metropolitan Stock—Cleveland indefinite.
Marks, Ernie, Stock—Haileybury, Ont., Can., 23-28.
National Stock—Sault Ste. Marie, Mich., indefinite.
Naville, Julia, Stock—Chattanooga, Tenn., indefinite.
Orpheum Players—Cincinnati, indefinite.
Orpheum Players—Wilmington, Del., indefinite.
Orpheum Players—Phila., indefinite.
Playgoers Co., The—Lynn, Mass., indefinite.
Pitt Players—Pittsburgh, indefinite.
Poli Stock (Gordon Wrighter, mgr.)—Springfield, Mass., indefinite.
Pringle, Della, & Stock (C. K. Van Auken, mgr.)—Empire, Butte, Mont., indefinite.
Poli Players (James Thatcher, mgr.)—Washington, D. C., indefinite.
Poli Stock—Waterbury, Conn., indefinite.
Permanent Players—Edmonton, Can., indefinite.
Pearl Stock—Roanoke, Va., indefinite.

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Pickert Stock—Miami, Fla., 23-March 7.
Poli Players—Baltimore, indefinite.
Perry, Augusta, Stock (Walter Downing, mgr.)—So. Framingham, Mass., indefinite.
Princess Stock—Rockford, Ill., indefinite.
Poynter, Beulah, Stock—Birmingham, Ala., indefinite.
Rusk-Bisbee Stock—Erie, Pa., indefinite.
Robbins, Clint and Bessie—Huron, So. Dak., 23-28, Pierre March 2-7.
Sayles, Francis, Co.—So. Bend, Ind., indefinite.
Shubert Stock—Milwaukee, indefinite.
Sherman Stock—Milwaukee, indefinite.
Sherman-Woods Stock—St John, N. B., Can., indefinite.
Stanford Players—Philadelphia indefinite.
Stratford Players—Nashville, Tenn., 25, 26, Memphis 27, 28.
Torbett & White Stock—Brownwood, Tex., indefinite.
Trumbull, Lawrence R., Players—Stoneboro, Pa., 23-28, Albion March 2-7.
Thompson & Woods Stock—St. John, N. B., Can., indefinite.
Tivoli Stock—San Francisco, Cal., indefinite.
Temple Stock—Camden, N. J., indefinite.
Van Dyke & Eaton Stock (F. Mack, mgr.)—La Crosse, Wis., indefinite.
Wells Stock—Nashville, Tenn., indefinite.
Washington Stock—Detroit, indefinite.
Wadsworth Players—Washington Heights, New York, indefinite.
Wallace, Chester, Players—Bradford, Pa., indefinite.

COMPANIES IN TABLOID PLAYS.

Amick's Pennant Winners—Mobile, Ala., 23-28, Meridian, Miss., March 2-7.
German's Comedians—Clarksburg, W. Va., 23-25, Elkins 26-28.
"Bunaways, The"—Keokuk, Ia., 26-28.
Toy, Ben, Mus. Com. Co.—Concord, N. H., 23-28.
Wills, Mrs. J. B., Comedy Co.—St. John, Que., Can., 23-28, Montreal March 2-7.
Winninger, Frank, Mus. Com. Co.—Muscatine, Ia., 22-28, Monmouth, Ill., March 2-7.

VAUDEVILLE SHOWS.

Lander Harry—Cort, San Fran., Cal., March 2-7.
Ragtime Trio Co. (Norma Thomas, mgr.)—Waukesha, Wis., 22-28, Ft. Atkinson March 1-7.

BURLESQUE SHOWS.

Progressive Wheel.

Broadway Belles (Joe. Oppenheimer, mgr.)—Willis Wood, Kansas City, 22-28, lay off March 2-7.
Cabaret Girls—(Dandy Girls)—(Max Armstrong, mgr.)—Empire, Cleveland, 23-28, Olympic, Cincinnati, March 2-7.
Crusoe Girls (Sam Robinson, mgr.)—Gotham, New York, 23-28, Olympic, New York, March 2-7.
Eva Mull's Girls from Maxim's (Lewis Talbot, mgr.)—People's, Phila., 23-28, Victoria, Pittsburgh, March 2-7.
Flirting Widows—(Blanche Baird's Big Show)—(Dunn & Levy, mgrs.)—Haymarket, Chicago, 23-28, Cadillac, Detroit, March 2-7.
Follies of Pleasure (Stair & Bernstein, mgrs.)—G. O. H., Boston, 23-28, Gotham, New York, March 2-7.
French Models—(Honey Girls)—(Hughie Bernard, mgr.)—Trocadero, Phila., 23-28, Broad Street, Trenton, March 2-7.
Girls of the Follies (Harry M. Strouse, mgr.)—New Englewood, Chicago, 23-28, Haymarket, Chicago, March 2-7.
Girls from Joyland (Lou Stark, mgr.)—Lay off 23-28, New Englewood, Chicago, March 2-7.
High Life Girls (Frank Calder, mgr.)—Gayety, St. Louis, 23-28, Willis Wood, Kansas City, March 2-7.
Jack Reid's Progressive Girls (Fred Rider, mgr.)—Star, Toronto, 23-28, Garden, Buffalo, March 2-7.
Monte Carlo Girls (Tom D. Sullivan, mgr.)—Cadillac, Detroit, 23-28, Star, Toronto, March 2-7.
Military Maids (Mirth Makers)—(Hatch & Beatty, mgrs.)—Empire, Pittsfield, 23-25, Empire, Holyoke, 26-28, Howard, Boston, March 2-7.
Mischief Makers (Jean Bedini, mgr.)—Armory, Binghamton, 23-25, Van Curler, Schenectady, 26-28, Howard, Boston, March 2-7.
Parisian Beauties (Sim Williams, mgr.)—Broad Street, Trenton, 23-28, People's, Phila., March 2-7.
Queens of the Cabaret—(Dolly Dimple Girls)—Sutter & Leavitt, mgrs.)—Garden, Buffalo, 23-28, Armory, Binghamton, March 2-4, Van Curler, Schenectady, 5-7.
Rector Girls (Morris Wainstock, mgr.)—Victoria, Pittsburgh, 23-25, Empire, Cleveland, March 2-7.
The Jolly Girls (May Howard's Girls of All Nations)—(Sol Myers, mgr.)—Howard, Boston, 23-28, G. O. H., Boston, March 2-7.
Tango Girls (Chas. E. Taylor, mgr.)—Majestic, Indianapolis, 23-28, Gayety, St. Louis, March 2-7.
The Happy Maids —(Stars of Burlesque)—(W. J. Bentley, mgr.)—Olympic, Cincinnati, 22-28, Majestic, Indianapolis, March 2-7.
Trip to Paris (Harry C. Lake, mgr.)—Olympic, New York, 23-28, Trocadero, Phila., March 2-7.

Columbia Wheel.

American Beauties (Louis Epstein, mgr.)—Gilmore, Springfield, 23-25, Empire, Albany, 26-28, Bronx, New York, March 2-7.
Beauty Parade (E. Schaefer, mgr.)—Columbia, Indianapolis, 23-28, Columbia, Chicago, March 2-7.
Behman Show (Jack Singer, mgr.)—Orpheum, Paterson, 23-28, Empire, Newark, March 2-7.
Ben Welch Burlesquers (Jake Lieberman, mgr.)—Hurtig & Seamon's, New York, 23-28, Empire, Hoboken, March 2-7.
Belles of Beauty Row (Henry P. Dixon, mgr.)—Empire, Hoboken, 23-28, Casino, Phila., March 2-7.
Beauty, Youth and Folly (Wm. V. Jennings, mgr.)—Gayety, Pittsburgh, 23-28, Star, Cleveland, March 2-7.
Big Jubilee (James Weedon, mgr.)—Gayety, Detroit, 23-28, Gayety, Toronto, March 2-7.
Billy Watson's Big Show (Dan Guggenheim, mgr.)—Gayety, Milwaukee, 23-28, Folly, Chicago, March 2-7.
Bon Ton Girls (Frank McAleer, mgr.)—Lay off 23-25, Park, Bridgeport, 26-28, Westminster, Providence, March 2-7.
Broadway Girls (Louis Oberworth, mgr.)—Empire, Bkln., 23-28, People's, New York March 2-7.
Bowery Burlesquers (Geo. Harris, mgr.)—Bastable, Syracuse, 23-25, Lumberg, Utica, 26-28, Gayety, Montreal, March 2-7.
College Girls (Henry Hedges, mgr.)—Star and Garter, Chicago, 23-28, Standard, St. Louis, March 2-7.
Columbia Burlesquers (J. C. McFarlan, mgr.)—Corinthian, Rochester, 23-28, Bastable, Syracuse, March 2-4, Lumberg, Utica, 5-7.
Crackerjacks (Chas. B. Arnold, mgr.)—Grand, St. Paul, 23-28, Gayety, Milwaukee, March 2-7.
Dreamlands (Dick Patten, mgr.)—Folly, Chicago, 23-28, Gayety, Detroit, March 2-7.
Follies of the Day (Jack McNamara, mgr.)—Standard, St. Louis, 23-28, Gayety, Kansas City, March 2-7.
Gay New Yorkers (Jake Goldenberg, mgr.)—Casino, Phila., 23-28, Gayety, Baltimore, March 2-7.
Girls of the Gay White Way (Dave Gordon, mgr.)—Casino, Boston, 23-28, Holyoke, Holyoke, March 2-4, Empire, Albany, 5-7.
Girls from Happyland (E. W. Chipman, mgr.)—Gayety, Toronto, 23-28, Gayety, Buffalo, March 2-7.
Golden Crook (James Fulton, mgr.) — Gayety, Omaha, 23-28, lay off March 2-7.
Girls from Starland (Charles Donahue, mgr.)—Casino, Bkln., 23-28, Orpheum, Paterson, March 2-7.
Ginger Girls (E. Rosenthal, mgr.)—Phila. 23-28, Murray Hill, New York, March 2-7.
Gayety Girls (Bob Simons, mgr.)—Gaiety, Boston, 23-28, Columbia, New York, March 2-7.
Happy Widows (Wm. Fennessy, mgr.)—Lay off 23-28, Gayety, Minneapolis, March 2-7.
Honeymoon Girls (W M. ("Bill") Hale, mgr.)—Gayety, Montreal, 23-28, Empire, Albany, March 2-4, Franklin Square, Worcester, 5-7.
Hastings' Big Show (Jack Levy, mgr.)—Murray Hill, New York, 23-28, lay off March 2-4, Park, Bridgeport, 5-7.
Liberty Girls (Alex. Gorman, mgr.)—Star, Cleveland, 23-28, Empire, Toledo, March 2-7.
Love Makers (Ira Miller, mgr.)—Westminster, Providence, 23-28, Boston March 2-7.
Marions Own Show (Bob Travers, mgr.)—Buckingham, Louisville, 23-28, Columbia, Indianapolis, March 2-7.
Miner's Big Frolic (Al. Lubin, mgr.)—Empire, Newark, 23-28, Empire, Phila., March 2-7.
Mollie Williams' Show (Phil Isaacs, mgr.)—Gayety, Cincinnati, 23-28, Buckingham, Louisville, March 2-7.
Queens of Paris (Joe Howard, mgr.)—People's, New York, 23-28, Hurtig & Seamon's, New York, March 2-7.
Reeves' Big Show (Al. Reeves, mgr.)—Empire, Toledo, 23-28, Star and Garter, Chicago, March 2-7.
Roble's Big Show (Joe Roble, mgr.)—Gayety, Baltimore, 23-28, Gayety, Washington, March 2-7.
Roseland Girls (Walter Greaves, mgr.)—Gayety, Kansas City, 23-28, Gayety, Omaha, March 2-7.
Rose Sydell's London Belles (Harry Thompson, mgr.)—Empire, Albany, 23-25, Franklin Square, Worcester, 26-28, Casino, Boston, March 2-7.
Rosey Posey Girls (Louis Livingston, mgr.)—Columbia, Chicago, 23-28, Gayety, Cincinnati, March 2-7.
Star and Garter (Harry Rose, mgr.)—Bronx, New York, 23-28, Casino, Bkln., March 2-7.
Social Maids (Bob Cohen, mgr.)—Star, Bkln., 23-28, Empire, Bkln., March 2-7.
Taxi Girls (Louis Hurtig, mgr.)—Columbia, New York, 23-28, Star, Bkln., March 2-7.
Trocaderos (Frank Pierce, mgr.)—Gayety, Washington, 23-28, Gayety, Pittsburgh, March 2-7.
Vanity Fair (Wm. Clark, mgr.)—Gayety, Minneapolis, 23-28, Grand, St. Paul, March 2-7.
Watson Sisters' Show (Geo. Belfrage, mgr.)—Gayety, Buffalo, 23-28, Corinthian, Rochester, March 2-7.

MINSTRELS.

Dumont's—Phila. indefinite.
Evans', Geo.—New Orleans 22-28.
Field's, Al. G.—Dubois, Pa., 25, Oil City 26, New Castle 27, Sharon 28.
Greater Dixie—(Porter & Alton, mgrs.)—Columbia, Pa., 25, Manheim 26, Parkersburg 27, Lebanon 28, Reading March 2, Pottsville 3, Coatesville 4, Harrisburg 5, Huntington 6, Saxton 7.
Huntington's Mighty — Eldorado, Ark., 25, Camden 26, Fordyce 27, Crossett 28, Monticello March 2, Warren 3, Dermott 4, McGehee 5, Pine Bluff 6, 7.
Primrose & Dockstader's—(Earl Burgess, mgr.)—American Music Hall, Chicago, 22-March 7.

BANDS AND ORCHESTRAS.

Chicago Symphony Orchestra—Milwaukee, Wis., March 9.
Fischer's Exposition Orchestra—Plainwell, Mich., 25, Buchannan 26, Lansing 27, E. Lansing 28, Kalamazoo March 1, 2, Albion 3, Vicksburg 4, Battle Creek 5, Lansing 6, E. Lansing 7.
Page's Versatile Musicians—Payson, U., indefinite.
Vessela's Band—Steel Pier, Atlantic City, N. J., indefinite.

FILM SHOWS.

Howe's Travel Pictures—Springfield, Mass., 26-28.
"Les Miserables"—Carnegie Hall, New York, indefinite.
"Smashing the Vice Trust"—Weber's, New York, indefinite.
Thompson's Moving Pictures—Ellsworth, Ill., 22-27.
"Traffic in Souls"—Boston, indefinite.
"Traffic in Souls"—Cincinnati 23-28.
"With Fire and Sword"—Harlem O. H., New York, 23-28.
"With Fire and Sword"—Union Square, New York, 23-28.

CARNIVALS.

American Carnival Co.—Llano, Tex., 23-28.
Howard Amuse. Co.—Tallulah, La., 23-28, Vicksburg, Miss., March 2-7.

MISCELLANEOUS.

"Modern Asia"—Wichita Falls, Tex., indefinite.
Roland's, Jay, Co.—Centralia, Mo., 23-28.
Smith, Mysterious—Colton, So. Dak., 25, Humboldt 26, Spencer 27, Farmer 28.
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February is some bad month. But I'm still out and getting the coin. Everybody isn't doing it, either. Last week Decatur, Ind.; gross, $411.90. This week, Farmland, Ind.

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World of Players.

Harry J. Jackson closed with the George Kleine "Quo Vadis?" pictures, at Columbus, O, Jan. 24, after having been with the same for the past thirty-nine weeks. He and his wife (Bertha Julian) are with "The Traffic" company, having opened with same on Feb. 14.

The Perry Amusement Co., of Hudson, Wis., is booking four companies of their new play, "The Shepherd's Call," for next season, and two companies of "Our Village Postmaster." They report business good this season.

Roster of Gus Rapier Musical Comedy Co., which is playing successfully through Indiana at present includes: Gus Rapier, manager and producer; Guy Terrell, Jack King, Will Evans, Rita Renier, La Verne Griffin, Doris De Loria, Lena Daley, Aileen Foster, Ruth Yaryan, Gladys Goldman, Margarette Ransom, Leona Dougherty, Benita White, Mabel White and Florence Baner.

Irvino Bonia, who has for some time past played the Orpheum, Toledo, O., in musical comedy stock, will take his company into Cincinnati and surrounding towns, over a chain of houses, playing them to split weeks for an indefinite period.

Vaudeville Notes.

Notes from Ye Cabaret Grill, Portland, Ore.—Christenna Huston is musical director, and Walter Owens, amusement director. This grill, as usual, is putting on a strong grill and cabaret show, with a company of fifteen to twenty people, introducing character high class singers. Among some of our entertainers are: Signor Bravo, Italian tenor; the Misses Richards and Lorain, singing and dancing and character change artists; Maria Harold, lyric soprano; Owens and Francis, comedians; Maxine Armstrong, singer of ragtime songs; Mlle. Estelle, Spanish dancer; Fay O'Brien and Pearl Morley, character singers; Flo Hull, tenor, and a chorus of six dancing girls.

Willa Holt Wakefield, who opens at the Palace, London, late in June, has signed for an Australian tour of twenty-two weeks, after which she will spend some time in Egypt, looking up rare old volumes to add to her Oriental library, of which she has one of the finest in the country. Recently Miss Wakefield purchased two tracts of land in the Sacramento Valley, which she will have laid out in orange groves, of fifty acres each

Macklyn Arbuckle will produce his new sketch, "The Circus Tent," at Chicago, next week.

The Dancing Marnells are in their third week S. & C. time, doing very nicely on the time with their novelty singing and dancing act. Going big everywhere they play. Their new eccentric dance is a riot.

Huntington's Mighty Minstrels Show Notes, F. C. Huntington, manager and sole owner.—This show, consisting of forty people, one private sleeper and one private baggage, is now in its two hundred and eighth week without closing, dodging floods, washouts, etc., and all painting and general repairing has been done *en route*, with on exception last Fall, then we had new platforms put on both cars at Groveton, Tex. This took a whole week, but we never lost one performance, as we changed the program nightly, and played to good houses.

T. H. Ealand writes: "Wish to state that we closed 'Little Miss Mix-Up,' and brought Ella Galvin on here to Rochester, Minn., to be operated on by the Doctors Mayo. The operation was most successful, and she is now on the road to recovery. The entire Galvin family is here for the present, but the show will go out again shortly without Ella Galvin, who will go to Florida for the rest of the season."

Frank Whitman, "The Dancing Violinist," who created the part of Shadow, in "More Sinned Against Than Usual," has closed with that act, and returned to vaudeville to do his own well known specialty.

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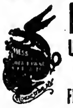

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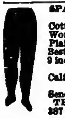

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STOCK NEWS

J. C. WELSH SUFFERS BREAKDOWN.

J. C. Welsh who, with his partner, Billy Walbourn, has piloted "Happy" Lou Whitney and the Whitney Stock Co. through the State if Michigan for the past three years, was suddenly stricken while playing Sault Ste Marie, Mich., Dec. 19, 1913, with stone in the kidney. Recovered, though weak from the severe pain, and while playing Petoskey, Mich., the following week, suffered a severe heart attack. From this he rallied enough to reach East Jordan, Mich., where he was taken with dyphtheria. He finally collapsed from the effects of the antitoxin used, which hastened the nervous breakdown, and has been confined to his bed for the past five weeks. His physicians, however, assured him that while his recovery will very likely be slow, he will be all right in the course of a couple of weeks. He wishes to thank his friends and the Elks of East Jordan and Petosky for their kindness and the beautiful flowers. He will now take a much needed rest till May 1, at his home and headquarters at Imlay City, Mich., where he will open under canvas for the Summer season and the same cast as now, only adding band and orchestra.

PERRY STOCK NOTES.—Augusta Perry and her excellent stock company are now in their sixth successful week at the Gorman Theatre, South Framingham, Mass. The company opened six weeks ago with Eugene Walters' success "Paid in Full," and in the role of Emma Brooks Miss Perry made an impression never to be forgotten by the theatregoing public of South Framingham. Her next great success was Frisco Kate, in "The Deep Purple," which also added greatly to her laurels. As Miss Heyer, in "The Lottery Man," a part of the lighter order, she played in a most pleasing and convincing manner. As Nance Alden, in "In the Bishop's Carriage," her work was most excellent. The S. R. O. sign has been very much in evidence since this clever little lady began her engagement. Permanent stock has been tried several times in this city, but to no avail previously, and the skeptical were busy when it was announced that Miss Perry would play an indefinite engagement. High class royalty plays, an excellent star, and a most capable company, are the reasons why the Augusta Perry Co. is a great success in South Framingham. This week Miss Perry is seen as Patricia O'Brien, in "The Chorus Lady." Roster of the company: Walter Downing, leading man and co-star; George V. Brooks, Justin O. Hull, Edward Mokike, E. H. Willard, Edward O'Neil, Clyde Butterfield, Edwin C. Kopp, Dorothy Pembroke, Avonie Ward and Pearl Ottenmiller. The Wednesday afternoon receptions are very popular.

NOTES FROM THE ASHTON & EARLE CO.—We are in the seventeenth week of a very prosperous season, playing all the best houses in Minnesota, and North and South Dakota, and broke all house records at Halstead, Crookston, Moorehead, Red Lake Falls, etc. Katherine Earle, our dainty featured leading lady, supported by Allwyn King, the well known romantic leading man, and a splendid supporting company of fourteen people, give the people the kind of entertainment that they demand, with the result that business is flourishing all along the line. This proves beyond a doubt that the management, even if they do come out of New York, know what the Western theatrical going public really demand, and we meet the demand. Harry Gilfillan, an old Ringling man, is ahead of the show as number one man, and surely produces results. Harry Jum Ashton, the well known comedian, and Little Crickett, "Our Pet," furnish the amusement end of the enterprise, and are great favorites in every town. The roster: Katherine Earle and Allwyn King, leading business; E. A. Seamans, heavy man; Fred Allen, juvenile man; Harry Jum Ashton, comedian; James Van Gant, character man; Margaret Perrin, character woman; Blanche Strongheart, heavy woman; Mata Hunter, ingenue woman; Chas. Dalton, "bits" and master of properties; Harry Gilfillan, advance number one; Morris Hanson, advance number two; Laura Carl, pianist; James Hessler, violinist; Elinore Betters, drums and traps; Blanche Seymour, clarinet; Allwyn King, dramatic director; Henry White, stage manager.

THE GRANDI STOCK CO., after playing three years in Texas, without closing or even a lay-off, have decided to close for a few weeks, and rest up until the Spring on Mr. Grandi's farm in Arkansas, a cordial invitation having been issued to the entire company to spend the vacation there, and which several of the members are doing, and having a great time hunting and fishing. Theo. Stout, band-master of the Yankee Robinson Circus, and Clifton Steelsmith, late of the Harrison Theatre Co., another Texas Show, were recent visitors. Mr. Grandi intends to open his 1914 season early in the Spring, probably in Fort Smith.

BILLY BRYANT, of the Billy Bryant Stock Co., writes: "Played the week of Feb. 2, at Hopkinsville, Ky., to fair business, with five nights of rain. Manager Howland termed it to be the best stock he has played in the past five years."

APPLEGATE-HUGO NOTES.—We are enjoying good business through North and South Dakota. Robert Dalziel, of Barnum & Bailey fame, will join us to-morrow.

THE KEYSTONE DRAMATIC CO. is playing through Arkansas to record breaking business everywhere. Roster: Jewel Maybee, Winnie Lorraine, Winifred Le Roy, May Zuke, Thomas H. Williams, Billy Howard, Walter C. Esmond, Elmer A. Marsh, Chas. Diamond and "The Great Lorraine."

PRINCE ELLWOOD, who has been with the Mayer Stock Co. for the past thirty-seven weeks in Haverhill, has closed with that organization, and is now at the Academy of Music, that city, opening Feb. 16, putting on a series of sketches. Ethel Townsend and Richard La Fountaine are in his support. Mr. Ellwood is a big favorite in Haverhill.

RITCHIE STOCK NOTES.—This is a new show, launched at Auburn, Ind., Jan. 14, and is one of the strongest "rep" shows in the Middle States, playing all royalty bills, the feature bill being "Oliver Twist." It is indeed a pleasure to work with this little show, as it is certainly classy in every sense of the word. In addition to the dramatic portion of the company, Ritchie Brown, the manager, has secured five clever vaudeville acts, which help to make the show a box office winner. This is the sixth week of capacity business. Roster: Ritchie Brown, owner and manager; Hazel Dell, Bernice Cooper, Lenoire Frasee, Madge Carson, Ed. Clark Lily, Will Fry, Bert Wallace, Frank Relph, Ben Anderson, Harry Richards and Bob Payne, publicity man.

MALCOLM CLIFFORD has returned to the Empire Theatre Stock Co., at Providence, R. I.

ANGELL STOCK CO. NOTES.—We played two weeks at Mt. Vernon, O., and are at Athens, O., for week of Feb. 16, after which we open, Feb. 23, at Lancaster, O., for permanent stock. We have a strong company and are using royalty bills. Business has been good all season. Played return dates all through Pennsylvania, and have a return date for Mt. Vernon, O. Roster: Joe Angell, owner and manager; Charles E. Singleton, business manager; La Mott Lewis, stage manager; Rex McCall, Frank Root, E. B. Gallagher, Vic Ross, Alice Bowdish, Evelyn Sevier, Alice Collison and Bertha Gallagher.

EDWARD RUSSELL opened with the Portchester, N. Y., Stock last week, in "Alias Jimmy Valentine."

(Continued on another page.)

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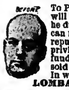

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CARNIVAL CONVERSATION

By WILLIAM JUDKINS HEWITT,
("Red Onion.")

RED ONION is off on his season's tour—good-bye San Antonio. Not forever, he hopes. Only for the present. Red Onion wishes to thank the San Antonio "Light," "Express" and "Texas Republic," the "San Antonio Chamber of Commerce," Percy Tyrrell, manager of the Gunter Hotel, and every man and woman of the tented show fraternity, for all that they have done to make Red Onion's stay in the "Alamo City" pleasant and profitable. Adieu, "Bunch."

IF YOU know so much why don't you do something? Answer—Somebody has got to know, and it just as well be the "guy" that you are thinking about. Don't worry. He wouldn't know so much if you didn't give him so much food for thought. Gee, that "guy" is egotistical.

DO YOU want a real carnival attraction that is new? Here is one. A dance hall, in charge of a professional dancing master, properly equipped, a good floor and plenty of that swaying music, and a couple of professional dancers who can present the "tango" and other dancing crazes of the day. Get it? If not, get the dance hall. Never mind the rest of it. There is a man somewhere in the carnival business that is going to make this a sensational money maker. Let's dig him up.

GEORGE E. STANLEY, at one time in the carnival business as a band leader with the Jones & Adams Shows, is now head bookkeeper for a cotton oil company, located at Goldsboro, N. C.

NORTH CAROLINA is going to be a battleground for all of the carnivals that will come North from Florida and Georgia. It also looks like there will be a fight for territory in Northwest and Northeast Canada, Illinois, Iowa, Wisconsin and Michigan. If bookings are carried out as planned at present there will be a carnival in each large town and city in each of those States before the first of July.

GEORGE H HAMILTON evidently figures that every general agent should have his own special letterhead. George H., we are pleased to learn that you are not letting anybody walk away with anything.

HARRY SIX'S Blue Ribbon Show's office in the Gaiety Theatre Building, New York, seems to be the carnival headquarters in that city, especially for the visiting carnival showmen. Among those there recently were: T. J. Cannon, Bennie Krause, John H. Tibbetts, Lieutenant Bromley, Ed. K. Smith, Sam Mechanic, Bennie Winertront, John Wallace and Ralph W. Smith.

HARRY SIX'S Water Circus bids fair to rank with the best of them. Harry's past performances as a high diver and aquatic expert place him in a position to handle a line of performers with which he is all together familiar, therefore the declaration that he will have a real water circus. One of the Berni Organ Co.'s best instruments will adorn the front of this attraction.

FRANCIS FERARI.—With such people on your staff as Walter Shannon, W. L. Wyatt and George Coleman, you should have no trouble whatever in making the carnival world notice you this season. Again we ask you, who is your press agent?

SOME carnivals combine and become smaller both in managerial policy and physical make-up. Get up on a step ladder and look this over.

WHO is the best carnival electrician you know of? We might mention John Wallace, W. A. Spencer, Harry Hunter and Al. Myers. Who do you know? Let's hear about it. A good electrician can save a company a lot of money in a season.

T. J. CANNON, the general agent, who met with great success last season with Allmann Brothers' Big American Shows, will serve in the same capacity this season with the Krause Greater Shows. T. J., good luck.

WALTER FERCH, motorcycle rider in the Houston, Tex., motordrome, met with a very painful accident on that track recently. One of the newspapers headlines the accident thusly: "Catapulted over heads of spectators, yet motorcycle rider lives." Walter only jumped one hundred and seventy-five feet with his machine when he left the track.

HARRY METZ AND STEVE MILLS' Majestic Theatre, Paterson, N. J., as reports have it, is still enjoying very profitable business.

PATERSON, N. J., is a first class carnival town for a first class carnival, as Johnny J. Jones will attest. They do not want a conversational carnival there.

TELL that bellboy to stop eating candy if he expects to carry my wife's grips. Some people have sticky fingers without eating candy.

JOHN METZ, who has been with Harry Metz as his side show manager, has been store room showing in Scranton, Philadelphia and Wilmington, Del., this Winter.

CHARLES E. WARNER and wife, Minnie, have been spending the Winter at their home in Hannibal, Mo. Charles E. wants to know what to do with Minnie this season. He says guess he will toot the cornet with some carnival band if he can make the grade.

W. H. RICE.—Red Onion never was a press agent, is not a press agent, don't want to be a press agent, don't expect to be a press agent, and is not taking any press agent's job, and is not doing any press agent's work for anybody. Red Onion wants the whole carnival world to know this, too.

MRS. DAN J. LUND is still making San Antonio her Winter quarters. Mrs. Dan J. is getting her name printed in this column by special request in a communication to the writer. She has not announced her plans yet for the coming season.

THIS IS LIFE.—I'm on my way to Mandalay to see the minstrel show parade, and there I expect to meet her face to face. When they move old Ireland over here she'll be sure to get even with Stephen. Don't stop, you can't get away from it.

T. M. WARREN'S latest post card arrived from Naples, Italy. T. M. says that Mount Vesuvius would make a good attraction for a pit show, and he thinks that is where S. N. Wrenn got the idea for round pits. Secret—T. M. won a dollar at Monte Carlo That boy is traveling some. Hope he writes us a nice story about his travels when he gets back.

DICK A. FULTON.—Let us have some news about the Howard Amusement Co. Dick A., we appreciate your position in reference to that recent unpleasantness in that Louisiana town.

ETTA LOUISE BLAKE AND JAMES H. HARVEY have just finished a short vaudeville tour with their "Superba" act, and were last week in Dallas, Tex., as were also Mr. and Mrs. Will G. Jones. They do not tell us where the Miracle Show goes this season.

E. C. TALBOTT.—You have our very best wishes for a most successful season. Red Onion ventured the prediction in these columns some weeks ago that you would show up in a strange place.

GENERAL AGENTS.—Why not call some of the events Fun and Frolic Weeks, Feast and Fun Days, Joy Weeks—anything but Festivals?

H. B. DANVILLE has discovered a new beverage, which has been set to music by a firm of music publishers in Williamsport, Pa., entitled "Morning Glories."

JAMES T. PORTER, for many years in the carnival business with Gaskill-Mundy, and the Great Patterson and other carnivals, is now living in Shreveport, La., where he is operating several picture theatres.

ETTA LOUISE BLAKE.—Are you going to play vaudeville or present the "miracle" as a carnival attraction? Please let us know.

WILLIAM H. WILLIAMS.—Please put us right. Does your Dyalo Show go with James Patterson or C. A. Wortham? Let the howling mob know.

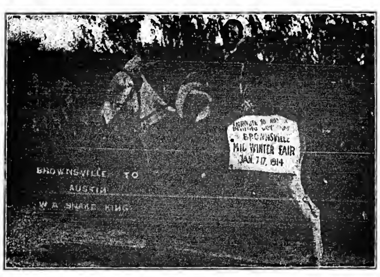
C. A. WORTHAM will have a crystal maze with his carnival this season. Don't be a-mazed if all of them have them. That guy Onion is always starting something.

IN future issues of THE NEW YORK CLIPPER, from time to time, will be published photographs of the various owners and managers of the different carnivals, together with their staff. Get in on it. First come first served.

JAMES W. CONKLIN, in seasons past adjuster for J. H. La Pearl and Sig. Sautelle Circuses, will, as we understand it, be identified with the Harry Six Carnival in the same capacity this season.

MANAGERS.—Did you ever notice how nice a train looks when all of the wagons are neatly covered and tied down? Aside from the looks, covers on wagons are a great protection to the property, both to the wagon and what it contains.

C. W. PARKER.—Why not have moving pictures taken of the Parker factories and yards, showing the various carnivals that have been constructed by you, leaving the yards at the opening of the season? These pictures could be used in advance in the various picture houses, and would surely prove to be a novel advertising stunt. Con T. Kennedy, Tom W. Allen, S. W. Brundage and Barney R. Parker, what do you think of this? Also have one taken of the La Salle Hotel, Chicago, showing your Chicago headquarters, with you four gentlemen and your staffs leaving the La Salle Hotel from the Madison Street side. If you want to put over something "big," here is one of them. If you want to elaborate on this you might have a moving picture taken of your carnivals at the different opening stands. What do your press agents think of this?



PRINCESS VICTORIA is again resting in San Antonio, after a short tour of some moving picture theatres in Texas, particularly within the vicinity of San Antonio.

WILLIAM EPSTEINE will probably manage Princess Victoria's carnival tour.

AL. LATTO.—We have been informed that you have five concessions with Tom W. Allen this season.

B. H. JARRARD, of the Southern Amusement Co., made San Antonio his headquarters for the past few weeks. B. H. is again behind the Ruby glass-stand.

JAY O. TURNER.

THE Cuero, Tex., Turkey Trot will in all probability be an enclosed celebration this season, and not given on the free open streets as heretofore. Wonder how long that is going to take in Cuero.

JAMES O'BRIEN, last season with the Wortham & Allen Carnival, arrived in San Antonio last week from Galveston, Tex., to remain an indefinite period.

J. H. JOHNSON, of Nomia Show fame, spent Friday and Saturday, Feb. 14 and 15, in San Antonio. J. H. while there started his men to work on his equipment for the season 1914.

BERT DELANO and his troupe of aerial acrobats arrived in San Antonio, Thursday, Feb. 12, to open an engagement at the Plaza Vaudeville Theatre. Bert says that he is thinking of car-ni-val-ing again, having at one time had a most pleasant engagement with the Con T. Kennedy Carnival.

FRANK PEZZONI will again handle THE NEW YORK CLIPPER with the Southern Amusement Company.

NEAR MANAGERS.—Waltzing mice, babies in the bottle, snake eaters, small horses, frog ponds, cigarette fiends, mummies, pickled octopus, papier-mache monsters of the deep, hoochie-coochie shows and such like are no longer considered standard carnival attractions. If you don't wake up to the realization of this painful truth you will soon be "hiking down the pike."

CUERO, Tex., is going to have a Merchants' Trade Week celebration in the streets soon. Who plays it?

WALLACE W. TAUB will probably be identified with one of the largest carnivals this season in the capacity of secretary and treasurer. Wallace W., welcome. We need a few more in the business like you.

DON C. STEVENSON, John Garvey, Jake Davis, Lloyd Nevada, Frank Pezzoni, James Delaney, Jake Stockman, H. L. Scofield and Mrs. H. Wolf passed through San Antonio Friday, Feb. 13, *en route* from Austin to Laredo, Tex., to attend the George Washington's birthday celebration at that place.

A. M. (DARE DEVIL) SCHREYER, the most famous of all high incline bicycle high divers, has been in San Antonio for the past five weeks, and will remain in that city until the time for his departure for Pontypoole, Wales, where he will for the fifth consecutive season present his act, under the auspices of the Chamber of Trade of that city, Whit Monday and Whit Tuesday, at the annual fair. A. M. will be accompanied by Mrs. Schreyer. A. M. has been showing in the States for the past few months, with moving pictures of his daring performance which have been taken at various points throughout the world. They are quite interesting. He has a thirteen year contract with the Chamber of Trade of Pontypoole, Wales. Some record for a free attraction.

GENERAL AGENTS.—How many contracts did you get as valentine cards?

GEORGE H. COLEMAN.—Your letter of recent date from Chicago, Ill., received. Many thanks for putting us right on a few questions. Wish you all possible success this season with Francis Ferari.

FRANCIS FERARI.—Who is your press agent this season? Francis, get a good one. Sidney Wire, no or yes?

C. W. FINNEY, general manager of the Gentry Brothers' Shows No. 2, sends his best regards to all of his carnival friends from Anderson, Ind., under recent date. C. W. says outside of the weather man, that Wm. H. Williams is the busiest man in his home town. Those Indiana boys are some steppers.

WILLIAM RODYEN.—Be careful how you hang around the Garden Restaurant, New York. Especially with such a "bunch" as Joe Kamepler, Jerry Beyshr, Leo Friedman and L. R. Vandever. When you go down Broadway give our regards to the "bunch." Don't overlook 47 West Twenty-eighth Street, either. Write again. Many thanks.

MANAGERS.—Are you going to have free acts this season? If you are get the real sensational kind, the real artists. Of course, you have to pay them. If they are not good, what good are they? Never mind about Captain Stallingham.

MRS. RACHEL WEBB.—Your note and photograph from Anderson, S. C., received. You should worry about how fat Johnny Webb is. The fatter Johnny is the more business his mother's show will do. That boy is some fat, all right. Give him our best wishes for a fat season.

THE Miller & Lachman Combined Shows, together with the attractions of the Southern Amusement Co., had a most successful opening at the George Washington birthday celebration at Laredo, Tex., Saturday, Feb. 14, according to information received by special messenger from that source to the writer of this column.

S. F. NIFONG, who was manager of the Plantation Minstrels and a number of concessions with the J. G. Miller Carnival, passed through San Antonio, Monday, Feb. 6, *en route* from Laredo, Tex., to Denver and Colorado Springs, Colo., in quest of health. S. F., we sincerely trust that you will be back with us soon.

HARRY LE BRAQUE, who has been in advance of Princess Victoria, spent Feb. 16, Monday, in San Antonio, closing up his business in connection with the abandoned tour of Princess Victoria. Harry immediately left San Antonio to join the Gorman Greater Shows, and will act in the capacity of general agent for the present with that carnival. He is somewhere now in Texas.

HE AMBULOED nonchalantly up to the news-stand and said: "Boy give me a copy of THE NEW YORK CLIPPER." My, what a wonderful paper that "Sixty-first Anniversary Edition."

EMMETT NEVADA, the well known free act performer, who is at present featured with the C. R. Kirby Shows, spent the week of Feb. 16 in San Antonio. Emmett has a new free act scheme which he is going to spring soon.

HARRY LE BRAQUE says that owing to the extremely bad weather the midway attractions at the National Corn Exposition, at Dallas, did not do much business the first week. Al. F. Gorman, will you kindly tell us the truth about this engagement? Al. F., we understand that you have a very fine Hawaiian village and motordrome. Let us have some news from you direct.

HARRY SANGER must be complimented for putting J. George Loos' Great White Way Shows on the streets of Teague, Tex., in the middle of the Winter, under the auspices of the Teague Business League. Think of this, in the Winter time! Special railroad rates on all of the railroads, all of the business buildings in the town decorated, arches across on the principal streets, merchants' booths, queen contest, page after page of special ads. and write-ups in the local papers, and the event advertised as "Merchants' Big Bargain Week." Carnivals should be presented under such conditions in every city. We are improving every day.

W. J. HARTZ was formerly in the carnival business with a spectacular electric show called the Battle of Santiago. W. J. is now making his home in Corpus Christi, Tex., at present, and is traveling for a hardware company. He spent Friday, Feb. 13, in San Antonio. Will he come back in the carnival business? Wait and see. We think that the bee is buzzing now.

PEOPLE advertise to keep in business, and if they don't do that they advertise to sell out. Which are you doing? Any way you take it, it's business to advertise.

GEORGE W. FAIRLEY and his troupe, consisting of Jessie and Olin Burbick, Juan De La Cruz and Martian De La Cruz (Filipino midgets), filled a special engagement at the George Washington birthday celebration at Laredo, Tex., to a satisfactory business.

NEXT week Red Onion will tell you the whole story about the George Washington birthday celebration, giving a full list of all of the shows, free acts, music, concessions, visitors and show people who took part in making the event a success.

AK Anti-kamnia
-FOR HEADACHES, NEURALGIA, GRIPPE AND ALL NERVE PAINS-
Ask for A-K Tabs TABLETS
Try "Anti-kamnia Salve" for Skin Diseases

HARRY HARDY, of Toronto, Can.—Where are you going to walk the high wire this season?

MAURICE RUCKER.—Are you coming back this season with a pit show? Maurice, how are the little "pigs" in Arkansas?

JAKE DAVIS thinks that the "Rough Rider Dolls" that made such a big hit at a straight sale at the Pendleton, Ore., round-up, last season, will prove to be one of the wheel sensations of the coming season.

GENERAL AGENTS.—We again call your attention to the Rotary clubs, as auspices.

WILLIAM F. NOONAN, John Caswell and Robert F. Walter.—Where are you going to be this season?

J. B. FREEZE has been spending the Winter at Hot Springs. J. B., have you seen the girl in Hot Springs that has the blue hair?

SI CRANFORD, the slip horn player, and Billie Williams, the soubrette, are now with J. H. Johnson's Nomia musical comedy. Si and Billie spent the best part of the Winter in Dallas, Tex.

K. G. BARKOOT.—Welcome back to America. K. G., as soon as you get rid of your "sea legs" let us know all about it.

MANAGERS.—We understand that there is to be an automobile circus on the road this season. When are we going to have a carnival on automobiles? Fred S. Kempf, of Model City fame, was the first independent showman to put his attraction on an auto-truck. Leon W. Washburn will have a number of auto-trucks this season.

SPECIAL AGENTS.—How many of you are going to travel by aeroplane this season? Why not write to *The Los Angeles Express* and *Daily Tribune* and get their "dope" on who to advertise via the aeroplane route?

J. FRANK HATCH.—We notice that you are still the motodrome king. J. Frank, how many this season?

M. B. WESTCOTT.—What's the name of that new show that you are framing up?

H. SNYDER.—When does the "Big Thing' take the road?

J. W. HAMPTON writes that he is not going to play any of the Western Pennsylvania time this season, but will confine his bookings to West Virginia, Ohio, Michigan and New York, opening his season Saturday, May 2, in Wheeling, W. Va., under the auspices of the Playground Association, making his second season in the same city under the same auspices. J. W. says he will travel in a fifteen car train, which will include state-room car and dining car. Note—The best part about this is J. W. Hampton has the cars. They are not on paper. He also has twenty-two wagons, five of which will be wagon fronts.

SOME carnival people have been running past the post, when all that was really necessary for them to do was to come even under the wire. Don't let that squirrel bite you.

STANLEY FLOYD comes from Swansea, Wales. He is now in San Antonio. Floyd wrote home for $160 and received a money order for thirty-six cents, with a note accompanying, saying: "We are sending you this as a trial order, as San Antonio is so far away from Swansea we are afraid that you won't get it. When you get back to the United States we will send you the amount requested." Note—Why send missionaries to China? Send somebody to Wales and let them know how large and up-to-date the United States is.

CARNIVAL MANAGERS.—Fairs in Canada are called exhibitions. Had you ever noticed this fact? This is too deep for a grave digger.

CHARLES E. MEYERS says that Mexico is the best place that he knows of to go to shoot the "bull."

HARRY TRIMBLE, the special agent, has a new scheme, called the poster contest. It has something to do with program covers. Get next to it. Harry, let us have the full details for publications. It might help some fellow out who never thinks of anything new.

MANAGERS OF CARNIVAL MUSICAL COMPANIES.—Get some other kind of producers besides the Saginaw kind. Doctor, will you please rub a little liniment on my aching brow? They don't need manuscripts with medicine shows, they need prescriptions

J. GEORGE LOOS was born in Baltimore, Maryland, at a very early age, and, like a brand of umbrellas made in that city, he was raised everywhere. He started his career in the show business in 1805 as assistant treasurer of Kernan's Monumental Theatre, Baltimore, and was later promoted to treasurer, after which he was business manager of Misco's City Club Burlesquers, and was then appointed general representative of Minco & Fulton's enterprises, which consisted of the Trocadero Theatres in Philadelphia, Chicago and Omaha, and the burlesque shows, Jolly Grass Widows and the City Club. He started in the carnival business in 1003 as an independent showman, later on becoming general agent, manager and owner of various

38 Years' Reputation Back of Every Tent
GOSS' SHOW CANVAS
Carnival Tents
Send for Catalog and Second-Hand List
J. C. GOSS CO.
DETROIT, MICH.

PARKER'S JUMPING HORSE CARRY US ALL
One machine earned $15,850 in 28 wks., 1904
One machine earned $17,948 in 29 wks., 1905
One machine earned $16,692 in 26 wks., 1906
One machine earned $16,017 in 27 wks., 1907
One machine earned $12,862 in 27 wks., 1908
One machine earned $16,842 in 25 wks., 1909
One machine earned $18,521 in 28 wks., 1910
One machine earned $20,188 in 52 wks., 1912
"Above figures will be verified to customers."
C. W. PARKER. Leavenworth, Kas.

ROBINSON AMUSEMENT CORPORATION
SUITE 818 CONSUMER'S BUILDING
CHICAGO
Telephone Wabash 5486
ETHEL ROBINSON - - General Manager
WORLD'S LARGEST AND MOST DEPENDABLE AMUSEMENT PURVEYORS
SPECIALIZING IN FAIRS AND EXPOSITIONS
ANYWHERE! EVERYWHERE!
FEATURE ACTS AND NOVELTIES!! COMMUNICATE

GUNTER HOTEL
SAN ANTONIO, TEXAS
FIREPROOF EUROPEAN MODERN
(A POSTCARD WILL RESERVE A ROOM FOR YOU)
PERCY TYRRELL, Manager,
Formerly Stratford Hotel, Chicago

C. A. WORTHAM World's Greatest Midway ATTRACTIONS
A brand new high-class amusement enterprise, playing big fairs and celebrations. Real novelties and big features.
C. A. WORTHAM
Sole Owner and Manager
Formerly of WORTHAM AND ALLEN SHOWS
Per. Address, Danville, Illinois
A special train of 25 cars, wagons, fronts, sensational free acts and Concert Band. A World's Fair on Wheels.

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Manufacturers of CIRCUS & SHOW CANVASES 163 SOUTH ST., New York City

TENTS { SIDE SHOW CIRCUS CARNIVAL } BANNERS
The best that can be produced. By the best of Artists. Get your orders placed early while prices are lower. Avoid the rush.
UNITED STATES TENT & AWNING CO.,
EDWARD P. NEUMANN Sr., Pres. WALTER F. DRIVER, Vice-Pres. & Treas.
EDWARD R. LITZINGER, Secy.
225-231 NORTH DESPLAINES ST., CHICAGO, ILL.

carnival enterprises, and is at present sole owner and manager of the J. George Loos Exposition Company. J. George has been a song writer, producer, author and editor. His latest journalistic achievements being "Bingo," which is published in the interest of his present enterprise, the "New Idea," which is a combination of circus, carnival and chautauqua. And the end is not yet.

LET us hear from Bud Boyer, L. O. Hutchinson, D. C. McDaniels, D. M. Atwood, Walter Willman, Joe J. La Belle, John Wortham, Charles E. Jameson, Earl Brown, I. D. Dobkins, S. N. Billings, Ed. Heebecke, Gus Williams, Walter F. Stanley, Steve A. Woods, Charles McDonald, Smith Turner, Harry S. Shields, C. J. Wordesky, Harry S. Noyes, Lawrence Clifton Kelly, Ed. Heinz, Jimmy Clark, Chris M. Smith, J. Clint Wiseman, L. R. Vandervier, Harold Bushea, Harry L. Small, J. C. Simpson, Doc Long, Paul E. Prill, Joe Short, Ralph Voris, Tom Foley, Dusty Rhodes, W. A. Crevey, Harry Moore, Kenneth L. Bernard, Ike Neiss, Jack Downs, H. H. Myers, Elsie Lemport, Zalda Le Clear, Andy Nolan, Joe McCann, J. C. Conley, H. W. Wright, Bennie Krause and Tramp Friedman.

MARGARET OFFER.—Kindly give our regards to all of the diving girls, and as soon as they sign up for the season send in some news notes. Josephine Fleming, howdy.

CON T. KENNEDY.—Are you going to revive the "Sunflower Belles" musical comedy this season?

GEORGE C. JOHNSON.—What about the indoor exposition you were going to put on in Houston, Tex., "the home beautiful," Shriner and Elks' circus, and so on? George C., you should have stayed in San Antonio and worked out the market house deal.

NEWMAN BARTLETT.—Are you going to be with the carnival "bunch" this season?

MANAGERS.—We note that you are waking up to the fact that it pays to create your own events. We think that you will profit very greatly thereby if you follow this policy throughout the season more or less consistently.

FELECE BERNARDI went to visit the National Corn Exposition at Dallas, Tex. Felece will probably get some new ideas for wheel concessions during his visit.

The Texas Republic, of San Antonio, issue of Saturday, Jan. 10, says: "How some men do hate other men because of their superiority." Come, let mamma pat you on the head. Nice little boy.

E. M. FOLEY AND E. M. BURKE are going to have "some carnival" this season. How does that guy know?

DOC TURNER.—Why tie the poor thing to a white-washed post? Take her back to her native land and let her roam the wilds.

RED ONION will start on one of his tours shortly.

W. DAVID COHN said that he visited the Winter quarters of a certain carnival recently, and all that they had in Winter quarters was one stock herald and two half sheets, and both were worded to tell what the manager was going to do.

WERE you ever mis-look-in by the town marshal in Rummyville? In such cases it is not bad to have a Showman's League identification card with you. Write that letter to-day. Did you get the one that was written you?

WILLIAM KOESTER writes from Davenport, Ia., under recent date, that Isaac M. Monk is again with the living, having recovered from his long illness, and is staying at his home town, Le Claire, Ia. Isaac M. plans to get back into the carnival game again next season. We are pleased to learn that he is well again. William Koester states that Davenport, Ia., will have about five carnivals this season. He thinks that carnivals are good for towns, but too many are sufficient. Managers, why "ginn" a good carnival town like Davenport? Shame on you for being so indiscreet. Don't do it.

CHARLES MURPHY has left the Selig plant, of Las Angeles, and is now with the Universal, in the same city. Charles is coming back to carnival, we think.

LORAIN LORENZ, "The Girl in Red," with Dr. Carver's high diving horses, has been visiting Essie Fay at her bungalow in Los Angeles.

STEVE MILLS will probably make the longest jump of any independent showman going to an opening stand. He will railroad from Paterson, N. J., to Portland, Ore., to join the Rice & Dore Water Carnival, with his pit show and Trip to Mars, a distance of something like 3,426 miles. By doing this Steve A. becomes a continental tourist. Ten people go with Steve, so he won't be alone on the journey.

ALL mail and telegrams for William Judkins Hewitt (Red Onion), address care NEW YORK CLIPPER, 47 West Twenty-eighth Street, New York, until further notice.

OUT OF TOWN NEWS

Newark, N. J.—Newark (Geo. W. Robbins, mgr.) "Adele" Feb. 23-28, for the first time here, with Natalie Alt, Cranford Kent, Georgia Caine, Dallas Welford and Edith Bradford in the cast. Elsie Ferguson, in "A Strange Woman," next.

SHUBERT (Lee Ottolengui, mgr.)—The new piece, "The Last Resort," 23-28. May Robson, in "A Clever Woman," next.

PROCTOR'S (R. C. Stuart, mgr.)—A good holiday vaudeville bill, 23-28, includes: Karno's "A Night in an English Music Hall," Cabaret Trio, Ramsdell Trio, Trixie McCoy, Juggling De Lisle, O'Brien, Havel and company, and Schiavoni Troupe.

ORPHEUM (M. S. Schlesinger, mgr.)—The Brownell-Stork Stock Co. are presenting, 23-28, "The Case of Becky." "The Time, the Place and the Girl" next.

MINER'S EMPIRE (Tom Miner, mgr.)—Miner's Big Frolic, celebrating home week, 23-28, with Sam Rice, Blanche Curtiss, Chester Nelson, Anna Blagg, Lulu Beeson, Frankie Grace and Harry Keeler. The week's events include, Country Store, Tuesday, professional tryouts Wednesday, amateur night, Thursday; ladies' souvenirs Friday, and prize tango contest, Saturday. The Behman Show next.

MAJESTIC (Harry Hyams, mgr.)—This house is showing pictures week of 23, opening with the "Three Musketeers." "Happy Hooligan" next week.

KEENEY'S (John McNally, mgr.)—Vaudeville and pictures. Bill 23-25: May Ward, Quigley Bros., Willis Zimmerman, Power's manikins, and others.

LYRIC (R. C. Stuart, mgr.)—Vaudeville and pictures. Bill 23-25: Three Nevaros, Fossatti, Hoyer & Boggs, and Whittier, Ince and company. For 26-28: Fred and Albert, Gardner and Nichols, Lee Boggs and company, and Four Salla Bros.

Jersey City, N. J.—Majestic (F. E. Henderson, mgr.) "The Conspiracy," with Harry Beresford, Nellie McHenry, Madeline Delmar and others week of Feb. 23. "At Bay," with Crystal Hearn and a strong cast, to follow. "Mutt and Jeff in Panama," in spite of adverse weather, closed a fine week's business, 21.

ACADEMY (F. E. Henderson, mgr.)—The Grahame Stock Co. opened here 23, in "A Desperate Chance." The company comprises Richard Rosa, J. Emmett Driscoll, James Young, Henry Keen, Alfred Williams, E. H. Williams, Hayes Greenwelt, Paul White, Eugene Campbell, Alice Johnson, Ida May Boggs and Baby Darling. Photoplays are shown between the acts. "The Golden Giant Mine" next week.

ORPHEUM (Anthony Michel, mgr.)—Bill week of 23: Curzon Sisters, the Browns, Fletcher Trio, the Three Dixon Sisters, Wilbur Mack and Nellie Walker, others and photoplays.

BON TON (Ed. D. Cadugan, mgr.)—The latest photoplays and dramas and up-to-date variety acts.

MONTICELLO (Robinson & Burns, mgrs.)—New contracts are being made and machines are being installed to handle all the newest photoplays and dramas. Business since the new management have been in control has been large.

NOTES.—A new picture house is being erected on West Side Avenue, near Union Street, on a plot 50x100 feet......Three clever cards at the Orpheum, 16-21, comprised the sketch, "As It May Be," by Lelia Davis and company; Billee Seaton, and West and Phillips, in a black face act.

Hoboken, N. J.—Gayety (Thos. L. Sheeley, mgr.) "The House of Lies," by the Gayety Players, week of Feb. 23.

EMPIRE (Wm. F. Fitzgerald, mgr.)—The Belles of Beauty Row, with Frankie Heath and the usual galaxy of youth and beauty week of 23. Pen Welch Show follows.

LYRIC (G. S. Riggs, mgr.)—Bill 23-25: Fred La Rose, Ward and West, Hallen and Fuller, Bootblack Four, the Flying Mitchells, and photoplays. For 26-28: Mattie Quinn, Roof, Foster and Roof, Jack Gould and company, Eddie Foyer, Caron and Herbert, and photoplays.

Trenton, N. J.—State Street (Herman Wahn, mgr.) bill Feb. 23-25: Laura Sawyer, in the photoplay, "A Daughter of the Hills;" "An Alaskan Honeymoon," Don, Williams and Conway, and Fuller and Peadel. For 26-28: The photoplay "Thor, Lord of Jungles," "The Pardon," De Milo's Living Statues, Page and Newton, and Happy Jack George.

BROAD STREET (Francis Chase, mgr.)—For week of 23, Sim Williams' Parisian Beauties with Jack Miller and Sam Lewis.

Rockford, Ill.—Grand (H. E. Grampp, mgr.) the Idea Payne English Players presented a double bill of exceptional comedy, Feb 19, in "Dolly Reforming Herself" and "Lonesome Like." Good company and excellent business. Mutual pictures on other nights. Hull House Players followed 20. Eva Tanguay 23, "Damaged Goods" 26, Rose Stahl March 5, Irish Players 17, May Irwin 18, Robert Mantell and "Romance" are booked for an early appearance here.

MAJESTIC.—For the sixtieth week of their Rockford engagement the Oliver Players presented "The Last Round-Up," 16-18, and for 19-22, "The Nameless Play," which the patrons were invited to submit a title for. The reception on Thursday afternoon, 19, gave the public the first opportunity of meeting the new members of the Oliver Company. Refreshments were served. A skating contest was held on the stage after the regular performance on Friday night, 20. "When Love Is Young" 23-25.

ORPHEUM.—Vaudeville only, first half, week of 16. Colonial Minstrel Maids last half.

Aurora, Ill.—Grand (E. T. Henderson, mgr.) Blanche Baird's Burlesquers Feb. 14, good company. Joseph Sheehan English Opera Company 15, matinee and night, in triple bill, "Il Trovatore," "Bohemian Girl" and "Martha." Besides Mr. Sheehan, Madame Antoinette Le Brun, Lydia Sturtevant and Harold J. Geis, were heard. "The Traffic" followed, 17, 18, splendid company. "Damaged Goods" 24, Y. M. C. A. entertainment 26, Rose Stahl, in "Maggie Pepper," 28.

FOX (J. J. Reubens, mgr.)—Vaudeville bill 15-18 included: Rosalind Coghlan and company, Bell Boy Trio, the Dorians, "A Terrible Night," Davis and the Great Gerard and company.

Scene from George Kleine's Two-Reel Film,
"THE GREATEST GIFT."0.
General Film Co., Release March 1

PALM, AURORA, PALACE and STAR, pictures.

Elgin, Ill.—Grand (W. B. Newman, mgr.) "Lovers and Lunatics" proved a dainty musical farce, including "The Prize Winning Girls" and James Coglan as leading comedian, Feb. 15-18, to satisfactory business. Vaudeville 16-21, "Salomy Jane" 22-25.

STAR.—Cathedral Choir Feb. 27, Barnard Orchestra March 0.

COLISEUM.—Redpath Grand Opera Co. March 2. Smith Damon 9 Fannie Bloomfield Zeisler, pianist, 10.

NOTES.—The third series showing "The Adventures of Kathlyn," was presented at the Orpheum, Feb. 16, to capacity......The Star featured "A Fight for a Million" 17, and the Temple had "In the Fall of '64" and "Irene, the Onion Eater's Daughter," 10.

Peoria, Ill.—Majestic (Henry Sandmeyer, mgr.) "Quo Vadis?" in motion pictures, Feb. 22-25.

ORPHEUM (Nathan & Greenberg, mgrs.)—Bill for 22-25: Florenz Trio, De Michele Bros., "The Night Hawks," Grace Cameron, and Francis Gerard and company. For 26-28: Clara Ballerini, Heiff Bros. and Murray, Lydia McMillan and company, Barnes and Barron, and Seven Bonomor Arabs.

HIPPODROME (Seaver Amuse. Co., mgrs.)—Vaudeville.

COLUMBIA, COURT, CRYSTAL, DE LUXE, DEUCITESS, ELYSIUM, EMPRESS, GARDEN, ILLINOIS, IMPERIAL, LIBERTY, LYCEUM, PALACE, PRINCESS, SANGAMO and STAR, pictures only.

Quincy, Ill.—Bijou (W. N. McConnell, mgr.) bill Feb. 23-25, "The Deep Purple." For 26-28: Four Musical Hodges, Billy K. Wells, Charles and Madelyn Dunbar, and Caron and Farnum.

EMPIRE-HIPPODROME (W. L. Busby, mgr.)—"An American Citizen" 23, 24, St. Louis German Theatre Co. 25.

Wooster, O.—City (Ketler & Lamb, mgrs.) "Sunny South" Feb. 20.

ALHAMBRA (J. H. Knepper, mgr.)—The Hathaway Company gave three bills week of 16, including: "Trouble in a Hotel," "The Judge" and "Cell 13." For week 23-28, The Avenue Girls.

LYRIC (E. R. Dodd, mgr.)—Pictures and music.

WALLACK (Louis Mohn, mgr.)—"Cleopatra," in motion pictures, 27.

NOTES.—The Fairchild Co., presenting "A Jolly Good Fellow," was a pleasing innovation at the Alhambra, 12-14. Wilbur, the juggler, was also a hit on the same bill.....George Brandt, the impressive tenor, who in the past has been starring the big Lyceum attractions, and who calls Wooster his home, has secured his release and is about to take a whirl in "big time" vaudeville. Mr. Brandt possesses a fine voice and pleasing personality........Clyde Neff, the pianist, recently with the "Twin Sisters" company, joined the "Mutt and Jeff" company here, 16, making a jump from Oklahoma City to Wooster......J. J. Evans the one-ring circus man, has enlarged his equipment, procuring new tent, 65x90, a new band wagon, more animals, and will open early in the Spring at Massillon. He will carry a ten piece band, and his own electric light plant, and will traverse Northern Ohio and Southern Michigan by wagon train......The Wallace Theatre, under the new management of Louis Mohn, opened 10, with reduced prices......"Mutt and Jeff" packed the City Opera House 16, and turned many away.....Chas. F. McGee, representing the Managers' Co-operative Vaudeville Association, of Cleveland, called on Manager Knepper, of the Alhambra, 14, on new business......Grace Farnum, the lady with the beautiful voice, played a return date at Alhambra 19-21, and was the underlined musical attraction.

Hamilton, O.—Jefferson (John H. Broomhall, mgr.) feature films daily.

GRAND (John E. McCarthy, mgr.)—For 23-28: "Paid in Full" and "Boarding School Girls"

JEFFERSON, JEWEL, LYRIC, STAR, EAGLE and ROYAL, motion pictures.

NOTES.—Manager John H. Broomhall, of the Jewel Theatre, has purchased outright, the Smith's Theatre Building. The deal being closed 17. Mr. Broomhall will make extensive repairs in the lighting system and also in the decorative scheme, and will continue to run five and six-reel motion picture features, except when road attractions are booked. The name of the house goes back to the Jefferson......Manager J. E. McCarthy, of the Grand Theatre, has secured an option for sixty days on a piece of property in the central business district of this city, and with anticipated developments will erect a $150,000 theatre......Hope Vernon, violin and vocal, played a return engagement at the Grand 16 and week, and was the stellar attraction to capacity audiences.......Tommy Goldrick, a local boy, formerly with Brooklyn Harmony Four and Keystone Quartette, joined the cabaret Revue Co., which played the Grand 16 and week.....Paul Ebonschweader, another local singer, also joined the Cabaret Revue Co.

San Diego, Cal.—Spreckels (Dodge & Hayward, mgrs.) De Koven Opera Co. March 14, the Bergen Players 20, 21; "The Wolf" 24.

GAIETY (J. C. Blackinton, mgr.—Musical comedy stock.

SAVOY (Scott A. Palmer, mgr.)—Bill for week of March 2: Pollard Opera company, Gertrude Dean Forbes and company, the De Forrests, Kresco and Fox, Roche and Crawford, and Keystone comedy pictures.

EMPRESS.—Dark.

PRINCESS (Fred Uhnow, mgr.)—Vaudeville and pictures.

MAJESTIC (Lloyd Brown, mgr.)—Feature films.

NOTES.—Dodge & Hayward, of the Spreckels Theatre, have secured the contract to play the Orpheum vaudeville shows, commencing Sept. 1 next. Vaudeville will be given on Mondays, Tuesdays, Wednesdays and Thursdays, and road attractions played the remainder of each week. Any show booked in the first part of the week will be played at the Isis, which is now under the control of Spreckels Theatre managers also......The Gaiety changed hands recently, and is now under the management of J. C. Blackington, the owner of the block containing the Robt. E. Lee Hotel and Gaiety Theatre. The same show will be retained......Tyndall Gray's new three act drama, "In the Light of Day," had its first presentation here Feb. 12, and scored a great success. John Lane Connor was seen in the leading role, assisted by Lucille Spinney and a number of McDowells society members.

London, Can.—Grand (John R. Minhinick, mgr.) Nat Goodwin, in "Never Say Die," Feb. 24. Flake O'Hara 25, "McFadden's Flats" 26, 27, "Broadway Jones" 28.

MAJESTIC (Thos. Logan, mgr.)—Vaudeville and pictures.

PRINCESS (W. L. Stewart, mgr.)—Tabloid plays.

UNIQUE, STAR and EMPIRE, moving pictures.

NOTES.—David Murray, for many years orchestra leader of the Majestic, has been appointed leader for the new house at Brantford, Ont.......R. A. McVean, now a civil engineer on the C. P. R., and formerly manager of Bennett's vaudeville house at Montreal, was in this city last week.......Rev. R. W. Norwood, of this city, has written a Biblical play on the life of Joseph, which was immediately accepted by Sir Beerbohm Tree......The Canadian Theatres Company, of this city, has purchased the control of the Lyric house at Hamilton.

Brantford, Can.—Grand (F. Johnson, mgr.) May Bell Marks Co. Feb. 23-28. "McFadden's Flats" to follow.

BRANT (Ernie Moule, mgr.)—Vaudeville and pictures. Bill 23-25: Sawyer and Tanner, Morgan and West, Wray's Manikins, and others. For 26-28: The Herrlera, Ivy Evelyn and company, and Vey Vallan and company.

COLONIAL (E. Symes, mgr.)—Vaudeville and motion pictures.

GEM (Geo. F. Law, mgr.)—Vaudeville and motion pictures.

APOLLO (Ernie Moule, mgr.)—Vaudeville and motion pictures..

EMPIRE (J. Luca, mgr.)—Empire Quartette and motion pictures, to good business.

Muskogee, Okla.—Broadway (D. Myers, mgr.) "At Saratoga Springs" Feb. 22. Bill 26-28: Belmont and Harl, Ballo Bros., and Theo Teaney.

WIGWAM (F. P. Lieber, mgr.)—Motion pictures and vaudeville.

GAIETY (H. I. Goddard, mgr.)—Wolff Dramatic Stock Co.

YALE (O. L. Britton, mgr.)—Motion pictures.

NOTES.—The manager of the Broadway Theatre has decided to show "Our Mutual Girl" pictures on Thursday and Sunday in future......H. A. Marcus has leased the Wigwam Theatre, No. 2, which will be known as the Empress and run Universal service......Dustin Farnum, in "Fortune of Soldiers," played to big houses here....John Barrymore, in "An American Citizen," showed at the Wigwam 20, 21.

Enid, Okla.—American Theatre (W. S. Billings, mgr.) "Sunbonnet Sue," booked for Feb. 15, and Black Patti, booked for 23, cancelled. "The Girl of the Underworld" 20, "Mutt and Jeff" 20, "The Pink Lady" March 0, "Blue Ermine" 8.

ROYAL, MAJESTIC, WONDERLAND and ORPHEUM, moving pictures only, to poor business.

NOTES.—The home talent vaudeville, at the Orpheum, Feb. 17, pleased a large crowd......J. L. Davis, agent for "Blue Ermine," was here 19, billing his show for the American for March 8.......A costume concert will be given at the Presbyterian Church Feb. 23.

Keokuk, Ia.—Grand (Charles H. Dodge, mgr.) "Within the Law" drew big business Feb. 17. "The Lost Princess Bo-Peep," by local talent, 20-22. "The Traffic" (return date) 23. Mad. Fanny Bloomenthal Zeisler, the renowned pianist, under local auspices, 24; "Bought and Paid For" March 4, "Romance" 11, Wm. Hodge 14, "The Winning of Barbara Worth" 16, Eva Tanguay 26.

HIPPODROME (Mark Angell, mgr.)—Bill week of 23: Caron and Farnum, Chas. and Madeline Dunbar, Billy K. Wells, and Four Musical Hodges. Musical tabloid, "The Runaways," 26-28.

COLONIAL, GRAND and ORPHEUM, pictures only.

Burlington, Ia.—Grand (R. F. Holmes, mgr.) Howe's pictures had two packed houses Feb. 17 This place will be dark till March 13, when Wm. Hodge appears.

GARRICK (J. Henri Fischer, mgr.)—Good bills have drawn well. Current: Allen's Cowboy Minstrels, Martini and Maximillian, Staley's Transformation, and Robert Henry Hodge and company.

PALACE, ELITE, COMET, NEMO and LYRIC.—Moving pictures only.

NOTE.—The Orpheum Concert Co., of this city, which went to the Coast for Sante Fe R. R. Co., have returned and report splendid success.

Des Moines, Ia.—Berchell (Elbert & Getchell, mgrs.) "Within the Law" Feb. 23-20.

PRINCESS.—Elbert & Getchell will open next season with stock company.

EMPRESS (Elbert & Getchell, mgrs.)—Sullivan & Considine vaudeville.

ORPHEUM (H. B. Burton, mgr.)—Week of Feb. 22: S. Miller Kent and company, Lyons and Yosco, Six Samarins, Edna Mumsey, Cummings and Gladyings, Tillie Abott, Morelli Brothers, and Essanay pictures. Big business rules.

UNIQUE, MAJESTIC, COLONIAL, STAR, FAMILY, PALACE and BLACK CAT, all pictures houses, doing big business.

A NEW picture house is planned on Locust Street between Sixth and Seventh. A. Blank is at the head of it. Mr. Blank is connected with the Star picture house at present.

Clinton, Ia.—Clinton Theatre (C. E. Dixon, mgr.) Eva Tanguay Feb. 24, Lyman Howe's Picture Travels 27, "Damaged Goods" 28, "The Traffic" March 9.

FAMILY (H. A. Sodina, mgr.)—The Passing Parade 19-22. Good business. "Who's Your Friend" 23-25. Vaudeville 26-March 1.

AMUSE-U, COLONIAL, LYRIC, CASINO and BEST, pictures.

NOTE.—Managers Sodina and Barter, of the Family, having played practically all of the tabloids available, will use five of six vaudeville acts, three shows daily, with change Mondays and Thursdays.

Logansport, Ind.—At the Nelson (Edw. F. Galligan, mgr.) "Mutt and Jeff" Feb. 23, Sheehan Opera Co. 24, Richard Bennett, in "Damaged Goods," March 5; Willis Granger, in "The Master Mind," 7; the Marty Burlesquers 9, Olive Vaile 11.

COLONIAL (Harold Boyerly, mgr.)—Bill for 23-25: Cullen Bros., the Great La Rose, Harry Brook and company, in "The Old Minstrel Man." 26-28 includes the Gregorys, in "Those Ozark People," and Martial and Maxmillian.

BROADWAY (E. E. Cunningham, mgr.)—Vaudeville and photoplays.

ARK, GRAND, TOKYO, HUN, offer photoplays only.

NOTES.—The High Rollers burlesque gave a ladies' matinee at the Nelson, 19, which was well attended........Tommy Allen and "The Eight College Girls," during their engagement at the Colonial, gave a performance at the Insane Hospital for the patients and employees, which was much appreciated........Much interest is shown in the approaching engagement at the Nelson, of Richard Bennett, in "Damaged Goods," as this is the home town of that popular actor, and this will be his first appearance in Logansport since he has gained prominence. The No. 2 company was originally booked here, but it was Mr. Bennett's wish that routes would be changed to enable him to play here with his own company......Sam Behrman is building a park on the South Side, which will include a modern base ball ground and sufficient space for the largest carnivals, water shows and other out-of-doors' amusements. Contracts call for its completion by the middle of April.

Topeka, Kan.—Grand (Truitt & Maxwell, mgrs.) is dark.

NOVELTY (Truitt & Maxwell, mgr.)—Bill Feb. 16-18 included: Stanley and Conover, Norwood and Norwood, Sager Midgley and company, Vera De Bassini, Three Emersons, and motion pictures. For 19-21: "The Girl from Nuremburg."

MAJESTIC (Truitt & Maxwell, mgrs.)—North Bros.' Stock Co. in "Ten Nights in a Bar Room," 16-21.

ORPHEUM (L. Nathanson, mgr.)—Bill 16-18 included: The Five Lunatics, Bob Harmon and company, Clifford and Taylor, Bill Curtise, and motion pictures.

EMPRESS, COZY, IRIS, GEM, CRYSTAL and BEST, motion pictures.

Kalamazoo, Mich.—Fuller (Cedric F. Lawrence, mgr.) "Little Lost Sister" Feb. 23-24, "Stop Thief" 25, English Players of the Drama League 27, "Winning of Barbara Worth" 28.

MAJESTIC (Will Marshall, mgr.)—Bill 23-25: Richmond and Mann, Richard Kent, in "The Only Son." For 26-28: Chet Wilson, Melnotte Twins, Edward Esmonde and company, Selbini and company, Wm. Cahill, and the Majesticscope.

COLONIAL, ELITE, LYRIC, ORPHEUM, and the new motion pictures.

Meridian, Miss.—Grand (W. E. Jones, mgr.) "The Rose Maid" Feb. 23, "Everywoman" 26.

MAJESTIC.—Motion pictures.

GEM (B. Frank Isaacs, mgr.)—Specials for week of 16 included: "A Man's Shadow," "The Bridge that Failed," Gen. Villa's pictures of Mexican War, Maude Fealey, in "Frou-Frou, 19; Apex's "Soul Mates," "Mutual Girl" and "The Great Leap."

PRINCESS (Sol M. Sugerman, mgr.)—General Film Company service.

Greenville, Miss.—Grand (William Isenberg, mgr.) week of Feb. 16, "The Leopard's Spots" played to small but appreciative audience. "Peg o' My Heart" and "The Rose Maid" are booked for early future dates here.

BIJOU (W. F. Elkas, mgr.)—Motion pictures.

PRINCESS (R. F. Grego, mgr.)—Motion pictures.

NOTE.—Joseph Lehman, formerly with Ringling Bros., has opened business in this city, and will be glad to hear from any of his old acquaintances. He sends best regards to THE OLD RELIABLE.

MEYER'S GUARANTEED MAKE-UP BEST MADE

MEYER'S NEW STYLE PAINT, All Colors, Per Stick
NEW LINERS, All Colors, Per Stick.........
BLENDING POWDER, ½lb. Cans.........25c
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50 Drop Curtains at $10.00 Each

All new; consisting of Streets, Parlors, Gardens, Olios, Woods, Landscapes, Front Drop Curtains, Moving Picture Screens, Seashore, Rocky Pass, Palace and Kitchen Drops. These Drops were painted during dull times to keep my Studio Staff busy the year around. They are painted on first class cotton goods, in water, oil, and dry colors. In ordering state which kind you want. They vary in size from 9 by 12 ft. to 16 by 20 ft. State size wanted. No battens go with Curtains. Dye and Oil Curtains have webbing at the top. A deposit or $2.00 is required with each Curtain ordered. I have a number of new Oriental Palace Drops, painted in oil, for Carnival Shows, at $10.00 each.

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Under Canvas. Show to open here May 14; rehearsals May 2. People in All Lines of the Dramatic Business; those doing specialties given preference; money sure. Twelve years without ever missing a pay day. Good treatment to good people and eight months steady work. You must dress your parts and be ladies and gentlemen at all times. Boozers don't write, as I have no place for you. Director, Character Man and Woman that will play anything cast for; Good General Business Woman who can play some leads; Heavy Man, Two Good General Business Men, Good Sketch Team. Would also like to hear from a Good Ladies' Orchestra that have good special adv. matter. Address
WM. F. LEWIS, Belvidere, Neb,

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WANTS
GENERAL BUSINESS WOMAN WITH SPECIALTIES

Sister Team to play Parts; Musicians for Ladies Orchestra. State full particulars first letter and lowest salary. Must positively make good. We never close.
Address CHAS. MANVILLE, Manager, Standard, La.

STANLEY STOCK COMPANY

Wants Quick for balance of season and Summer Stock, Versatile Heavy Man, for strong line of parts; Character Man, good size; Character Comedian, strong line of specialties; Juvenile Man with Specialties; Good General Business Actor, Specialties preferred; Character Woman with strong specialties, capable of playing heavies and Juveniles; Ingenue Woman; must be young and strong; specialties; A-1 Piano Player; sight reader. Good wardrobe, study and habits are essential. Week stands; pay own. Salary positively sure; long season; no time for correspondence. State all first letter. Must join on wire; pay own telegrams.
Address MR. ARTHUR STANLEY, 128 West Haven Street, St. Louis, Mo.

WANTED, for the J. Doug. Morgan Stock Company

GOOD GENERAL BUSINESS WOMAN. Must have good wardrobe, wigs and good study. Show never closes. Send photo, state age, and make salary low.
J. DOUG. MORGAN, Mgr., Webster City, Ia., 23-29; Humboldt, Ia., March 1, week.

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LEADING WOMAN, also COMEDIAN and SOUBRETTE who can do specialties. Others write; name lowest salary. Address JOHN W. HART.

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MOTION PICTURES IN THE FAR EAST

BY ARTHUR J. LANG.
(Expert Manager, Nicholas Power Co.)

The Siamese maiden opens her eyes wide and holds her breath, while the hero, who was falsely accused, is vindicated through the devotion and perservcrence of the heroine, and the same young lady thrills with delight when the couple met a little later in the conservatory to explain away all past differences and vow eternal love, in the manner that lovers will. Oh, yes, they enjoy these conservatory scenes in the land of the white elephant—not only the Siamese maiden, but her family and all of the neighbors who are addicted to the motion picture habit. And they have the habit strong there, too.

Now in China it is quite different. They will stand for a little of the love drama, but they don't play it as the one best bet. What they want are the Western ideas, with Indians, cowboys and United State soldiers. They are keen for the sheriff's daughter, for the heroic cowboy, for the young army officer who saves the old miner's life and marries his ward, who turns out to be the lost heiress.

Our Japanese friends, on the other hand, have a penchant for picture plays dealing with business life, commercial developments, financial undertakings. Give them a photoplay with one scene on the floor of the Stock Exchange, another in the directors' room of a bank, another on a broker's steam yacht, etc., and your Japanese motion picture theatre will have the S. R. O. sign out before the rush of patrons has gotten fairly under way.

I get a large number of letters from supply houses and theatre proprietors in the Orient, and it is surprising how much some of the people on the other side of the world know—not merely about moving picture products of this country, but about our customs and institutions, about the way we do things in New England, in the South and out West. My own observations are borne out by business men and travelers with whom I have talked from time to time, and who have made a careful study of the possibilities of the film business in the Far East. It was only a few days ago that I was discussing these things with a man fresh from that part of the world. This man has an interest in several large enterprises out there, and is contemplating a return in the near future.

I believe that one of the most positive assurances of the success of motion pictures in export markets lies in the fact that in the Orient they form practically the sole class of modern entertainment open to Europeans and natives alike. A theatrical troupe seldom finds its way into the far corners of the earth. The film brings all the pathos of the drama, all the humor of the farce, all the sentiment of home across the sea, of love and life in the Western world fresh to the home-sick mind of the "White Devil" in Nanking, or of the South Dutch planter in Semarang. Europeans in the Far East alone could not make the motion pictures pay, however, and the native has to be interested, for the patronage of the masses brings the money and money makes the mare go. In their appeal to the people of the Far East motion pictures show a curious divergence of tastes among the natives of those countries.

The manufacturers and the distributors of films would find it to their interest to study these local preferences. The Chinese, as I have mentioned above, are passionately fond of fighting pictures. They like particularly stories of Indian uprisings, with farmer families besieged and in sore straits, and when, in the nick of time, a troop of United States regulars dashes along with the Stars and Stripes unfurled, the applause lasts for many minutes. The weirdness and noise of a Chinese audience showing its approval is like a suburban Iowa ten-cent melodramatic theatre audience cheering the death of the villain and a New York baseball crowd rooting for "Matty" rolled into one. The Chinese prefer American films. German films have also found their way into China. The marching of the German troops always excites admiration, and the great Kaiser film has won much approval.

This industry has a tremendous future in Asia. In the world of entertainment, motion pictures hold the same place that the printing press does in the world of literature. What had been inaccessible for countless millions is made easily attainable and familiar. The film business has grown too fast to permit an exporting manufacturer to study foreign markets very thoroughly. Export business in films is full of agreements hastily concluded, of territories apportioned without due consideration of important local factors, of arbitrary conditions looking forward to immediate returns rather than to rational developments. It will pay film manufacturers not only to conclude contracts that at first glance appear satisfactory, but also to take a little interest as to the possibilities of attaining the maximum of success in each particular market under the arrangements concluded. It is nowhere more true than in the Far East.

Shabby tents in which motion pictures were exhibited throughout the Far East are now in most places a thing of the past. In their places stately cinema palaces have been built and are crowded by Europeans, East Indians, Siamese, Chinese and Japanese. The faces of the motion picture stars of the United States, Germany, France and Sweden are perfectly familiar to the countless thousands of the denizens of the Far East, whether fair or swarthy. Many a dusky nabob dreams of the charming maid in the Wild West picture who fights her way through entanglements of the cowboy drama to happiness and a husband. The mirth wrinkled, jovial face of the good-natured film comedian has made many Americans yearn for the joys of Flatbush when it flashed across the screen in Singapore or Calcutta. And many a dainty Jap maid dreams of the curly-headed hero with the languishing smile and such a distinguished method of applying the lingering kiss in the denouement.

In Japan there have been a couple of film factories run by Europeans, but they had to suspend operations because they could not make the business pay. But very recently the New Japanese Film Company, Ltd., was founded with a capital of 10,000,000 yen ($5,000,000), which seeks to monopolize the film business in Japan. It will have a hard road to hoe because its capital is not sufficient for the establishment of a successful monopoly. The American manufacturers are too strong for such a movement in Japan to succeed without trouble.

In China it may be said that, similar to natives in other Asiatic countries, the Chinese masses are very poor. In making provision for the motion picture theatres this fact must have full consideration. The individual cannot afford to go to motion picture theatres very often, but there are such great numbers to draw from that theatres in the congested districts are well attended. In Shanghai there are three motion picture theatres, one of which bears the name of "Cinema de Paris" French films, next to American, are the most popular here.

In the Straits Settlements motion picture theatres flourish, but owners are, it is said, abusing the popularity of their enterprise by showing fewer and less attractive pictures after having established themselves in popular favor. Here the audience consists of Malays, Chinese and Europeans, and the people flock to the show. A theatre in Singapore, considered the best establishment in the Straits Settlements, rents four thousand metres of film each week and buys five thousand metres outright each month.

In India the motion pictures are very popular. In Bombay several theatres are devoted to them. They start one show at 6.30 P. M. and another at 10 P. M. The conditions are similar in Rangoon. Here two prominent French film manufacturers enjoy the particular favor of the public. In Calcutta, the old Grand Opera House, seating two thousand persons, has been transformed into a moving picture theatre. Madras is the one prominent Indian city, I am told, that has not introduced a motion picture theatre.

The motion pictures in Siam are owned by the natives. American films are liked best, but it is not the Wild West picture that appeals to the Siamese. They like the old threshed out sentimental love stories. When the sweetheart's lips meet in the first kiss the operator of the projection machine must run it very slowly in order to hold the picture as long as he can on the screen. The native audience howls with delight and approbation. Inexpensive films will sell well there. That is, films telling a simple story of love, requiring no expense in setting or preparation. Sentiment is less expensive than war adventure.

In the Dutch East Indies the motion pictures have made rapid strides. The taste there is better developed and real dramatic merit is insisted upon. The German film is very popular, and the famous German film actress, Asta Nielson, is by long odds their most popular cinematographic personage. A motion picture concern shows weekly series of current events of local character. Vaudeville is run in connection with the motion picture show. One of the shows in Batavia has a string orchestra, while two and three reel dramas and comedies are shown on the screen. Generally the owners of the theatres in the Dutch East Indies are Chinese. They start a theatre with fine pictures, but after a few weeks allow the program to deteriorate.

Yes, there is a lot of business for the film manufacturers in the Far East, and we haven't scratched the surface yet. It is a wonderful field from a commercial viewpoint. Sometimes when I study it I forget about the commercial features for a few moments and lose myself wondering what the Siamese should see in an American love story, or why the Chinese should get ten times more excitement over a Wild West play than an American audience would. But human nature is the same the world over, and what we send them has not only mechanical quality, but novelty of plot and situation and setting. On top of all which the Oriental, just the same as anyone else, likes to see virtue, perserverance and bravery rewarded.

◆

MAJESTIC, PORTLAND, FIRED.

The Majestic Theatre, on Washington, between Broadway and Park Streets, Portland, Ore., caught fire in the lavatory from an unknown cause, at two o'clock, afternoon of Feb. 11, just after the matinee performance started, and the house crowded.

The fire was discovered by an usher, and the audience was kept in ignorance of it all, but asked to leave, and a panic was averted. The drop curtain was destroyed, but the theatre's properties were removed to a point of safety. Street car traffic was delayed about an hour. Defective wiring is believed the cause.

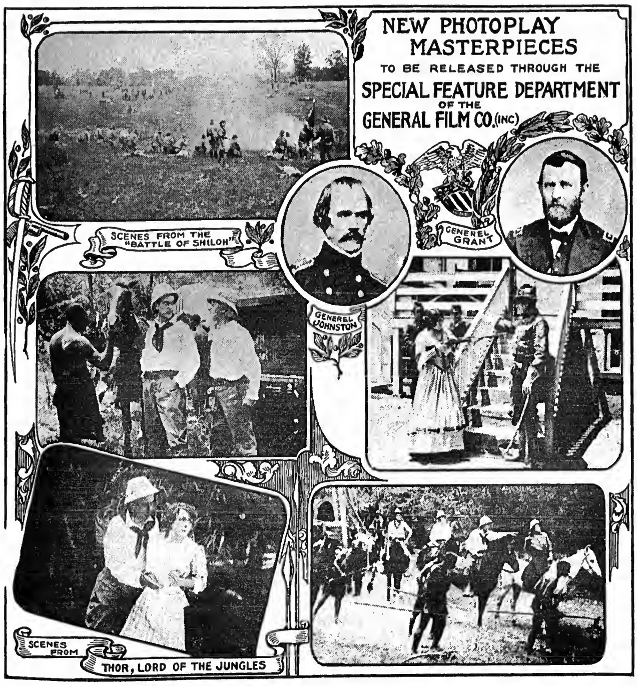
◆

NEW WEBER-FIELDS PRODUCTION.

Lew Fields and Joe Weber will produce their Summer show early in May. Their vaudeville tour is for a few weeks only.

Lew Fields will be seen next Fall in "The High Cost of Living," a farce.

CH. JOURJONS,
President of the Eclair Film Co., who recently sailed for Paris, after a three months' sojourn in America.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10 BIG ALL STAR ACTS
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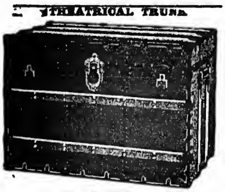
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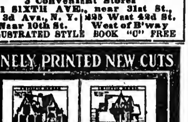
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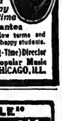
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OUT OF TOWN NEWS

BOSTON.

Eight first class holdover attractions, Grace George, at the Shubert; an unnamed farce at the Castle Square, together with the usual burlesque and vaudeville changes. Winter weather of the fiercest kind interfered with the attendance last week.

TREMONT (Jno. B. Schoeffel, mgr.)—Despite a big storm a large audience gathered at this house Feb. 16, to welcome Raymond Hitchcock and "The Beauty Shop" to Boston. The second week is now under way.

MAJESTIC (Wilbur-Shubert Co., mgrs.)—The general local impression regarding "Within the Law," now in its second week, is that the play is sterling melodrama.

HOLLIS (Charles J. Rich, mgr.)—A great many seasoned playgoers witnessed the revival of "The Henrietta," now "The New Henrietta," during the past week. They joined with the younger generation in the laughter and enjoyment of the new and old lines. The new combination of Wm. H. Crane and Douglas Fairbanks is admirable, and their support of the highest order. Final week begins 23. March 2, Billie Burke will be seen in her new comedy, "The Land of Promise." Last Autumn Miss Burke played a special week's engagement at the Tremont, in a revival of "The Amazons."

SHUBERT (Wilbur-Shubert Co., mgr.)—At the very last moment it was decided to close the engagement of "The Wedding Night," formerly called "Oh, I Say." The piece had a week of only fair business, and the papers were not over kind in their notices, special mention being made of the *risque* lines, which were thought to mar the production. Grace George, in "Jim's Marriage," appears this week.

COLONIAL (Chas. Frohman & Wm. Harris mgrs.)—"The Doll Girl" is proving to be one of the popular shows of the season here. Richard Carle and Hattie Williams, the stars, would enliven the dullest piece, and "The Doll Girl" is anything but that. Third and final week begins 23.

PARK (Chas. Frohman, Rich & Harris, mgrs.)—The sixth and farewell week of Robert Hilliard, in "The Argyle Case." March 2, George Bernard Shaw's satirical comedy, "Fanny's First Play." The original English company will appear here under the direction of Granville Barker.

PLYMOUTH (Fred E. Wright, mgr.)—"Under Cover" has already made the record for the season here. It begins its ninth full week 23. Business seems to be increasing as the engagement goes on.

CORT (J. E. Cort, mgr.)—There is no falling off in the interest of "When Dreams Come True," with Joseph Santley and May Vokes as the leading entertainers. The sixth week may now be registered.

BOSTON (William Wood, mgr.)—"'Way Down East" celebrated its five hundredth Boston performance 16 with the distribution of handsome souvenirs. The old attraction, which enters, 23, upon its fourth week, holds its own remarkably well.

CASTLE SQUARE (John Craig, mgr.)—"Stop Thief" was admirably played by the stock company last week, and it renewed the welcome that it received when first given in this city. An unnamed farce is the offering this week. All who see it are invited to suggest an appropriate title for it. The playwright's name is not given.

CASINO (Charles H. Waldron, mgr.)—"Millionaires for a Day" was the burlesque with which the American Beauties aroused applause here last week. The company, headed by Edgar Bixley, was strong in comedians and singers, and a comely chorus assisted the principals. The Girls from the Gay White Way this week, with Rose Sydell and her company to follow.

GAIETY (George R. Batcheller, mgr.)—The Taxi Girls are always welcome visitors, and last week were visited by old friends. The production is of the 1914 brand, and one of the best ever presented by Joe Hurtig. Joe Fields and Princess Meroff were prominent cast members. Current week, the Gaiety Girls are booked, and the week following the Love Makers.

HOWARD (Geo. E. Lothrop Jr., mgr.)—Jolly Girls Burlesquers this week, and the old Howard's extra features are: Fatima, Dave Marion Jr., Brooks and Bowen, Niblo and Spencer, Wallace and his cockatoo, Olympia Trio, and Nick and Lydia Russell. The Progressive Girls follow.

GRAND OPERA HOUSE (Geo. E. Lothrop, mgr.)—Follies of Pleasure Co., with Dan Coleman featured. Jolly Girls Burlesquers week of March 2.

NATIONAL (G. A. Haley, mgr.)—For the third week of the engagement here the Morton Opera Co. will be seen in "Madame Sherry." Good sized audiences enjoy the productions.

GLOBE (Robert Janette, mgr.)—The ninth week of "Traffic in Souls" commences 23. Souvenirs of Ethel Granden were given 16.

KEITH'S (Harry Gustin, mgr.)—Week of 23: "Myrtle Clayton; or, Wrong from the Start," Wellington Cross and Lois Josephine, "The Porch Party," Bert Errol, Weisse Troupe, Ed. Vinton and "Buster," Jed and Ethel Dooley, Dale and Boyd, and Pollard.

ORPHEUM (Victor J. Morris, mgr.)—Robin, Dotson and Gordon, Leonard and Meredith, George Yeomans, Keit and De Mont, Billy "Swede" Hall and company, and Burton, Hahn and Cantwell 23-25. Mattie Lockett, Roland West Players, Harry Frey, Fiddler and Shelton, Les Aradoes, and others 26-28.

ST. JAMES (Marcus Loew, management).—Mattie Lockette, Roland West Players, Henry Frey, Fiddler and Shelton, Les Aradoes and others 23-25. Robin, Dotson and Gordon, Leonard and Meredith, George Yeomans, Keit and De Mont, Billy "Swede" Hall and company, and Burton, Hahn and Cantwell 26-28.

GORDON'S OLYMPIA (J. E. Comerford, mgr.)—Dippy Diers and company, Ethel Overing and company, James Grady and company, the Frankforts, Three Amber Brothers, Enrico, and Minstrel Kiddies week of 23.

SCOLLAY SQUARE OLYMPIA (Gordon & Lord, mgrs.)—Current week: Grace Grancelly, Jew Minstrels, Lew Welch and company, Mort Sharpe, "A Night in the Park," Gilmore and Overman, and Max's Circus.

BIJOU (James W. Craig, mgr.)—Harry Batchellor, Yesone and De Osta, Alice Farrell, Attos Brothers, Aleta and Collet supply this week's program. S. R. O. continues.

BOWDOIN SQUARE (Geo. E. Lothrop, mgr.)—The Porto Rico Girls, the Parshleys, the De Marcos, Gene Baldron, Grundy and Lozzo, D'Armo, and Jack White Serenaders this week.

SHAWMUT (H. A. Chenoweth, mgr.)—Usual bill of strong vaudeville acts and feature picture films.

NOTES.

OFFERING vaudeville and pictures are the Old South, Washington, South End, Huntington Avenue, New Back Bay, Star, Unique, Comique, Apollo, Dreamland, Olympic, New Palace, Ideal, Scenic Temple, Cambridge, Niagara, Roxbury, Harvard, Dorchester, Williams' Ideal, Gem, Day Square, Eagle and others.

BENJAMIN T. NIELSEN, assistant stage manager of the Boston Opera House and son of Alice Nielson, the prima donna, has taken out a license to marry Lillian L. Adams, one of the youngest and prettiest members of the Boston Opera ballet.

MAYOR CURLEY, of this city, made a move a few days ago, which will cause managers of moving picture houses and theatres to pay over $23,000 more a year than they have been paying. At a meeting of all the managers, and over which the Mayor presided, the Mayor announced that beginning the first Sunday in March the city's fee for special performances of moving pictures on Sunday nights will be raised from $5 to $10 each Sunday. He also said that his license secretary would confer with representatives of religious societies to see if the latter would be agreeable to permitting the theatres and moving picture houses opening at six o'clock Sunday instead of seven o'clock as at present. In a speech which he made to the assembled managers, the Mayor said that in the future all of the moving picture houses and not a few of them, as at present, would be given licenses to run Sundays. Now, forty-six have Sunday licenses and twenty-two do not. The Mayor also declared that in the future each one of the theatres and "movie" houses will receive the same treatment at the Mayor's office, and none of them will be granted any special privileges that others do not get.

"A MID-SUMMER NIGHT'S DREAM," with John Craig, William P. Carleton, Donald Meek, Doris Olsson and Mary Young, in the leading roles, will be given at the Castle Square early in April. The stage settings will be from designs by Livingston Platt.

RUDOLF CHRISTIANS, of the Irving Place Theatre, of New York, and his German company, offer at the Shubert 24 (matinee), Goethe's "Faust."

THE Capt. Scott South Pole pictures are being shown twice daily at the Tremont Temple, to good returns.

BURTON HOLMES closed his season in Boston on the afternoon of 20, and evening of 21, at the Tremont Temple, with a newly prepared travelogue, entitled "Philippines, 3 in 1." The usual success has attended Mr. Holmes' season.

ALICE FARRELL, who is appearing at the Bijou this week, is one of the real vaudeville finds of the season. Miss Farrell has an exceptionally neat and clever singing, dancing and violin offering.

ROBERT EDESON, in "Fine Feathers," is slated to follow Raymond Hitchcock at the Tremont.

AFTER seven years' absence, Sallie Fisher has returned to the vaudeville stage, and will soon be seen at Keith's. Miss Fisher, it will be remembered, is the wife of Arthur Houghton, a Bostonian, manager of Montgomery, Stone and Elsie Janis combination. Miss Fisher made her "come back" to vaudeville at Chase's, or Keith's, Washington, a few weeks ago, and made a big hit, according to reports received in this city.

IT is claimed by the representatives of the white slave photoplay, "Traffic in Souls," that the business done by that picture at the Globe is the banner business done by the twenty companies playing cities between Boston and San Francisco.

I AM informed on very good authority that the Bowdoin Square, in this city, will house the burlesque shows of the third burlesque wheel, the second wheel of the Eastern wheel. Dr. George E. Lothrop, proprietor of the Bowdoin Square and also of the Howard and Grand Opera House, is, and has been for years, one of the leading theatrical managers of Boston. He has a very able assistant in his son, George E Lothrop Jr., who is now resident manager of the old landmark, the old Howard.

Springfield, Mass.—Court Square (D. O. Gilmore, mgr.) "The Madcap Duchess" Feb. 23. "Al Bay" 25, Howe's pictures 26-28.

POLI'S PALACE (Gordon Wrighter, mgr.)—Bill week of 23: Liane Carrera and company, Consul and Betty, Fisher and Green, Milt Collins, Halley and Noble, Werner, Amoro and company, Frank Markley, Laura and Payne, and Pollacope.

BROADWAY (D. D. Scullen, mgr.)—The stock company presents "Kindling" 23-28.

GILMORE (Wm. M. Ryan, mgr.)—American Beauties, 23-25, closes this house, the Columbia Amusement Company having transferred the remaining shows booked here to Holyoke opera houses.

PARK (F. P. Furlong, mgr.)—Vaudeville and pictures.

NELSON (J. Loewer, mgr.)—Vaudeville and pictures.

PLAZA (Goldstein Bros., mgrs.)—Vaudeville and pictures.

BIJOU (E. L. Knight, mgr.) Feature films.

PRINCESS, HUDSON, GEISHA, PALACE, GAIETY, MIRROR, EDISONIA, REEL, SUBWAY, LION, GLOBE, NOVELTY and LYRIC, moving pictures only.

NOTES.—In commemoration of Mr. Poli's completion of twenty-five years in the show business, week of 16 was celebrated at the Palace as "Silver Jubilee" week. The beautiful silver tablet presented to Mr. Poli by the citizens of New Haven and his many friends was on exhibition, and the house was appropriately decorated in an attractive silver scheme......Feb. 23 marked the return of Edna Baker, leading woman, to the Broadway Stock Co., and the first introduction to the work of the new stage director, Rollo Lloyd, successor to Willard Dashiell, who resigned to accept a similar position with a stock company at Erie, Pa. Mr. Lloyd recently closed a thirty-eight weeks' engagement at Concord, N. H., where he headed his own company......F. P. Furlong, the new manager of the Park, is a man of wide vaudeville experience, gained while connected with the United Booking Office and the Hodkins circuit of vaudeville houses in Chicago, and also as manager of the Fifth Avenue Theatre, Nashville, Tenn. Mr. R. S. Averill, the retiring manager, will be connected with the Poli booking department in future......The Palace is now running eight instead of seven acts each week.

Greenfield, Mass.—Lawlor (Lawlor Bros., mgrs.) vaudeville and pictures, except Feb. 24, when Lyman H. Howe's pictures appeared.

VICTORIA (J. Hayes, mgr.)—Bill week of 23, Gladys Klark Stock Company.

BIJOU (B. Streeter, mgr.)—Pictures for 26, 27. "Traffic in Souls," made by Universal Film Co., will be shown.

COLLE (W. A. Wesley, mgr.)—Pictures, vaudeville and cabaret singers.

LYRIC (F. Scheille, mgr.)—Vaudeville and pictures.

NOTE.—Myrkle-Harder Co. at Lawlor, week of 16, made such a hit that they were booked for a return date. "The Mystic Rose," which was under the direction of Mr. Skilling, at Victoria, played two nights, to a turnaway, 17, 18.

CINCINNATI.

Old King Winter sprung samples in extremes in handing out weather during the past week. Zero, big snows, slush and rain, followed in quick succession. "The Auctioneer" had a good start in a $9,000 advance sale, and David Warfield did not, therefore, suffer, but other attractions felt the pinch on nights that home held the superlative attraction—warmth and shelter from the storm.

GRAND OPERA HOUSE (John H. Havlin, mgr.)—Julia Sanderson is coming Feb. 23, in "The Sunshine Girl." David Warfield's engagement was a sequence of triumphs—tears and laughter being in plentiful evidence. Warfield's Simon Levi will live as one of the greatest of stage creations—for Simon knows the way to the heart. In the company were some who were in the original production years ago, and while the star was the lion of the performance, generous greetings were given Marie Bates, Helena Phillips, Jennie Moscowitz, Harry Rogers and Horace Jones. Fannie Ward, in "Madam President," March 2.

LYRIC (M. T. Middleton, mgr.)—"The Traffic in Souls," a motion picture expose of the white slave infamy, opens Feb. 22, and four performances a day are promised. After the cancellation of Kolb and Dill, in "A Mess of Pickles," it was announced that Margaret Anglin would arrive Washington's Birthday, but this plan was also altered, and a film attraction substituted—an unusual thing for mid-season. Some pretty hard raps were given "The Family Cupboard," and while the Owen Davis play was pitchforked a bit, only praise was given the presenting company which embraced such sterling talent as William Morris, John Bowers, Eugene Stewart, Thais Lawton, Felice Morris, Irene Romaine, Franklyn Ardell and Frank Hatch. "The Pleasure Seekers" March 1.

B. F. KEITH'S (John F. Royal, mgr.)—Three headline acts are promised Feb. 22. Harry Tigue and company will offer "Taking Things East." Willard Simms and company, and Will Rogers' cow puncher, complete the trio. Others include: The Juggling Millers, Rigoletti Brothers, Henry and Frances, Andy Rice, and Sidney and Townley. Cincinnati in motion.

WALNUT STREET (W. F. Jackson, mgr.)—Eugenie Blair is coming Feb. 22, in "Madame X." Last week, "The Divorce Question" was treated from the Roman Catholic standpoint, and Gideon Burton gave a splendid interpretation of Father William Jerome. Thomas L. Volle, Douglas Lawrence, David S. Hull and Barbara Douglas were chief contributors to a splendid presentation. "The Spendthrift" March 1.

EMPRESS (George F. Fish, mgr.)—John G. Robinson's elephants will dance the tango and two-step and do acrobatic stunts Feb. 22. Clem Bevins and company will present "Daddy," and others on the bill include: Virginia West, Jack Kammerer and Edna Howland, Coakland McBride and Milo, and the Three Newmans. Motion pictures.

GAYETY (Larry Naims, mgr.)—Mollie Williams and her show comes Feb. 22, after a week of Dave Marion and his own company, seen to splendid advantage in "The Land of the Impossible." Dave's Snuffy, the Cabman, is a masterpiece of burlesque. William Lawrence, in his Hebraic role, and Phil White's imitation of Oscar Hammerstein were splendid. Agnes Behler, Inez de Verdier, Clara Saule, Zeo Valencia and Mabel Manning were prominent among the feminine brilliants. Emilia Bartholetti was the graceful premier in "The Ballet of Roses." Rosy Posey Girls come March 1.

OLYMPIC (McMahon & Jackson, mgrs.)—The Happy Maids are due Feb. 22. Last week, Gladys Sears and Tom Kennedy, with the Tango Girls, gave one of the most sparkling shows of the season. "The Girl from Jack's" and "Casey in Society" were the sketches that were before and after, while sandwiched between were three good turns, including John and Jessie Powers, in "Cassidy's Flirtation," and Collins and Hawley's offering, "A Professional Souse;" Bertha Rich, Sam Bachen, Charley Collins and Sam Hawley were in the thick of the pleasing performance. The Cabaret Girls March 1.

GERMAN (Ernst Otto Schmid, mgr.)—The German Stock Co. will repeat Jean Gilbert's musical comedy, "Autoliebchen," Feb. 22.

STANDARD (John J. Black, mgr.)—The Gibson Girls are announced Feb. 22, with Rosell, the Girl in Red, as an added attraction. Last week Myrtle Clark made her appearance as a member of the stock company, while La Belle Petite Marcia, the snake dancer, put on what she called an ancient Greek muscle dance. The burlesques put on were "How He Won Her" and "A Bad Bargain."

MUSIC HALL.—The Cincinnati Symphony Orchestra gives another "pop" Feb. 22. These musical events have crowded the historic hall to overflowing. Dr. Ernest Kunwald plays the piano part in the Handel Concerto Grosso No. 7. The great picture show of "The Creation" is rounding up a month of its free presentation.

HEUCK'S OPERA HOUSE (Walter Heuck, mgr.)—In addition to the vaudeville and pictures, after-the-show lessons in tango are given free to the audience by Prof. and Mme. Du Yel.

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QUEEN CITY NOTELETS.

JACK GREEN, of Green, McHenry and Green, doing a musical turn at the Empress, enjoyed a surprise party during his engagement, when his mother, Mrs. A. A. Green, and sister, Mrs. W. K. Stewart, came down from Cleveland to see him. The family party was entertained by W. A. Green, a brother.

ROSE CUSCADEN, Norwood's sixteen year old girl, who ran away from home, was found at Parkersburg, W. Va., and brought home. She was a member of "Peck's Bad Boy" Co.

HARD to tell how the new burlesque die will be cast for Cincinnati. The Heuck people of the old Empire circuit are urging the use of Heuck's Opera House instead of the Standard or the new Columbia house in the Queen City.

ARTHUR "CHICK" BARNETT, a theatrical man, of Pittsburgh, and Florence Jeffries, actress, of Walnut Hills, were married on the stage of the Imperial Theatre, on McMicken Avenue, Feb. 17. They were cheered by a big crowd.

THE TRAVILLA BROTHERS, with their educated seals, failed to arrive on account of a railroad smash, which wrecked the tank and killed one of the Amphibian stars. At least this was the story told. Clara Morton was hurried on to fill their place on B. F. Keith's bill.

"THE MAN WHO REMEMBERED," in which Will M. Cressy and Blanche Dayne appeared, proved a heart stirring sketch.

TOM CORBY, for many years with the Standard, and more recently advertising manager of the Gayety, has resigned. He has other interests, and one of them is a Fifth Street gold mine—a picture house.

OVER 800 friends of the Master Plumbers' Association made up the largest theatre party of the season 17. Motion pictures of the convention were made.

HELEN SCHUSTER-MARTIN is giving a monologue of "Peg o' My Heart."

LILLIAN ALLISON STEVENS is reading at the social centres.

FRANK BOUNER came in advance of Julia Sanderson.

THE Gayety is to lower prices. Beginning with the Molly Williams engagement the lower floor tariff will be fifty and twenty-five cents, and the balcony prices will be fifteen and twenty-five cents.

JAMES E. DAY, for many years the right bower of the Heuck's interests, is out of the old houses and managing a picture theatre in Covington, Ky.

A. J. MILLER is re-visiting the automobile drives at Chester Park.

EDWARD SULLIVAN, theatrical manager of Indianapolis, and Evelyn Flatmus, of Newport, Ky., were married Feb. 18, at the Church of the Immaculate Conception, by Rev. Father McNerney. They will reside in Chicago.

JULIA CULP AND WILHELM BACHAUS are to return to Cincinnati for a joint concert at the Emery Auditorium March 17.

St. John, N. B.—Opera House (Walter Woods, mgr.) the Thompson-Woods Co. began their twenty-first week Feb. 28, with "The Man from Home."

IMPERIAL.—Black Bros., banjoists, and Gertrude Ashe, in songs, and moving pictures.

LYRIC.—Majestic Trio, vaudeville and moving pictures.

GEM.—Songs and moving pictures.

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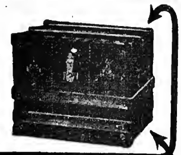
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